This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

+ *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
+ *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
+ *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
+ *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at `http://books.google.com/`

THIS BOOK IS FOR USE
WITHIN THE LIBRARY ONLY

Mus 13.9 (12)

THE

MUSICAL REVIEW

AND

Musical World.

A JOURNAL OF SECULAR AND SACRED MUSIC.

VOL. XII.—1861.

NEW YORK:
PUBLISHED BY MASON BROTHERS,
5 & 7 MERCER STREET.

Mus. 139 (2)*

HARVARD UNIVERSITY

MAY 14 1964

EDA KUHN LOEB MUSIC LIBRARY

INDEX TO MUSIC.

	PAGE
Agnus Dei. F. J. Keppan,	102
Alameda. (C. M.) Rev. A. A. Gealey,	18
Belcher. (7s.) E. Moore,	88
Bitter Sweet. (Song.) By Franz Schubert,	21
Battee. (8s.) Philipp Henle,	28
Bliss. (C. M.) S. W. Tucker,	29
Birthday March. For Piano. By Robt. Schumann. Op. 85, No. 1,	57
Bless the Lord, O, my Soul. (Anthem.) By Wm. A. Powell,	69
Bugle Song. (Quartet.) By C. I. Merz,	41
Bagatelle. For Piano. Theo. Hagen,	7
Carnovale, The. (Chorus for four voices.) Rossini,	1
Corkrin. (L. M.) M. M. Walker,	30
Child going to sleep. For Piano. By Robt. Schumann,	31
Coe. (S. M.) C. T. Braman,	52
Credo. F. J. Keppner,	79
Cherryfield. (L. M.) S. W. Tucker,	95
Delight. (C. M.) S. W. Tucker,	66
Forestville. (7s.) G. H. Mitchell, Jr.,	20
From foreign lands and people. For Piano. By Robt. Schumann,	48
Fisher, The. (Song.) By Franz Schubert,	58
Firth. James R. Murray,	75
First Loss. (Song.) By Franz Schubert,	76
Farmer I will be. Wm. B. Bradbury,	61
From Robt. Schumann's Pictures of the East. For Piano	103
Guernsey. (L. M.) Edward A. Perkins,	29
Gloria. F. J. Keppner,	67
Gloria Patri. Charles Weis,	97
Hobby Horse. For Piano. By Robt. Schumann,	36
How fair art Thou. (Song.) By H. Schoenig,	43
Heavenly Mansion. (L. M.) E. D. F.,	101
Hamelton. (L. M.) Chalon Blanchard,	20
Hear the Voice and Prayer. (Anthem.) By J. L. Hopkins,	45
King of Thule, The. (Song.) By Franz Schubert,	37
Kyrie. F. J. Keppner,	47
Kreisleriana. For Piano. By Robt. Schumann,	83
Kyrie Eleison. G. W. P. Nugent,	85
Lily, The. James R. Murray,	19
Lorain. Rev. A. A. Gealey,	18
Langdon. (C. M.) W. O. Perkins,	51
Let us Forget. Theo. Hagen,	89
Monroe. W. O. Perkins,	52
Morning Prayer. Geo. A. Mietzke,	56
Millbridge. S. W. Tucker,	95
Mount Katalda. E. D. F.,	101
Never rail at the World. James R. Murray,	78
O, Praise the Lord. From Beethoven. Arr. by Dr. L. Mason,	6
Oh, God, who is Thy Heavenly Hand. From Handel's Oratorio, "Joseph,"	64
Opening Piece. E. Moore,	100
Parting Song of the Graduates of Ferris Institute. S. Lasar,	35
Pleasure. S. W. Tucker,	66
Perkins. E. Moore,	88
Prelude. For the Organ. Carl Peiler,	96
"Rock me to sleep, Mother." Daniel Kane O'Donnell,	71
"Sadly as now we sever." Dr. L. Mason,	14
Scenes from Childhood. For Piano. By Robt. Schumann. Op. 15,	23
Spring Time. Beethoven,	25
Study. For Piano. Stephen Heller. Op. 47,	15
" " " " Op. 46,	39
" " " "	68
Springfield. W. O. Perkins,	51
Sure, there is a Righteous God,	51
Sunset. Arr. from Schubert's Quintet, Op. 114. By B. C. Blodgett,	65
Sterling. W. O. Perkins,	52
Solo and Quartet. John N. Pattison,	77
Song, without words. For Piano. By Caroline Schneider,	80
Sleep of the Flowers, The. Benjamin Congreve,	81
Star-Spangled Banner. (New Words.)	87
To be Content. Dr. L. Mason,	5
"Thou com'st to me in dreams." J. A. Butterfield,	17
To my Wife. H. Drewer,	59
Time is winging us away. E. A. Perkins,	63
Tears and Sleep. Daniel Kane O'Donnell,	93
Unfurl the Glorious Banner. Wm. B. Bradbury,	88
Voyagers, The. Th. Lissbel,	9
Willis. W. S. Lacy,	80
With one Consent. From Mehul's "Joseph." By Dr. L. Mason,	13
Wedding Bells. O. R. Merrill,	49

INDEX TO VOL. XII.

PAGE

Academy of Music. (See Music in New York.)
Answers to Correspondents: 4, 17, 29, 42, 52, 65, 77, 88, 101, 113, 124, 135, 174, 185, 197, 221, 231, 246, 269, 280, 304.
Asaph: or, The Choir Book, ... 243
Arditi, Signor, ... 79
Beethoven, Life of, by Theodor Hagen: 1, 13, 25, 37, 49, 61.
Brooklyn Academy of Music, opening of, . . . 14
Book Reviews, ... 185
Banck, Carl, ... 164
Bach, Sebastian, ... 291
Beethoven's Music to "Egmont," 224
" "Fidelio," by Liszt, ... 286
" Overture to Collin's Tragedy, "Coriolanus," 290
Beethoven, Recollections of, with Remarks on his Style, ... 306
Bach, Sebastian, ... 62
" and Handel, Liberators of their Age, ... 63
Cheap Music, ... 7
Congregational Singing, our Experiment, ... 26
Charity Children in St. Paul's Cathedral, ... 188
Cimarosa and Paesiello, ... 189
Chopin, A Letter About, ... 211
Cherubini, ... 212
Church Music, A New Book of: 219, 230.
Clementi, Muzio, ... 139
Castelli, Dr. J. F., Memoirs of My Life, ... 200
Conducting; A few Practical Counsels how to Learn it: 146, 159, 170, 182.
Cruvelli, Sophia, ... 292
Congregational Singing, Successful, ... 38
Cotemporary Criticism, ... 50
Camporese, Madame, ... 80
Criticism, Three Gems of, ... 86
Dance Music, ... 2
Donizetti's Favorita, ... 306
Da Ponte, Lorenzo. Some Passages in the Life of, 260, 271, 282.
Dixiana, ... 291
European Items: 5, 18, 30, 42, 54, 66, 78, 88, 102, 114, 125, 136, 149, 163, 174, 186, 198, 209, 221, 232, 246, 258, 269, 281, 294, 304.
Free Thoughts on Several Eminent Composers, . 19
Fuller, Margaret. Letter to Beethoven, ... 296
Five Hundred Dollars for a National Hymn, . . 123
Fiorentini, Mons. On Signora Piccolomini, . . 26
Fowler, Prof. W. C. Address on Music, ... 265
Goethe and Mendelssohn. 43
Glees and Madrigals, ... 42
Gluck's Principles of Dramatic Music, ... 76
Grisi, Guilia, ... 148
Giovanni, Don. (Music in New York.) 135
Haydn in London, in the years 1791 and 1792: 15, 134.
Handel, The Career of, ... 91
Hermann, the Prestidigitator, ... 219
Hasse and his Te Deum. 308
Handel, Bach, &c. Liberators of their Age, . . 68
How do you Like it? 278
Italian Opera, ... 98
Impresario, The Enterprising. 16
Jahn's, Otto, "Mozart." 4
"Kinder Garten," 244
Likes and Dislikes of Music, ... 184
Laryngoscope, The, ... 51
Music in New York:
Mad. Anna Bishop's Farewell Concert, . . . 23
The Glee and Madrigal Soiree, ... 28
Miss O'Keefe's First Concert, ... 28
Miss Kellogg's Debut, ... 52
Mad. M. Johnson's & Signor P. Centimeri's Concert, 99
Second Philharmonic Concert, ... 3
Music in New York: 14, 87.
Mason and Thomas's Third Soiree, ... 41
" " Fourth " 51
" " Fifth " 75
Don Giovanni, ... 185
Mason and Thomas's Last Soiree, ... 111
" " First " 266
" " Second " 291
Academy of Music: 14, 27, 40, 52, 254, 267.
Third Philharmonic Concert, ... 41
Fourth " " 74
Last " " 99
First " " 278
"Praise to God." Oratorio by Geo. F. Bristow, 51
The Patriotic Concert, ... 185
"Tannhauser" at the Stadt Theater, . . . 159
Teutonia Singing Club, ... 28
Arion Society, The Second Concert of, . . . 87
"Un Ballo in Marchera," 40
Wollenhaupt, Mr. Bruno, First Concert of, . 87
Music in Brooklyn:
Mason and Thomas's Second Soiree, ... 302
Second Philharmonic Concert, ... 29
Third " " 52
Fourth " " 75
Musical Correspondence: "Domestic,"
Albany, N. Y., ... 282
Andover Theological Seminary, ... 67
Boston, Mass.: 55, 67, 78, 91, 103, 126, 137, 151, 164, 187, 199, 222, 234, 247, 258, 270, 281, 296, 305.
Baltimore, Md. 6, 31
Bloomington, Ill., ... 5
Bucyrus, Ohio. 234
Bangor, Me., ... 259
Bethany, N. Y., ... 259
Chicago, Ill., ... 188
Charlottsville, N. Y., ... 78
Cooperstown, N. Y., ... 55
Detroit, Mich., ... 44
East Boston, ... 271
Flushing, L. I., ... 31, 115
Fort Ticonderoga, "Pavilion House," N. Y., . 234
Iowa City, Iowa, ... 19
Keene, N. H., ... 210
Le Rayaville, Pa., ... 7
Morristown, N. J., ... 20
Milwaukee, ... 6, 31, 56
Mansfield, Ohio, ... 67
Newburyport, Mass., ... 55
North Reading, Mass., ... 188, 200
Philadelphia, Pa.: 6, 32, 44, 56, 68, 79, 89, 103, 150.
Rutland, Vt., ... 6
Rock Creek, Ind., ... 67
Stockbridge, Mass., ... 20
Springfield, Mass.: 32, 75, 151, 198, 239, 234, 247, 270, 282, 305.
St. Johnsbury, Vt., ... 44, 222
Shiloh, Ind., ... 44
St. Louis, Mo.: 89, 103, 152, 260.
Tarrytown, N. Y., ... 282
Troy, N. Y., ... 210
Trappe, Pa., ... 20
Utica, N. Y., ... 233
Musical Correspondence—"Foreign,"
Birmingham, Eng., ... 232
Leipzig, Germany, ... 295
Sherbrooke, Canada East, ... 175
Musical Gossip: 5, 17, 29, 42, 54, 66, 77, 88, 102, 113, 125, 136, 149, 163, 174, 186, 197, 208, 221, 232, 246, 258, 269, 280, 294, 304.
Miscellaneous, ... 18, 30, 79
Musical Receipts, ... 19
Musical Education and Instruction, by Dr. Marx: 99, 123, 147, 160, 172, 185, 196.
Music, by Charles Reade, ... 104
Melodeons and Harmoniums, (Manufacture of,) . 112
Marseillaise, The, ... 188
Music in Primary Schools, ... 158
Mario in "Il Barbiere," 162
Memoirs of my Life, by Dr. J. F. Castelli, . . 200
Mendelssohn's Letters of Travel, ... 231
Musical Expression, ... 237
Madrid, Music in, ... 244
Mozart's Legacy, ... 255
Music, Sculpture, and the Stage, ... 283
Musical Journalism in Europe, ... 291
Music, Cheap, ... 7
Music, the Utility of, ... 183
National Hymn, The, ... 184
Onslow, ... 201
Opera Comique, (Berton) 297
Piano-Forte, on the, ... 15
Piano-Forte Instruction. "The Thing before the Sign," 76
Piano-Forte Fingering, ... 160
Portuguese Music, ... 164
Patti, Mlle. Adelina, in London, ... 176
Piano-Forte and other Instruments, Improvements in Key-Boards, ... 207
Psalm for the Times, A. 208
Paer and his Rival, ... 235
Piano-Fortes, A new Improvement in, ... 267
Panofkas' Art of Singing. 303
Piano-Forte Virtuosity, History of: 62, 75, 87, 99, 111, 122.
Premium, Our, ... 254
Roger's Mode of Singing. 128
Rossini at Home, ... 91
Rossini's First Love, ... 210
Rossini and the Principle of Sensual Enjoyment in Music, ... 267, 279
Rubinstein's New Opera, ... 284
Schumann, Robert: 241, 253, 265, 277, 289, 301.
Schubert, Franz, Two Letters by, ... 3
" " from the German, by Theodor Hagen: 73, 85, 97, 109, 121, 133, 145, 157, 169, 181.
Spohr on Henry Herz, Cherubini and Mendelssohn, . 15
Sheet Music Review: 4, 17, 29, 42, 53, 65, 77, 88, 101, 113, 125, 136, 149, 163, 174, 197, 208, 220, 231, 245, 257, 268, 280, 294, 304.
Satter's, Mr. G., First Concert, ... 29
Special Admission Fees, ... 39
Star-Spangled Banner, The, ... 113
Something About Voices and Singing, ... 113
Standigl, Joseph, ... 115, 127, 188
Spohr, Louis, Criticisms by 195
Spontini and the Public, ... 302
"Tannhauser" in Paris, ... 101
Things before Signs, ... 172
Traveling Sketches, ... 195, 207, 219, 243
Titiens, Mlle., ... 196
Tamburini in Disguise, ... 273
"Un Ballo in Maschera" in London, ... 164
Violin, The Art of Playing, ... 176
Violinist, The, ... 104
Variation Humbug, The 116
Vocal Festival in Nuremberg, ... 222
Vogler, Abbé and His Pupils, ... 64
Weber, Carl Maria von, ... 193 205, 217, 229
Weber's "Der Freyschutz," 171
Wollenhaupt, Mr. Bruno's First Concert, . . 87
Zelter, Carl Friedrich, ... 234, 248

THE

MUSICAL REVIEW AND Musical World.

5 CENTS SINGLE.] PUBLISHED FORTNIGHTLY, BY MASON BROTHERS. [VOL. XII.—No. 1.

NEW YORK, SATURDAY, JAN. 5, 1861.

THE NEW YORK MUSICAL REVIEW AND MUSICAL WORLD,

(Being the union of these two long-established and well-known Musical Journals,)

IS PUBLISHED FORTNIGHTLY—

Each number containing sixteen quarto pages, including four pages of new music. THE REVIEW AND WORLD aims to be a comprehensive, able, and impartial musical journal.

MUSICAL INTELLIGENCE

From both hemispheres will be posted up with care and diligence. Especially we mean to keep our readers informed of every thing musical that is happening in America, and our pages will present a record of the concerts, conventions, festivals, societies, and other musical doings, all over the land. In doing this, we shall be much aided by

CORRESPONDENTS

In our own and foreign countries, who will take care to omit nothing of interest which may occur in their different sections.

CRITICISM.

THE REVIEW AND WORLD aims to be impartial and just, yet appreciative. It aims to do justice to its readers, as well as to composers, authors, artists, and manufacturers.

MUSICAL ESSAYS.

Short practical essays on the various topics of interest which may arise will find place in its columns.

MUSICAL INSTRUCTION.

It will be hereafter, as it has been heretofore, the aim of THE REVIEW AND WORLD to be of practical value to its readers. Dr. LOWELL MASON, Messrs. GEO. F. ROOT, WM. B. BRADBURY, and other of the leading teachers in the country, have, from time to time, given in its columns Courses of Instruction in the various departments of music. Similar series of lessons will be given in the future.

MUSICAL TALES,

Of a select character, mostly founded on musical history, are translated from the French or German, or written expressly for it.

MUSIC.

Each number contains four pages of choice music, consisting of Songs, Duets, Trios, Quartets, Part Songs, Anthems, Sentences, Motets, Sabbath Evening Melodies, together with a small proportion of such instrumental music as it is supposed will be likely to be of interest and value to the largest number of our subscribers.

OUR ADVERTISING

Is hardly of less interest to musical readers than the other matter. Here may be found the earliest and fullest announcements of new music, books, instruments, and other matters of which it is important that they should be advised.

FINALLY—

Every teacher of music, every one whose business is in any way connected with music, every lover of music, is interested in extending the circulation of the REVIEW AND WORLD. Wherever it goes, it increases the interest in musical matters, and benefits the cause generally.

TERMS.

One copy per annum,	$1 00
Delivered in New York,	1 25
Five copies for	4 00

Invariably in advance.

ADVERTISEMENTS.

Per square of the space of eight lines agate solid, (seventeen squares to a column,) each insertion,	$1 00	One column, per annum,	$250 00
One column, each insertion,	15 00	One half column, per annum,	150 00
One half column, "	8 00	Professional cards, of four lines or less, per annum,	6 00

☞ MONEY for subscriptions, in sums not exceeding five dollars, may be sent by mail, at our risk, provided it is inclosed in the presence of the post master, and he takes a memorandum of the number and description of the bills.——Subscriptions may commence with any number, but none will be received for less than a year.—Be sure to write the name very plainly, and give the name of the post office, county and *State*.——Subscribers desiring to have their post-office address changed, must always give the name of the town to which their paper has been hitherto sent.——The postage on THE REVIEW AND WORLD is *thirteen cents* per annum, payable quarterly in advance at the office where it is received; if within the State, the postage is one half that amount. Subscribers in Canada will remit *twenty-six* cents in addition to their subscriptions, as we have to pre-pay to the line, at the New York office, one cent on each number. Agents are desired to extend the circulation of THE REVIEW AND WORLD in every town.

THE MUSICAL REVIEW AND WORLD, as well as all our musical publications, may be obtained in Boston, Mass., of CROSBY, NICHOLS, LEE & Co., 117 Washington street, who are authorized to receive subscriptions for us.

Mr. JOHN BOWER, 1514 George street, Philadelphia, is our agent for that city.

Messrs. ROOT & CADY, No. 95 Clarke street, Chicago, are our agents for the North-west.

LOWELL MASON, Jr., DANIEL G. MASON. } PUBLISHED BY MASON BROTHERS, 5 & 7 Mercer St., NEW YORK.

MUSIC IN THIS NUMBER.

The "Carnovale." Chorus for four voices. The English Version by SABILLA NOVELLO. Composed by ROSSINI 1

BEETHOVEN.

BY THEODOR HAGEN.

THE Ninth Symphony was finished, and the question arose—how could it be performed? But here the master met with more difficulties than it is easy to believe possible, considering the exalted position, as an artist, he held in Vienna. But it was nevertheless true that there was hardly a chance to hear his last colossal symphonic work. Another work of the same grand dimensions, the "Missa Solennis," had been finished for some time, but had not yet been heard in Vienna. The reason was simply this, that the large mass of the public in Vienna were charmed by the music of Rossini, who reigned at that time supreme there. How far the enthusiasm of the Viennese went, may be learnt from a correspondent in the Leipzig *Musical Journal*, in which the writer said, with regard to a performance of the opera "Corradino" by Rossini, "It was as if the whole audience were bitten by the tarantula; the whole performance was like an adoration—the *hurrahs* and *vivas* seemed to have no end." The same reception had been awarded to another opera of Rossini, "Zelmira." Fortunately "Corradino" and "Zelmira" have departed for ever, while in more respects than one Beethoven's Ninth Symphony *reigns supreme* at the present time. The great success Rossini achieved at that time was, however, not so much due to his music as to the masterly interpretation it received by the greatest Italian singers who have ever lived, some of whom we mentioned in one of our recent numbers.

It is needless to say that such a state of affairs very much depressed our master. He profited therefore by an opportunity which was offered to him to ask Count Brühl, the manager of the Berlin theater, whether it was possible to arrange a performance of his two latest works in Berlin. The answer was very encouraging, but this had scarcely been ru-

mored abroad, when a small number of influential amateurs in Vienna addressed a memorial to Beethoven, in which they begged him to increase the impression of his latest productions, by affording the public the pleasure of becoming acquainted with them first through himself. "Do not allow," the paper said, "your new-borns to be introduced in their native place in future times perhaps by strangers, perhaps by those to whom you and your spirit are foreign. Do appear soon amongst your friends and admirers!" It was further suggested that he should not give up his intention of writing another German opera, and this was urged the more earnestly as a good libretto had been offered to him by a distinguished poet. The whole memorial breathed the most hearty esteem and admiration for Beethoven's genius—statements which were so much the more to be appreciated, coming, as they did, from such distinguished persons as Prince Lichnowsky, Andreas Steicher, Anton Halm, Abbot Stadler, Anton Diabelli, Count Polfy, Count Czernin, Count Fries, J. F. Castelli, Prof. Deinhardstein, Ch. Kuffner, Count Dietrichstein, Carl Czerny, Court-Counsellor Kiesewetter, and others, that is to say, from the best representatives of the nobility, of art and science, at that time in Vienna.

Beethoven was deeply moved by this token of sympathy, and willingly gave permission to have a concert arranged for him. However, this was not an easy task, as the master was apt to change his mind every day with regard to the performers as well as to minor considerations. At last, after a good deal of quarreling, and no little amount of explosions of his ill-temper, the concert was announced in the following manner:—

Grand Musical Academy, by Mr. Ludwig van Beethoven.
The pieces to be performed are the newest by Mr. Ludwig van Beethoven.

First—Grand Overture. (It was the "Dedication of the House," from the year 1822, op. 124.)
Second—Three Great Hymns, with Solo and Chorus. ("Kyrie," "Credo," "Agnus Dei," and "Dona," from the "Missa Solennis." In consideration of the length of the whole work, the "Gloria," "Sanctus," and "Benedictus" had to be omitted.)
Third—Great Symphony; The Finale, with Solo and Chorus, upon Schiller's Ode, "To Joy."

The Soli will be performed by Madlle. Sontag and Madlle. Unger, and Messrs. Haizinger and Seipelt. Mr. Schuppanzigh has undertaken the direction of the Orchestra; Mr. Conductor Umlauf, the direction of the whole, and the *Musik-Verein* will increase the Chorus and Orchestra.

Mr. Ludwig van Beethoven himself will take part in the conducting of the whole. (He stood at the side of Mr. Umlauf, and fixed the time at the beginning of each part.)

The prices of admission as usual.

The theater was crowded, only the imperial box showed no signs of life, although the master had personally invited all the members of the Imperial family who were at that time in Vienna.

The total receipts of the concert were 2,220 florins, of which, after deducting 1,000 florins for the management, and 800 florins for copying expenses, there remained about 420 florins for Beethoven, a result which was, of course, unsatisfactory to the master. But if the pecuniary gain was little, the glory Beethoven derived from the performances of his latest works was great. Unfortunately the master could not hear the thunders of applause with which his music was received. He showed this sufficiently by having his back turned towards the audience at the end of the performance. But the songstress, Caroline Unger, by a happy impulse, turned the master towards the Proscenium, and called his attention to the waving of hats and handkerchiefs in which the whole audience indulged. Beethoven bowed, and this was the signal for demonstrations of sympathy and admiration as—*had been witnessed a short time before when Rossini's music was heard.* This is not only characteristic of the Viennese, but of all gatherings which represent the public in artistic matters.

A more valuable appreciation of the merit of the new Symphony and the "Mass" was found in the critical notice in the Leipzig *Musical Journal.* The correspondent said at the close of his letter:—"I am now sitting at my desk, and of course cooled down, but that moment (when the Chorus in the Finale of the Symphony, after the invitation of the Bass-Solo, sings the "Praise of Joy,") will never be forgotten by me; art and truth celebrate here their greatest triumph, and one might well say '*Non plus ultra.*' Who could surpass this?"

This is the opinion of a critic in Beethoven's own time; and yet in our days there are still some wiseacres who condemn this very Finale.

The great success which attended the above concert caused the management of the theater to urge a repetition, on which occasion they would bear all expenses, and moreover warrant to the master one hundred dollars. The pecuniary straitened circumstances of the master induced him to accept these terms. The programme of the second concert included only the "Kyrie" from the "Missa," but there were several additions calculated to attract also those of the public who had a preference for the lighter muse of the Italians. The stars, Dardanelli, Donzelli, and Boticelli, sang the trio, "Empi tremati," and the most adored tenor of the Italian opera, David, sang the cavatina from Rossini's "Tancredi," "Di tanti palpiti," written for contralto, but transposed a few tones higher for this grand occasion. The man was going to sing mostly with falsetti, and yet all this would not draw; the room was only half filled; and the management had to make up a considerable deficiency.

(*To be Continued.*)

The Musical Review & Musical World.

NEW YORK, JAN. 5, 1860.

DANCE MUSIC.

[TO THE EDITOR OF THE NEW YORK MUSICAL REVIEW AND MUSICAL WORLD.]

Why is so much dance music published in this country? Whenever I look over your *Sheet Music Review* (which I do regularly, for it is, in my opinion, the only complete record of musical publications in the country), I find nothing but polkas, schottisches, waltzes, galops, and so on. And these are not done merely by the mass of indifferent composers, but also by the best we can boast of. How is this? Has music no other than dance forms? Can it speak in no other way than by appealing to the feet of our piano-forte players? Has it nothing to offer to occupy their minds, their intellectuality? Is the whole field of music but one large saloon to hop and polka in? Please inform me about this matter, for if music has no other aim than to make our boys and girls dance, I think it high time to discharge the music-master, and to shut up the piano.

A Constant Reader.

We publish this letter, because it touches a question of vital importance not only to the musical, but also to the intellectual culture of the vast number of amateurs. Undoubtedly the extent of dance music in our pianoforte literature is immense; it covers at least seven-eighths of the whole ground. For the last twenty-five years, pupils in the old country, as well as in our own, have been fed with dance music, so that it must appear, after all, very natural for them to think that there is no other kind of music in existence, and to ask the teacher, if he happens to bring them something which does not follow this beaten track, whether it is a polka or galop. We readily believe that it is in most cases almost impossible to make a piece which is not a dance, acceptable to a pupil. But whose fault is it? In the first instance, the teacher's; in the second, the composer's. If the teachers would create a demand for something more intellectual and healthy in music than most of the dances in our days can offer, the composers would soon furnish the supply. But in most instances the teacher's course is not regulated by his own views, but by those of his pupil; if he obeys a larger ambition than this, if he wants to instil into the minds of those he instructs, by means of music, something healthy and good, he generally brings forward a long sonata, or an old-fashioned rondo, heavy and dull enough to frighten anybody. He wishes to occupy the mind of his pupils, but instead of this he stuffs it with matters which must at least sadly interfere with the faculty of thinking. Not that those sonatas and rondos were not superior music, but the pupil is not superior, and consequently you have to give him something which he can understand, which may awaken in him a world of fine sensations and thought, and yet not be a polka or a galop. It has been the aim of modern æsthetics to require in a musical composition a certain individuality of purpose, in fact some meaning, and we have had, and still have composers, who satisfy this natural and historically developed want of the times. But their music generally appeals

more to the artist than to the ordinary pupil. The teacher ought, therefore, to select something which recognizes the same aim, and yet is light, agreeable, and if not perfectly intelligible to the pupil, yet easily made so; let it be sketches from life, the portraiture of well-defined characters, illustrated in piano music as it has been done in operas. In fine, let our composers cultivate that field in music which, in painting, was so finely traversed by the old Dutch painters, whether it now be called *Morceaux de Genre*, or something else. Such little *tableaux*, the names of which indicate at once what the composer means to convey, are the stepping-stone to something still better in the same style, as in the compositions of Stephen Heller, in Paris, and of still deeper significance, those by Robert Schumann, Volckmann, and others. Unfortunately, only very few attempts are made at such compositions, and when made, most of the teachers find it more advantageous to their pockets not to patronize them, but to furnish the usual stock of delightful polkas and schottisches. Thus moves the world of daily musical life, just as it moved fifteen years ago, and we suppose we may finish this article as we then finished one on the same subject:—

"The modern world commits at this moment a solemn act. It dances itself to death. It is a ghost-like dance, which reminds one with awful truth of that which the Willys perform on the graves. Millions of those who are young and tender, full of life and spirit, feel themselves embraced by the arms of civilized Willys. They must dance, dance. Will the dawn of a better morning find them dead or alive." *

MUSIC IN NEW YORK.

Second Philharmonic Concert.

[PROGRAMME.—Symphony, No. 6, "La Pastorale," in F: *Beethoven;* Concerto for Piano in A minor, op. 54: *Schumann*—Mr. S. B. Mills. "Festklaenge," Poème Symphonique, first time: *Liszt;* Grande Fantasie Russe, for Violoncello: *A. Kummer*—Mr. F. Bergner. Paraphrase de Concert, for Piano, "Rigoletto": *Liszt*—Mr. S. B. Mills. Overture, "The Jubilee," in E: *Weber*—Conductor, Mr. Carl Bergmann.]

The Grand Piano used on the occasion was from the factory of Messrs. Steinway & Sons.

WE have frequently had occasion to speak about the Pastoral-Symphony, and those of our readers who have followed the course of Beethoven's Life in our paper, will know under what circumstances he composed this lovely picture of country life; how he came to introduce the peculiar songs of certain birds, and what poetical luster also the characteristic features of certain Austrian country dances received under his hands. No doubt, in the *Pastorals* Beethoven pictured the country as he saw it, and lived in it, and we can imagine how easily those of his contemporaries who only glanced at the outside appearance of a work of art, and could never be reached by its poetical treatment, considered this rendering of scenes with which they were familiar as a profanation of the symphonic art. Fortunately time is a better judge than artists are, and time has done away with all the petty considerations with regard to "musical reproduction of nature," to which this symphony gave existence for a great many years, and we enjoy the rejoicings of the birds and the country people as much as if the controversies about them had never arisen. That the impression was somewhat marred by the wavering execution was unfortunate, although Beethoven's genius shone just as much as ever.

Schumann's Concerto in A minor is the same that Mr. Mills has played twice before, on which occasions we referred in detail to its beauties. Mr. Mills performs this fine symphonic work better than any thing else.

The chief interest for most of the artists present during this second concert, was undoubtedly the performance of Liszt's symphonic poem, "Festklaenge." These "Sounds for a festival occasion" in Weimar were originally preceded by a programme, giving a key to the intentions of the composer, and which consequently facilitates the understanding considerably. It is a pity that this programme was omitted on this occasion, as it would have undoubtedly led to a kinder opinion of the work among that class of musicians who condemn everything they cannot understand, entirely forgetting that only the so-called inspired mediocrity is understood at first hearing by everybody. Liszt's "Festklaenge" thus is programme-music, a style which has been cultivated by Haydn, Beethoven, Schumann, and a good many others. The form he adopts is somewhat unusual, but it is nevertheless form, as can be easily ascertained by a careful examination of the score. The conception as well as treatment is bold and interesting; the melodic element poorer than in the *Preludes* and in the Tasso. Some of the modulations he uses may probably have filled the so-called *connoisseurs* (and alas! we have a good many of them in our concert-rooms) with horror; we should not wonder if these connoisseurs had detected some awful discords, entirely against *the rules* of somebody, or rather nobody; but in spite of all this, it remains true, that this music will stir the heart and occupy the mind of an unprejudiced listener, more than if he heard the well formed and awfully correct music of the old *Kapellmeisters* in Germany, although their reputations may date fifty years back. We must however, say that the orchestral treatment in the "Festklaenge" occasionally gives too much preponderance to the string quartet and to the brass, while the reed instruments are somewhat neglected, thus causing a thin harmony in spite of the noise. The piece was well performed.

* From "Civilisation and Music," by Theo. Hagen, published in Leipzig, 1845.

TWO LETTERS BY FRANZ SCHUBERT.

(*From the Biographical Sketch Just Published, "Franz. Schubert," by J. Heinrich von Kreiszle.*)

The first of these letters is dated July 18th, 1824, and addressed to his brother Ferdinand. We give the following short extracts from it, being the only musical items in the letter:

"I am the so much more surprised about your quartet party, because you could induce Ignaz to join you. But it will be better for you to play other quartets than mine, for there is nothing in them, except that they please you, who are pleased by everything by me. The remembrance of mine, connected with this, is still the best feature in it. * * * * * * *

"I have composed a grand Sonata and Variations on an original theme, both for 4 hands. The Variations please very much. About the loss of the songs you gave to ——— I console myself, as only some of them seem to me good; for instance, the wanderer's night song, or the *absolved*, (but not the *abducted*), 'Oreste,' as you erroneously wrote, which has made me laugh very much. Compliments to my parents, brothers, and friends. A thousand kisses. Write as soon as possible and farewell, very well. With love forever,

Your brother FRANZ."

The second letter is dated Steyer, July 25th, 1825, and addressed to his parents:

"My new songs from Walter Scott's "Lady of the Lake" have been especially successful. There has been also very much surprise about my piety, expressed in a Hymn to the Holy Virgin,* which apparently moves everybody, and turns the mind to devotion. I believe this is because I never give myself to devotion, and never compose such hymns or prayers, unless I am overpowered by that feeling, and then it is the right and true devotion. In Steyruck we called upon Countess Weissenwolf, who is a great admirer of my littleness, possesses all my compositions, and who sings pretty well. The songs by Walter Scott made a very favorable impression upon her, so much so, that she hinted a dedication of the music would not be disagreeable to her.† I think, however, to manage differently with regard to the publication of these songs, for the usual mode brings so very little profit. As the songs bear upon them the celebrated name of Scott, and consequently will arouse more curiosity, I think the addition of the English text would also make myself more known in England. If something nice could only be done with the publishers, but the State takes good care that the artist remain always the slave of every miserable shopkeeper. With regard to the letter of Mrs. Milder,‡ I am highly pleased with the good reception of 'Saleiko,' although I wish that I had seen the criticism myself, in order to see whether I would not have learnt something by it; for, however favorable the opinion may be, it may be equally ridiculous if the critic lacks the necessary knowledge, which is not a very rare case. I meet with my compositions everywhere in Upper Austria, especially in the cloisters Florian and Kremsmünster, where I produced with the aid of a good pianist my Variations and Marches for four hands with a favorable result. My new Sonata for Piano-solo, especially pleased. I performed it with great success, and people assured

* His Ave Maria. † They have been dedicated to the Countess. ‡ The songstress Milder Hauptman.

me that the keys became singing voices under my fingers, which, if true, gives me great satisfaction, because I cannot bear the confounded hammering, even to be found with distinguished pianists, as it neither affords pleasure to the ear, nor to the soul."

OTTO JAHN'S "MOZART."

MOZART! Such is the brief and compendious title of Mr. Otto Jahn's very long, elaborate, and scrupulously careful work, the fourth and last volume of which is just out; the first having appeared in 1856, more than four years ago. Mr. Jahn was obviously in no hurry to complete his labors, but he has proceeded surely as well as slowly; and so vast is the amount of fact accumulated, so valuable the information acquired, that those who have the courage to read the production from end to end will doubtless be more than satisfied. Of Mozart the *composer*—a being whom all civilized creatures know, or think they know—there remained perhaps but little to tell; but about Mozart the *man* it appears that a good deal was left for Mr. Jahn to communicate, and he has told it with a disregard to brevity and concentration quite astonishing even in a German writer. Such a book, the first volume of which is alone longer than Johnson's "Lives of the British Poets," should have been published in the age of the patriarchs; for the present exceedingly curtailed duration of human life, it is far too long. Methuselah might possibly have found it light reading.

Our objection, however, applies only to Mr. Jahn's method of treating his subject; to his extreme prolixity and verbosity; his unhappy fondness for dwelling upon merely subordinate matters and trifling events, which throw no new light upon the character or genius of his hero, and are therefore of no use to the world; and must not be understood to call in question the importance of the subject itself—to involve any insinuation that Mozart did not deserve the greatest possible amount of attention which enlightened criticism can bestow; for we consider him to have been one of the greatest men that ever lived; and as there is even now a tendency to believe that music is a peculiar faculty, and that a composer may be superlative in his own particular art without possessing generally any intellectual supremacy—an opinion supported by certain literary men who influence the public mind, but which we reject as utterly false and ridiculous—it may perhaps be permitted us to observe, that when we trace in a musical composition the operation of precisely the same principles which would constitute the greatness of a first-class poem, or any other noble work of art, we cannot help recognising the same grand qualities of intellect applied to different objects; and if further comparisons be needed, we can add that when we have to note the absence of these great qualities in a small literary work, we naturally conclude that it is decidedly inferior as an intellectual production to the musical composition which does possess them; and thus, for example, we find Mozart's "Jupiter" symphony very much more intellectual than the "Godolphin" of Sir Edward Bulwer Lytton, who says, "very stupid people often become very musical; it is a sort of pretension to intellect that suits their capacities. Plutarch says somewhere that the best musical instruments are made from the jaw-bones of asses. Plutarch never made a more sensible observation." And we also consider Handel's "Messiah" to be a very much greater illustration of human genius than the "Biography of the Right Hon. Benjamin Disraeli," in which music is again treated with contempt, or even the "Coningsby" of this anonymous author's hero. The fact is, that such *litterateurs* are not in a condition to feel or understand great intellectual achievements of any kind, simply because the smaller cannot contain the greater. If they could comprehend the principles upon which noble works are wrought, they would necessarily recognise them in whatever form they might appear, and write much better than they do, or not at all..

Beside the musical composition, which exhibits with soul-searching power the sublime and beautiful of human feeling, the loftiest and purest ideality, expressed by such scientific means as can only be acquired through the exercise of reason in its highest state of development, surely the modern novel—the mere minute copy of manners, and sometimes very silly manners—or the "brilliant *fantasia*" upon history, in which the description of dresses, scenery, or social customs constitutes the chief attraction, dwindles into hopeless insignificance, just as it would before the Iliad, the Laocoon, or the Last Judgment.

We can thus easily understand and sympathise with the enthusiasm that led Mr. Jahn to write so long a book, and can likewise applaud him for leaving nothing untold with respect to the private career of his immortal hero. Some think that it lessens our admiration for a creative artist—for the poet "hidden in the light of thought"—to see him brought before the world "in his habits as he lived;" to be made acquainted with what he said, and wrote, and did, and suffered as a private citizen. In certain instances it may do so; but we are nevertheless of opinion that the humanity which would throw a veil over the errors of genius is at best but an amiable weakness, and the fastidiousness that would exclude the knowledge of what are termed "every-day occurrences" (how poetical are many of them!) for fear of disturbing some æsthetic impression, is a refinement of selfishness, and an unwholesome squeamishness worthy only the Sybarites of sentiment. Even where revelations of the private life of genius afford more pain than pleasure, it is of the utmost importance that the whole truth, and nothing but the truth, should be spoken, that the heart of the divinely-gifted should be laid palpitating before the world, that the secret springs of thought and action should be unveiled, the causes and influences which can act upon immortal mind be noted and remembered. But where, as in the case of the beautiful, bright, and loving spirit, Mozart, there is no vice to describe that is not covered by a hundred virtues, no tares to be detected that are not inextricably entangled with the wholesome wheat, it were difficult indeed to find even the shadow of a reason why any one thing relating to him should be kept from the public.

This copious, conscientious, and excellent biography of Mozart, who combined in his own works the greatest qualities of all previously existing schools, and looked far into the future; who commingled the sensuous beauty of Italian melody, the deep expression of German harmony, and the dramatic truth of the so-called French manner; of *him* who rendered the rigid contrapuntal science of the ancient masters *completely* subservient to the purposes of poetical thought and emotion; who could sing as spontaneously and sweetly in fugue or canon as in the simplest composition; who, in short, carried musical art to the highest perfection, and is the "model master," if ever there was one—this carefully written record of all that Mozart did and suffered—this elaborate philosophical disquisition upon his merits, both as a man and as an artist, is certainly not to be disposed of satisfactorily in one brief notice. Mr. Otto Jahn was more than four years writing the work, and a few days must be conceded us for reviewing it. Meanwhile we recommend the biography strongly to the attention of the musical public.—*Morning Post.*

Answers to Correspondents.

W. S. T., Youngstown.—"What is the custom of your best teachers of the piano-forte in New York, with respect to the scales and five-finger exercises. Do they require advanced pupils to practise them every day? If so, what proportion of their time of practice should be given to scales and five-finger exercises? How far should scholars be advanced when the aforesaid practice is not necessary?"

If pupils are really advanced, that is to say, if they have gone carefully and conscientiously through all the rudiments of their art, then a daily practice of the scales and five-finger exercises for about fifteen or twenty minutes will be sufficient. But if they have not proceeded in the above manner, if they play pieces belonging to the fourth period, while they ought to practise those of the second period, then let them play those exercises every day at least for one hour. These exercises ought never to cease, for they are the root of all thoroughness in the technics of piano-forte playing. Of course great pianists will not play them every day, but they will rarely fail to take them up a few days previous to their appearance in public. We know of a very distinguished concert player in this city, who can be heard every day practising these very exercises.

Sheet Music Review.

Lee & Walker, Philadelphia.

FIRST PERIOD.

GOOD-BYE WALTZ. P. Th. Held. 25c.
Melodious and characteristic.

ROCK CITY GUARDS QUICKSTEP. Geo. M. Taylor. 40c.

SECOND PERIOD.

PIERRE DE MEDICIS. Polka Mazurka. Musard. 40c.
Taken from the opera by J. Poniatowsky.

BULLY FOR YOU. Varied by Charles Grobe. 50c.

BONA FIDE. Galop Brillante. P. Th. Held. 25c.

THE IRRESPRESSIBLE SCHOTTISCHE. P. Th. Held. 25c.

BERTINI'S CELEBRATED SCALES AND EXERCISES. 50c.
These can be played with advantage in all the Periods.

VOCAL MUSIC.

WHERE HAST THOU GONE. Words and Music by C. Everest. 25c.
Popular melody, which will be well received.

SLUMBER SWEETLY. Ocean Serenade. W. H. Bourne. 30c.
For soprano and alto. Simple, but meritorious.

J. H. Hidley, Albany.

FANDANGO. Spanish Dance. Karl Merz. 35c.
Very pretty, and commendable.

SCHREIBER'S BAND DRUM POLKA. Arranged for Piano by C. A. Stewart. 25c.

VOCAL MUSIC.

HE SLEEPS BENEATH THE HEATHER. Song. By J. O. Montignani. 25c.
Good melody.

INSPIRER AND HEARER OF PRAYER. Hymn, as sung at Grace Church, by Geo. Washbourne Morgan. 25c.
Very melodious and impressive. Most likely to become popular.

"WHILE SHEPHERDS WATCHED THEIR FLOCKS BY NIGHT." Soprano and Basso Solos, and Chorus. T. L. Lloyd. 40c.

CHRISTMAS SONG. Adolph Adam. 35c.

A CHRISTMAS CAROL. George William Warren. 30c.

All these Christmas Songs are meritorious. That by Adam is old, but has a better melody than a good many other songs by the same composer. Mr. Lloyd's keeps pace with the excellent pieces he wrote in his series of "Cantica Sacra."

MUSICAL GOSSIP.

AT the late Fair of the Massachusetts Mechanics' Charitable Association in Boston, Messrs. Mason & Hamlin were awarded the First Premium, a Silver Medal, for their Melodeons and Harmoniums. From the report of the Judges accompanying this award, we make the following extracts: "The instruments exhibited by the firm of Mason and Hamlin, were of remarkably fine workmanship, and the care exercised in voicing the reeds has made them better than those of any other makers, with whose instruments your committee are familiar. The enterprise and ingenuity which have been bestowed on them, and elevated them from the low level, in which in their first inception these instruments were held, cannot be too highly commended and encouraged. Without discussing the question whether one kind of mechanism is more legitimate than another for producing tone in instruments of the organ class, there can be but one opinion of the advance already made in the manufacture of reed organs, and their present superiority over the specimens of former years; and your committee would most cheerfully award to Mason & Hamlin the principal merit in promoting such a desirable result." The Judges were as follows, viz.:—William Reed, Charles J. Capen, J. Baxter Upham, George Derby, Carl Zerrahn, Samuel Jennison, James C. D. Parker.

THE Taunton Mass. Musical Society has recently been organized with a good prospect of success. It supersedes the old Beethoven Society, which has existed several years in that town.

THE Worcester Mass. Mozart Society have performed the Messiah under the direction of Mr. E. H. Frost, of Boston; Mr. B. D. Allen was the pianist, and Mr. G. P. Burt, the leader of the orchestra.

A CONCERT has been given at Southbridge, Mass., in which Misses Broaders and Hunt, and Messrs. Frost and Whitney took part; Mr. Mansfield was the pianist.

IN accordance with usual custom, the Sacred Harmonic Society gave a performance of the Messiah at the Academy on Christmas evening.

CARL Formes gave his farewell performance at the Academy on New Year's Evening. He is about to return to Europe.

LEE & Walker have published a Musical Almanac, edited by Charles Grobe. It is full of valuable information, and is arranged in a skilful manner.

EUROPEAN ITEMS.

AT last more light about the life of Franz Schubert! A biographical sketch by Dr. Heinrich von Kreiszle has just been published at Vienna. It is the first work of any extent which is known to have been written about the life of the celebrated composer.

IT is understood that Prince George Galitzin intends to resume his concerts early in the new year, having seriously, it is added, embraced the musical profession.—We hear that the original MSS. of Beethoven's late Quartets, dedicated to one of his name, and with regard to the payment for which a brisk controversy took place, shortly after the publication of Herr Schindler's biography, are now in London, in his hands; further, that under his auspices a Russian opera is about to be translated by Mr. Oxenford, with the hope of its being performed on the Englisk stage.

THE German papers inform us, that a Conservatory of Music is to be established in New York. When a few weeks ago we started in this journal the idea of such an institution, we little thought that our German friends across the Atlantic would present us so soon with the thing itself.

LUDWIG RELLSTAB, the well known critic and author of the historical novel, "1812," died at Berlin, 61 years old.

THE proprietors of *La Maitrise*, a French Periodical devoted to church music, and supported by the contributions of some of the best men of the day, is announcing prizes as under:—300 francs for a Missa Brevios, with organ; half the sum for the second best Mass; 200 francs for the best collection of three pieces suited for use in the church service; half the sum for the second best; 200 francs for the best collection of three pieces for the organ fit to be used in the service, to be easy, and (this sounds strange) with pedals *ad libitum;* half the sum for the second best,—all MSS. to become the property of the journal.

THE prize Cantata by young Paladilhe, whose promise has been mentioned more than once, was the other evening performed at the Grand Opéra of Paris.

"SOME friend in the Far-North can possibly tell us. Last week, mention was made (on the authority of the *Gazette Musicale*) of a M. Berendt, who has written an opera for Copenhagen. This week, in the same journal, we have read that M. Berens has received an appointment as conductor to the second theatre at Stockholm,—in the right of success gained by three operas in that capital; "Violetta," "A Midsummer Night's Dream," and "Lully and Quinault." Should these two be one and the same composer, it would seem as if a new reputation was growing up in the land of Madame Taglioni, Herr Lindblad, Herr Andersen and Madame Goldschmidt. Every one would be glad to hear more of this."

Thus writes the critic of the Athenæum. We are happy to be able to inform him, that M. Berens is a native of Hamburg, son of one of the musical directors there, that he has lived for the last fifteen years in Stockholm, and has written a large number of piano pieces, mostly published by Schubert & Co., in Hamburg.

Our Musical Correspondence.

BLOOMINGTON, ILL.

"Out on the prairie," about two miles from the pleasant town of Bloomington, stands the Normal University of the State of Illinois. It is on a swell of this land ocean, and from its top you may see the white farm houses like rails, and the timber patches like islands, for almost a score of miles in any direction. Strangely impressive is this prairie country to a dweller among hills, but I must not enlarge in this direction, as I write this merely to say a few words about the University and a recent visit I had the pleasure to make there.

The building is of stone and brick, 150 feet long, nearly 100 wide, and proportionately high, with a handsome cupola, and of fine architectural appearance. It has a pleasant door yard of 56 acres, which is to be ornamented with trees, walks, &c., and a nice little farm in proportion adjoining. In size and arrangement of rooms and general appointments for convenience and comfort, it surpasses any thing I have before seen. In the basement are

rooms for recreation and exercise, rooms for the Janitor and his family, rooms for the steam engine and heating apparatus, and for the engineer, &c. On the first floor are reception rooms, dressing rooms (large and commodious), and rooms for the various grades of the Model School. The Model School, by the way, consists of children and youth from the neighborhood, and from abroad, who go there instead of going to a town school, or who wish for school opportunities without pledging themselves to become teachers. This school affords an opportunity to the members of the Normal department to observe and to take part in the practical working of their system of teaching.

On the second floor there is in the center the assembly or study room of the Normal department, capable of containing with ample room, more than 200 desks, and from it, entrance to six recitation rooms adapted to the various departments of their work. On the third floor are the large Hall or Chapel, Society rooms, Cabinet, Museum, and, I believe, the Library. It will be remembered that all these rooms are very spacious, and perfectly appointed, and the whole building heated by steam. Some idea may be had of the magnitude of the enterprise when it is stated that the cost of the building and appointments, exclusive of land, was over one hundred and forty thousand dollars ($140,000). The people at the east must look to their laurels; at this rate Illinois will stride away from them in facilities for education as fast as she has gone ahead in building cities and raising wheat. I was at the Institution for a few days to give some instruction in singing, and teaching singing, and enjoyed it well, although every night found me ready to rest, for Western men, if they don't brush their boots, keep the cobwebs out of their eyes and minds, and he who expects to influence them must know what he has to do, and must be able to do it well. Let no teacher of music (and I may add of any thing else) go to the west to teach because he cannot succeed at home. In my opinion, he will meet with disappointment if he does.

Mr. Hovey, the prime mover in getting up this Institution, and the present Principal, is a man of extraordinary abilities, and the associate professors are all men of high standing in their various departments. I cannot see why the Normal University of the State of Illinois should not in a short time be in the very foremost rank. G. F. R.

MILWAUKEE.

December 15, 1860.—Last Friday evening the Musical Society of this city gave their 110th concert. The programme was more varied than any I have yet seen; in fact, I think there is danger of their losing sight of the original path laid out by its founders. It opened with Weber's Jubel-overture, followed by Mr. Klien in an air for tenor, Cujus Animam, from Stabat Mater. I cannot say that this selection was very wise. There are certainly better concert pieces in it; besides which his voice was not strong enough for the orchestra. "Vineta," a male chorus, by Abt, was encored, and had to be repeated. A terzetto, from the opera "Joseph," followed, in which Madame Beeker appeared as Joseph, certainly to better advantage than at the last concert, in the "Fairy King." The "Cradle Song," by Schumann, double chorus, for male and female voices, was well received; but a smaller number, better drilled (excuse the word), would have done better: some of the singers were not sufficiently alive to the importance of the delicate shading required to bring out this song in its proper light. After the overture to the "Midsummer Night's Dream," by the orchestra, came an air from "I Puritan," sung by Madame Jacobi who, with such a voice as she has, should sing oftener. The air was encored, as was also the duet from the opera of "Belisario," sung by Messrs. Abel (the director), and Rosenthal. The concert closed with Wagner's "Pilgrim Chorus," from Tannhauser, which did not receive its share of attention, seeing it was the last number on the programme. Yours musically, Felix.

BALTIMORE.

December 24th, 1860.—The music-loving people of the monumental city have been agreeably surprised by the appearance of the so-called American Italian Opera, which entertained us for a week with a series of operas until now not brought out here. Martha, Sicilian Vespers, Il Giuramento, Rigoletto, Favorita, Moses in Egypt, with the following leading artists, were performed from last Monday to Saturday: Mad. Colson, Adelaide Phillips, Brignoli, Sbriglia, Ferri, Susini, and Coletti, and Signor Muzio as Conductor of the Orchestra.

Though we regret that financially, owing to the pressure upon business, they have not been lucky, they have won laurels, which will be certainly pecuniarily rewarded at their next appearance, which we understand will be some time in March. When we recall to our memory the miserable orchestra (8 musicians and a piano) we had to content ourselves with not long ago, we cannot but express our thanks for the improvement in that respect, as we had this time a full orchestra of about thirty very good musicians, with a good ensemble playing. As to the singers they are all well known to the public, we, therefore, can only confirm their reputation; they all did well. The sceneries, also, were very satisfactory. There seems to be some life in musical matters. We had some three weeks ago the Oratorio,—"The Seven Last Words of the Saviour on the Cross," by Haydn; but though patronized by an audience of nearly 4,000, it deserved such patronage only in view of its charitable purpose. It was a Concert for the Catholic Orphan Asylum. The Orchestra was too weak; the solos were inferior, and we wonder that Signor Gigan could not procure better amateurs for the occasion. The tenor did, however, his task tolerably well, at least his voice is good and strong enough for a large hall like that of the Maryland Institute. The Beethoven Society also continue their musical soirées with fine programmes, but we have not been able to attend any of them since the last, of which we gave you an account in our former letter. Merry Christmas and Happy New Year from your devoted Arion.

RUTLAND, VT.

December 28, 1860.—It was my privilege to be present at a concert given on the evening of the 17th inst., by the young ladies of North Granville (N. Y.) Ladies' Seminary, under the direction of their efficient teacher, Mr. Geo. A. Mietzke. This flourishing school is now under the management of Mr. Chas. F. Dowd, formerly of Connecticut; a gentleman of high attainments, with much experience in teaching, and pleasant and genial manners. He is assisted by able and experienced teachers in every department. The catalogue just issued seems to indicate that the fine reputation already acquired by this school will be fully maintained, with increasing popularity and usefulness, under its present able management. The concert was given in the large Gymnasium of the Seminary, and opened with the overture to "Fra Diavolo" for four pianos. It was performed by eight young ladies in a highly creditable manner.

It would occupy too much of your space to notice all the pieces on the programme—a copy of which I inclose—but the piano-forte pieces by the Misses Boker, Carleton, Collier, and Williams, are deserving of mention for the accuracy of time and excellent style in which they were given. The duett "The Two Cousins" was well rendered and received hearty applause. The audience seemed much pleased with the singing of Mrs. Mietzke. Her voice is pleasant in quality, with a good degree of force, and with careful cultivation would be really fine. The gem of the evening, in the opinion of your humble correspondent, was the overture to "Zampa" for four pianos and harmonicum. It was rendered in excellent time and style by the young ladies, and was received with delight by the audience. The class has been under the instruction of Mr. Mietzke but a single term, but their performance throughout was highly creditable both to teacher and pupils. Mr. Mietzke is entitled to much credit for his efforts for the introduction of a better style of music. It is a pleasure to examine a programme of a school concert in which such names as Mozart, Mendelssohn, Herold, etc., occur so frequently.

PHILADELPHIA.

January 1, 1861.—The Foyer of the Academy of Music was a scene of beauty on the 20th inst. It is a charming saloon, tastefully, not gaudily fitted up, a promenade during the *entre-actes* of the opera, with frescoes here and there, rich cluster chandeliers, clear mirrors reaching down to the waxed floors, and at long intervals of time the rosiest and loveliest of Philadelphia's proverbially lovely faces are reflected therein. On the occasion to which I have reference Messrs. Wolfsohn and Thomas gave their second classical soiree. Successful as the others have been, the last was in every respect a cause for gratulation, and a greater source of gratification, both to the artists and the audience. Let me read you the programme:—

Part I. Trio (Op. 97. B b major)—*Beethoven.* (*a*) Allegro moderato; (*b*) Scherzo—Allegro; (*c*) Andante cantabile; (*d*) Allegro moderato e Presto; Messrs. Wolfsohn, Thomas, Schmitz.

Part II. 1. Paraphrase de Concert "Rigoletto," *Liszt.* Carl Wolfsohn. 2. Morceau caracteristique, *Vieuxtemps.* Theodore Thomas. 3. Sonate (A major)—*Mozart.* (*a*) Allegro molto; (*b*) Andante; (*c*) Presto; Messrs. Wolfsohn and Thomas.

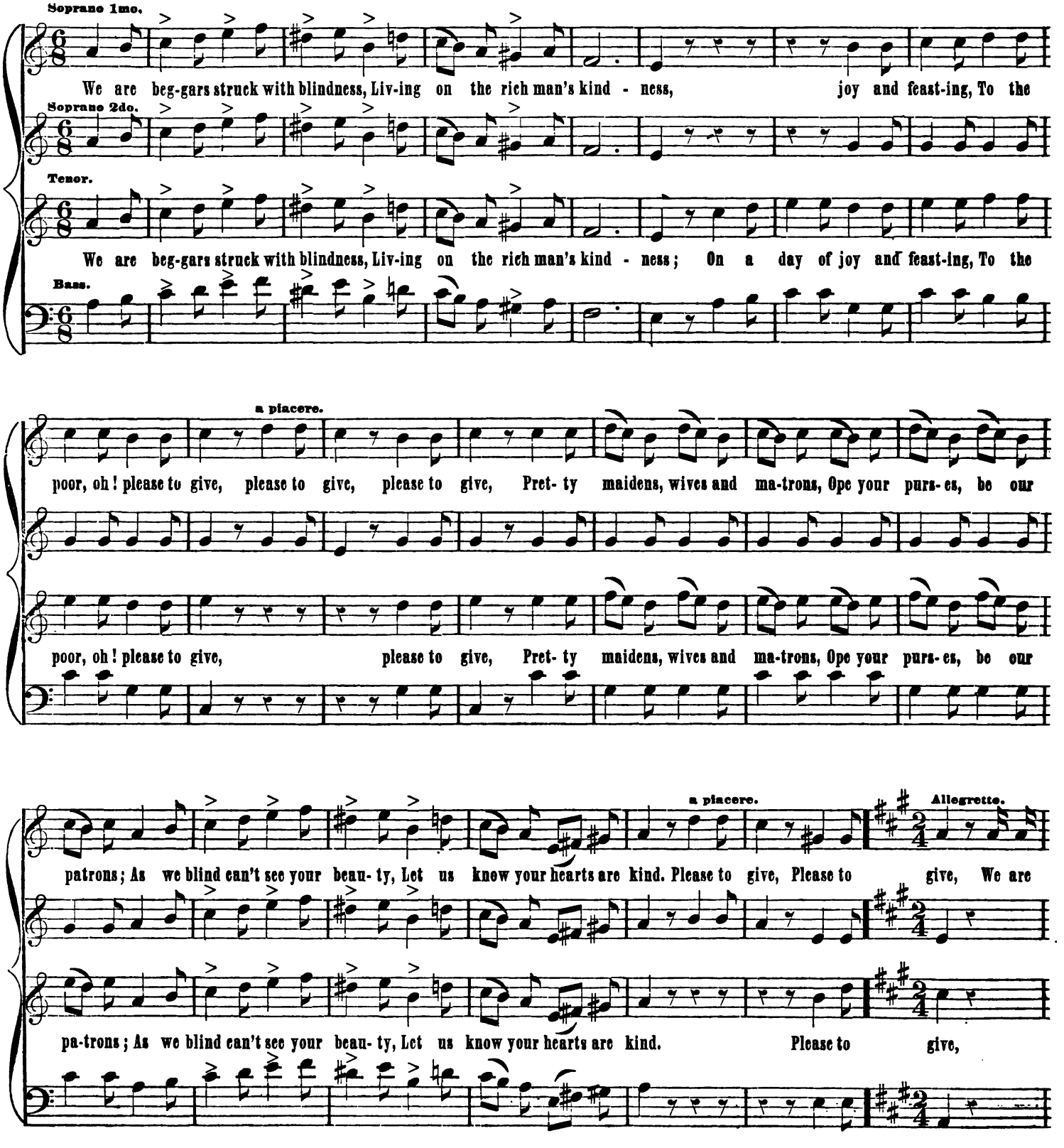
Part III. Quintett (Op. 87. B b major)—*Mendelssohn.* (*a*) Allegro vivace; (*b*) Andante scherzando; (*c*) Adagio e lento; (*d*) Finale—Allegro, molto vivace; Messrs. Thomas, Kammerer, Hassler, Mueller, Schmitz.

The trio was truthfully interpreted throughout, and the third movement, Andante cantabile, with its peculiar floating measure (if I may use the term in the connection), the sudden introduction of a staccato passage, and

The "Carnovale."

CHORUS FOR FOUR VOICES.

The English Version by SABILLA NOVELLO. Composed by G. ROSSINI.



mer - ry beg - gars sing- ing, Gai - ly mo - ney - box - es ring- ing, Gai - ly mo- ney- box- es ring-ing; List- en

Cres.

We are mer - ry beg - gars sing- ing, Gai - ly mo- ney- box- es ring-ing;

Gai - ly mo- ney- box- es ring-ing; List- en

We are mer- ry beg-gars sing-ing; List- en

to our pleasant dit - ty, With do, re, mi, fa, sol, la, With do, re, mi, fa, sol, la, All we sing is Please to

to our pleasant dit - ty, With do, re, mi, fa, sol, la, All we sing is Please to

to our pleasant dit - ty,

Moderato.

give, All we sing is Please to give. We know good

give, All we sing is Please to give. We know good manners, tho' we be blind beg- gars all.

manners, tho' we be blind beg - gars all, We thank you heart-i- ly for gifts how-

We thank you heart-i - ly for gifts how - ev - er small,

- ev - er small, Come, show your char-i - ty, kind lads and lass - es,

Come, show your cha - ri - ty, kind lads and lass - es, Let each be -

Let each be - stow a tri - fle as he pass - es,

Let each be - stow a tri - fle as he pass - es, Come, show your

- stow a tri - fle as he pass - es, Come, show your cha-ri-ty, Come, show your

Come, show your char- i - ty un - to the blind. Car - ni - val's pass - ing, Car - ni - val's pass - ing, Car - ni - val's

char- i - ty,

char- i - ty, Come, show your char- i - ty un - to the blind. Car - ni - val's pass - ing, Car - ni - val's pass - ing, Car - ni - val's

pass - ing, pass-ing a - way, Car - ni - val's pass - ing, Car - ni - val's pass - ing, Car - ni - val's pass - ing, pass- ing a -

pass - ing, pass-ing a - way, Car - ni - val's pass - ing, Car - ni - val's pass - ing, Car - ni - val's pass - ing, pass- ing a -

D. C. al *fine*

- way, pass - ing a - way, pass - ing a - way, pass - ing a - - way.

fine

- way, pass - ing a - way, pass - ing a - way, pass - ing a - - way.

then the gradual progression which produces the Allegro moderato e Presto following in a sort of inter-dependence and as an incortable conclusion. (?) The thought and argument of Beethoven were fully embodied. In the other concerted pieces their meaning was not perfectly realised, without we except portions of Mendelssohn's Quintette. No matter how imperfectly rendered, there are in his creations such a wealth of thought, ideas so full of beauty and purity in their construction, that no one can study them or listen to their soul-inspiring harmony without feeling benefited.

Carl Wolfsohn played Liszt's Paraphrase de concert "Rigoletto" in his best style, throwing life and spirit into the "explanations" and elaborations of Verdi's suggestions. He played for an encore a sweet little composition of his own, as yet unpublished, entitled "The First Farewell." But the gem of the evening, or at least that which created most applause, was Mr. Thomas's performance of Vieuxtemps' "Morceau caracterisque." This fact shows that we did not fully appreciate the musical feast spread before us. We cannot, or we do not distinguish with nicety the flavor of the viands. Do not understand me as casting any reflection upon Mr. Thomas, but simply that his selection so captivated the audience. Perhaps, however, it was his execution, so marvelously faultless. He overcomes all difficulties with a graceful ease which, with the expression and beauty he infuses into whatever he undertakes, proclaims him a true artist. Vieuxtemps' eccentricities and instrumental gymnastics were all scientifically and correctly executed; the accessary sounds and harmonies came out with truthful clearness. One of the daily papers of this city, the *Evening Journal*, pronounces Thomas the best violinist we have ever had here. In this unlimited praise I, of course, do not concur, though I acknowledge his ability. He is as yet quite young. My word for it, he will make his mark one of these fine days.

These artists are drawing around them a circle whose love of the Great Art will not allow them to be discouraged—we are hopeful, looking to the time when the works of the masters shall live in all hearts. In the words of Teufelsdröckh, I would say: "Happy few—little band of friends! be welcome, be of courage."

Handel's Messiah was performed last Thursday evening at the Academy, to a large audience. I had intended speaking in detail of its rendition, but have already encroached too much upon your columns. Mendelssohn's overture,—Ruiz Blas, with its rich instrumentation was given before the Oratorio. With some exception, and if disposed to be hypercritical, we might find some flagrant errors in the execution of the Messiah. As a whole, however, it was very effectively given. The Germania Orchestra, with forty performers, rendered valuable assistance.

And, by the way, speaking of this ochestra, their rehearsals are crowded every Saturday to excess. The following programme was given as their last:

1. Concert—Overture, *Hummel;* 2. Song without words—Cello Solo, *Moeser;* 3. Waltz—Myrtle Wreathe, *Strauss;* 4. Adagio—First Sinfonnie, *Kallivoda;* 5. Overture—Midsummer Night's Dream, by particular request, *Mendelssohn;* 6. Terzette—Les Deux Journees, first time, *Cherubini;* 7. Third Finale—Bohemian Girl, *Balfe;* 8. Huldigung March, first time, *Lumbye.*

Mesdames Chegaray and D'Hervilly gave a private *Matinée Musicale* at their rooms last week. The young ladies of the school gave a series of solos, duets, and quartetts, both vocal and instrumental, in a very creditable style. Signors Perelli and Bonewitz assisted. Among the selections were these: the chorus from "Nabuco," which was encored; the overture to "Alessandro Stradella," given by four performers; the overture to "Don Pasquale;" and a magnificent quartett (instrumental) by Ascher. Airs from "Don Giovanni," "I Lombardi," "La Traviata," "Martha," "Linda di Chamouni," "Lucrezia Borgia," "Le Prophete," "Lucia di Lammermoor," "Les Vepres Siciliennes," "Maria de Padilla," "I Puritani," and "Rigoletto."

The old Mænnerchor held its twenty-fifth anniversary on the 14th inst., at Sansom-st. Hall. The proceeding were not of sufficient public importance to warrant me in chronicling them.

The Handel and Haydn Society is rehearsing the "Seven Sleepers," which will be produced during the present month. The Harmonia, too, is actively practising for their concert.

On Saturday last the "confederated artists" gave a single *matinée* representation at the Academy. "Don Pasquale," with Colson, Brignoli, Ferri, and Susini, was tolerably performed, probably with greater limit than the text allowed. Sig. Susini was unable to properly render his part, owing to severe hoarseness, and an apology was tendered to the public in consequence. The following facts and figures relative to the recent operatic season, may interest your readers. I have them from Mr. Darcie, whose statements may be relied upon:

"The total receipts of the twelve nights of opera were $7,692 50, or a little under $650 per night; to this must be added the purse of $530 subscribed by the stockholders and patrons in admiration of the efforts the artists had made, making a total of $8,222 50. Now for their expenses:

Rent	$2,000 00
Salaries of Orchestra	1,502 00
Salaries of Chorus	1,306 00
Advertising and printing	584 00
Stage expenses, carpenters, scene shifters, properties, supernumeraries, and sundries	571 00
General expenses of all kinds, door keepers, ushers, and other charges	715 00
Salaries of artists not belonging to the association, as Miss Phillips, Signors Sbrigila, Coletti, Scola, and others	1,507 00
Total	$8,185 00

"Of the above sums there remained for the principals of the association, to divide among them, the magnificent sum of $37 50. This is not all, for during the three weeks they expended in the dry goods and fancy stores $1,807, for materials for costumes, and employed fifteen pairs of hands to make them up, as they had no wardrobe of their own, and there is none belonging to the Academy, thus making their total expenditure $9,992.

Let us now see how much Philadelphia directly benefited out of this:

The whole item of wardrobe	$1,807 00
Do. do. rent	2,000 00
Do. do. advertising and printing	584 00
Do. do. stage expenses	571 00
Do. do. general expenses	715 00
Half the orchestra expenses, for board, &c.	715 00
Half the chorus expenses, for board, &c.	653 00
Hotel bills of principals, at least	1,000 00
Hotel bills of those under salary as principals, at least	500 00
Total	$8,581 00

or, in other words, $858 50 more than Philadelphia paid at the doors of the Academy and the contributed purse! Thus it will be seen that the benefit of the opera was clearly on *our* side, and not a tax upon *our* pockets."

Tout à vous,

C. P. C.

LE RAYSVILLE, PA.

This has been a festival holiday week with us, in this part of northern Pennsylvania. The largest, and perhaps in all respects, the most successful musical convention ever holden in this country, commenced in this village on Christmas Morning, and closed on Friday Evening following. Mr. George F. Root, Conductor. There were present more than two hundred singers, representing a large extent of this section of country, notwithstanding the icy condition of the roads, and the uncertainty of the winter weather; one teacher of music walked fifty miles to attend the convention, and declared himself well paid for his trouble. Of the instruction, music, and performances, it is useless to speak, for *words* describing these things at musical conventions now-a-days have comparatively no significance, the same terms being applied to men and music as different as good is different from——— that which is not so good. It is sufficient to say that we think the convention was a real benefit and advantage to those who attended it.

X.

CHEAP MUSIC.

(*From the London Musical World.*)

If cheap music be not a sign of the times, we don't know what is. This is avowedly a fast age; every thing that tends to the enlargement of our ideas goes onward at railway speed; and the ball of progress, once set rolling, there is no stopping it—*vires acquiri eundo.* Perhaps cheap literature is the most remarkable example of the march of improvement in the present day. Books are not now one-half the price they were twenty years ago. This can not be attributed, except in a small degree, to the reduction on the price of paper, or in any degree to the price of labor, which is not reduced. Increased demand is the great secret. Quick sale and small returns suit the bookseller better than slow sale and large returns, since it brings him a greater capital, and allows him wider scope for speculation. The demand is a consequence of the spread of education, and thus knowledge and learning have proved the greatest stimulants to trade. Cheapness in music has even surpassed cheapness in general literature. Until within a few years the price of music was exorbitant. None except the wealthy could possess a musical library, and many a poor student was precluded from learning to sing or play, by not having the means to purchase his airs or exercises. The danger is now that music has become too cheap, and that after a while Mozart and Rossini may become as common in the kitchen as in the drawing-room. This apprehension is founded on the supposition that what is cheap must become universally known, which is contradicted by the facts, that only certain things are appreciable by the popular ear, and that no intercourse or communion merely with things of a high order, without natural instinct, can

beget taste and refinement. Certainly cooks and scullions may have the true feeling for music within them no less than the denizens of the parlor overhead; but it must be allowed that no little knowledge is required to thoroughly appreciate and feel the power and beauty of the great masters; therefore we are inclined to think that there is as little fear of music growing too common—in other words, being turned into burlesque—as of poetry; and that Handel and Beethoven stand as little chance of becoming popular in the scullery or pantry as Shakspeare or Congreve. Music, nevertheless, may be made universally popular without any prospect of the servants' hall in view, and works may be chosen by those who undertake its dissemination which are perfectly constituted to please all tastes.

Special Notices.

TERMS ON WHICH WE LET BOOKS FOR THE USE OF MUSICAL CONVENTIONS.

For the use of Collections of Church Music by a Convention lasting not over three days, ten cents per copy.

For the use of Glee Books by a Convention lasting not over three days, fifteen cents per copy.

All expenses, such as boxing, freight, &c., from and to our store, must be borne by the party ordering the books.

The books must be very carefully used, and returned to us unsoiled, and free from damage, within ten days of the close of the Convention, or paid for at the wholesale prices.

The books must be ordered from us by some party of known responsibility, who will be responsible to us that our terms are complied with.

Any books sent for the use of a Convention, may, of course, be retained and paid for at the wholesale prices, thus saving the charge for their use.

Much experience proves to us that these prices are barely sufficient to cover the actual expenses and losses incurred by us in thus loaning books, and it is our purpose to adhere, hereafter, uniformly to these terms, which we think will be admitted to be reasonable.

Books may also be obtained on the above terms from Messrs. Crosby, Nichols & Co., Boston, Mass., and Root & Cady, Chicago

A list of the books which we will furnish Conventions, the present season, on these terms, is annexed:—

COLLECTIONS OF CHURCH MUSIC.

		Wholesale Price.
The Diapason. By Geo. F. Root.	per doz.	$8.00
The People's Tune Book. By Lowell Mason, Dr. of Music.	" "	6.00
Hasting's Church Music. By Dr. Thomas Hastings.	" "	6.00
The Eclectic Tune Book. Edited by Wm. B. Bradbury.	" "	8.00
The above are all new Books, just published.		
The Jubilee. By Wm. B Bradbury	" "	8.00
The Sabbath Bell. By George F. Root.	" "	8.00
The Hallelujah. By Dr. Lowell Mason.	" "	8.00
The New Carmina Sacra. By Dr. Lowell Mason.	" "	8.00

GLEE BOOKS.

The Festival Glee Book. By George F. Root and Wm. B. Bradbury.	" "	12.00
The New York Glee and Chorus Book. By Wm. B. Bradbury.	" "	9.00
The New Odeon. By Lowell Mason and George James Webb.	" "	8.00

MASON BROTHERS.

Nos. 5 and 7 Mercer Street, New York, August, 1860.

Letters to Mr. GEO. F. ROOT should be addressed to the care of MASON BROTHERS, New York, for two months.

Fortnightly Bulletin of New Music.

LEE & WALKER, PHILADELPHIA.

GOOD-BYE WALTZ. Ph. Th. Held. 25c.—BONA FIDE GALOP. P. Th. Held. 25c.—THE IRREPRESSIBLE SCHOTTISCHE. P. Th. Held. 25c.—ROCK CITY GUARDS QUICKSTEP. Geo. M. Taylor. 40c.—PIERRE DE MEDICIS. Polka Mazurka. 40c.—BULLY FOR YOU. Varied by Charles Grobe. 50c.

BERTINI'S CELEBRATED SCALES AND EXERCISES. 50c.

VOCAL MUSIC.

WHERE HAST THOU GONE. C. Everest. 25c.—SLUMBER SWEETLY. Ocean Serenade. W. H. Bourne. 30c.

OLIVER DITSON & CO., BOSTON.

VOCAL MUSIC.

WHEN GLASSES TAKE THEIR MERRY ROUND. Song. C. Lloyd. 25c.—AMPLE VENGEANCE. Duet. Baritone Voice. "Robin Hood." 30c.—SONS OF THE GREENWOOD. Cavatina. "Robin Hood." 30c.—THE GREATEST PLAGUE ON EARTH IS LOVE. Duet. "Robin Hood." 25c.—OVER THE SEA. Song. Mrs. Groom. 25c.—THE SKIPPER AND HIS BOY. Song. V. Gabriel. 30c.—JENNY OF MENDER. Song and Chorus. W. O. Fiske. 25c.—DROWSY. Polka for Voice and Piano. E. Berger. 25c.

INSTRUMENTAL MUSIC.

LAMENT AND CONSOLATION. "Nebelbilder" No. 14. Oesten. 25c.—METEOR. Grand Galop for Piano. H. A. Woollenhaupt 60c.—TITANIA POLKA. H Benson. 25c.—TELEGRAPH GALOP. H. Benson 25c.—GRAND MARCH. Oratorio of "Abraham." Moliqua. 25c.—SHALL I AGAIN BEHOLD THEE? (Werdich Weid rechen.) Reverie for Piano. C. Voss. 25c.—I'M LEAVING THEE IN SORROW, ANNIE. Transcription. B. Richards. 40c.—AT LAST. (L'encontre) Romance Brambilla. 25c.—LA PLUIE DEL'ETE. For Piano. E F. Harvey. 50c.—HOPE WALTZES. 4 Nos. Strauss 75c.—FAREWELL AND RETURN. Moreau Characteristique for Piano G A. Mieztke. 40c.—ZEBBA (Mazurka de Salon). J. Archer. 50c.—LA ROSA BIANCA MAZURKA Signor G George. 25c.—ROMANCE IN ROBERT LE DIABLE. Piano. O. Dressel. 25c.—HYACINTH WALTZ. Miss C. M. Fitbetta. 25c.

ORCHESTRA AND BRASS BAND MUSIC.

SILVERY SHOWER from Balfe's "Enchantress," for full Brass Band, on cards. Burditt. $1.00—WASHINGTON'S MARCH AND OUR FLAG IS THERE "National Orchestra," No. 23, for six instruments. Burditt. 60c.—FREDONIA MARCH. "National March," No. 21, for six instruments. Burditt. 60c.

WHEELER & WILSON'S

SEWING MACHINES.

New Improvements—Reduced Prices.

THE WHEELER & WILSON MANUFACTURING CO beg to state that, in the reduction of the prices of their Sewing Machines, the public shall have the benefit of the decisions of the United States Courts in favor of their patent. This reduction is made in the belief that they will hereafter have no litigation expenses in defence of their rights. The Wheeler & Wilson Sewing Machines will now be sold at rates that will pay fair profits on the capital invested, cost of manufacture, and expense of making sales—such prices as will enable the company, as heretofore, to sell first-class Machines, and warrant them in every particular.

They are adapted to every want that can be supplied by a Sewing Machine, and approved alike by Families, Dress-Makers, Corset-Makers Gaiter Fitters, Shoe Binders, Vest Makers, and Tailors generally.

☞ Each Machine complete with a Hemmer.

OFFICE, No. 505 BROADWAY, N. Y.

Send for a Circular.

26-

MISS M. E. HAWLEY,

VOCALIST, (CONTRALTO,)

TEACHER OF SINGING

Residence,

46 BANK ST., near Fourth.

223-241

PHILIP P. WERLEIN,

PUBLISHER, and DEALER IN SHEET MUSIC AND MUSIC BOOKS; Exclusive Agent for Lights & Bradbury's new Patent Piano-fortes. Every article of

MUSICAL MERCHANDISE.

Nos. 3 & 5 CAMP, AND 173 CANAL ST., NEW ORLEANS, LA.

223—tf

NEW MUSIC.

Just Published,

THE FORES MAIDEN. By S. D. S., author of the popular song, "Three Fishers." 25 cts.

TRUST IN HIM. Sacred. Stevenson. 25c.

INSTRUMENTAL.

WANDERING SPRITE and SPRING FAIRY. Engelbrecht, author of the popular "All Aboard Polka." Each, 50 cts.

☞ *Send for Catalogues.* Address,

MILLER & BEACHAM,

476-6m Baltimore, Md.

E. H. FROST,

PARK ST. CHURCH, BOSTON, MASS, will attend a limited number of Conventions this Fall.

Address as above.

223-6m.

BLODGETT & BRADFORD,

Music Publishers,

WHOLESALE AND RETAIL DEALERS IN

SHEET MUSIC

AND

MUSICAL MERCHANDISE.

N. B.—The celebrated *Roman Violin and Guitar Strings.* Music mailed free of postage on receipt of marked price.

209 MAIN ST., BUFFALO, N. Y.

J. R. BLODGETT. 22-1y WM. R. BRADFORD

ENGLISH HARPS

APPROVED BY APTOMMAS.

Address, CONSERVATOIRE DE LA HARPE, 114 West 34th St., near Broadway, N. Y. 484-3m

RECENT PUBLICATIONS

OF THE

Am. Sunday-School Union.

The Spring Bonnet; or, Quite Ready. A narrative founded on fact. 32mo, cloth, 8 cents.

The Two Little Orioles; or, Music in the Heart, and how to make it. 18mo, cloth, with frontispiece. Price 25 cents.

What the Trees Taught the Little Girl. 18mo cloth, with frontispiece and engraved title-page. Price, 12 cents.

Little Mary's Three Homes. 18mo, cloth, with beautiful frontispiece and engraved title-page. Price, 12 cents.

Rest for the Weary; or, The Story of Hannah Lee. 18mo, cloth, with numerous illustrations. 35 cents.

Little Ernest; or, The Land beyond the River. 18mo, cloth, with frontispiece and engraved title-page. Price, 12 cents.

The Pilgrim's Progress, from this world to that which is to come. Delivered under the similitude of a Dream. By John Bunyan. 353 pages, 12mo, cloth, with thirteen full page illustrations. Price, 75 cts.

Curious Eyes. 18mo. cloth, with original frontispiece and engraved title-page Price, 12 cents.

Palissy, The Huguenot Potter. A True Tale. 16mo, cloth, illustrated. Price, 50 cents.

Miriam's Reward. 36 pages. 18mo, cloth, with original frontispiece and engraved title-page. Price, 12 cents.

The Word of Life. By W. B Mackenzie. 16mo, cloth Price, 40 cents.

Faithful Ruth. A Story of Bethlehem. 18mo, cloth. Beautifully illustrated. Price, 25 cents.

Maddie and Lolly. 18mo. cloth, with original frontispiece and engraved title-page. Price, 12 cents.

Gleanings from Gospel Story; or, New Testament narratives explained and illustrated. With a Preface by Rev. W B. Mackenzie, M A. 16mo, cloth, illustrated. Price 30 cents.

Little Alice's Palace; or, The Sunny Heart. 18mo. cloth, with an original frontispiece and an engraved title. Price, 12 cents.

The Last Sunday-school Lesson Remembered; or, The Story of Harriet Russell. 18mo, cloth. Price, 35 cents.

The above are beautifully and strongly bound, in extra muslin Many of them are elegantly illustrated. They may be obtained at the Depositories of the Society's publications, and from booksellers generally. Full catalogues of the Society's Publications, also samples of its Periodicals, will be sent, on application, free of charge

To those not living within reach of a bookseller, any book on the catalogue will be sent by mail, postage pre-paid, on receipt of the published price.

Apply to

The American Sunday-School Union,

No. 1122 Chestnut street, Philadelphia.
No. 599 Broadway, New York.
No. 141 Washington street, Boston.

25-2

A NEW INSTRUMENT.

THE TRIOLODEON. Patented, 1858, by M. DUCKER. Warerooms, 618 Broadway, New York.—Receiving a large Silver Medal at the Fair of the American Institute, 1859, and the highest Testimonials from Vieuxtemps, Thalberg, Arthur Napoleon, and others.

The Patentees very confidently refer to Theo. Eisfield, Esq.

Adapted for Parlors, Vestries, Churches, and Lodges. 222-tf

JARDINE & SONS,

ORGAN BUILDERS,

100 WHITE, cor. CENTRE ST. 234-tf

THE

GOLDEN HARP:

A COLLECTION OF

HYMNS, TUNES, CHANTS, DUETS, TRIOS, SHORT AND EASY ANTHEMS, AND CONCERTED PIECES,

FOR

Sabbath-schools, Social Gatherings, Pic-Nics, Home Circles,

BY L. O. EMERSON,

Author of "The Golden Wreath."

This New and Valuable Work for Sabbath Schools has been much enlarged, and now contains over

FIVE HUNDRED HYMNS, TUNES, AND SELECT PIECES;

AND A NUMBER OF

CHANTS, AND SHORT AND EASY ANTHEMS,

FOR

ANNIVERSARIES, MONTHLY CONCERTS AND OTHER SPECIAL OCCASIONS.

The Tunes have been selected with much care, and comprise those recognized by Singers as the best in nearly every collection of Sacred Music.

The Hymns have been chosen with special regard to

PURITY, SWEETNESS, AND SIMPLICITY.

The particular point of excellence in this collection, is its admirable

☞ Selection of Favorite Familiar Tunes and Music ☜

HITHERTO UNKNOWN IN SABBATH SCHOOLS.

AS A BOOK OF WORDS AND MUSIC IT HAS NO SUPERIOR.

A number of pieces have been especially composed for Anniversaries, the Death of a Scholar or Teacher, Monthly Concerts, Sunday School Celebrations, Pic-Nics, and other Special Occasions.

In addition to the above, the Appendix contains a large variety of Choice Melodies for Children's Singing Parties, the Fireside and the Home Circle.

The very low price at which "The Golden Harp" is sold, renders its possession available by every child, while its real worth as a collection of Hymns and Tunes, will commend it to the favor of all parents and teachers.

Recommendatory Notices of the Religious Press.

From the *Christian Freeman.*

"The 'Golden Harp' is becoming quite popular. From a careful perusal of it, we judge it worthy of adoption by our schools generally. We commend it to the attention of superintendents and teachers, as a valuable acquisition to their means of religious instruction and worship."

From the *Christian Watchman and Reflector.*

"For every occasion on which good music is desirable—and there are few, if any, on which it is not—something appropriate may be selected from this book, which contains more than five hundred choice pieces."

From the *Schoolmaster.*

"It is an admirable collection of hymns and familiar tunes which must be found acceptable to those who want a new music book for their Sabbath School. We have recommended it personally to our friends."

From the *Christian Register.*

"This is properly a book of hymns, as well as of tunes. It contains 438 hymns—long and short—and 120 tunes, the hymns being scattered through the book on pages with the tunes to which they are fitted. The selection of tunes is good, and the hymns are nearly all practical, and free from objectionable doctrine. This we consider essential, and an important recommendation of the book for the young, and we see no reason why it should not be generally adopted in our Sunday Schools."

From the *Puritan Recorder.*

"At the low price of twenty-five cents, Oliver Ditson & Co. furnish this new Sabbath School Music Book, containing more than 500 Hymns, Tunes, and Select Pieces. The work is worthy the patronage of our Sabbath Schools."

From the *Olive Branch.*

"It contains upwards of five hundred hymns and tunes, including some of the best of all previous collections, together with a large number of new pieces which must from their peculiar adaptation to the want of schools become general favorites. We have never met with a book of Sabbath School Music which we could so unreservedly recommend to the special attention of pastors, superintendents, and teachers, and to all persons interested in the moral and religious culture of the young."

THE SPECIAL ATTENTION OF

Clergymen, Sabbath-school Superintendents, Teachers, and Parents

Is respectfully solicited for this work. A specimen copy, postage free, will be sent to any person wishing to examine it, upon the receipt of twenty-five cents.

PRICE $2.50 PER DOZEN. SINGLE COPY, 25 CENTS.

OLIVER DITSON & Co.,

Publishers, 277 Washington Street, Boston.

The Golden Harp can be obtained of all Music Dealers, and of most of the principal Booksellers in the United States and the Canadas.

THE

NEW MODERN SCHOOL

FOR THE PIANO-FORTE.

TO THE MUSICAL PUBLIC.

In answer to the CAUTION to the Musical Public which made its appearance in the "Journal of Music," published by Messrs. Oliver Ditson & Co., we would respectfully state, that the "New Modern School," PURPORTING to contain all that is original, important and valuable in Mr. Richardson's former works—IS PRECISELY WHAT WE HAVE REPRESENTED THE WORK TO BE—with NO ATTEMPT of ours at "palming off" a remodelling of an old production.

When such talent as Thalberg, Dreyschock, Mason senior and junior, Webb, Root, Bradbury, Baker, Jaell, Dresel, Gockel, Bergmann, Kreissmann, Muller, Trenkle, Baumbach, Bruce, and a host of other professors of Music, gave the highest testimonials to the intrinsic worth of the "Modern School," we did not hesitate to introduce all the VALUABLE PORTIONS of it in our NEW Modern School, WHATEVER MR. RICHARDSON'S REASON MAY HAVE BEEN for discarding the work—and furthermore our RIGHT to publish the new work, we believe to be the BEST AUTHORITY.

The introduction of a portrait of the late Mr. Nathan Richardson, was made at the suggestion of many who were his personal friends, and who have manifested their approbation, by using this work in their teaching, and recommending it to their friends.

In conclusion, we would respectfully request all Teachers of music to EXAMINE our "NEW MODERN SCHOOL" and we have no doubt that it will be generally adopted.

RUSSELL & TOLMAN.

We give the names of a few among the many hundreds of artists and professors of music who have given the *highest testimonials* of the intrinsic merits of the MODERN SCHOOL. In fact, no Piano-Forte Instruction Book ever received a tenth-part as many recommendations, and the talent their names represent is sufficient proof of the value of the work.

S. THALBERG.	ALEX'R DREYSCHOCK.
ALFRED JAELL.	OTTO DRESEL.
AUGUST GOCKELL.	WILLIAM MASON.
LOWELL MASON.	GEORGE J. WEBB.
GEORGE F. ROOT.	WM. B. BRADBURY.
CARL BERGMANN.	AUG. KREISSMANN.
F. F. MULLER.	J. TRENKLE.
FRANCIS G. HILL.	JAMES FLINT,
B. F. LEAVENS.	FRANK H. HOWARD.
W. C. GLYNN,	WM. R. BABCOCK.
ADOLPH BAUMBACH.	THOMAS BRICHER.
EDWIN BRUCE.	A. W. FRENZEL.
ADOLPH KIELBLOCK.	H. PERABEAU.
L. H. SOUTHARD.	A. T. THORUP.
J. B. WHEATON.	JULIUS KNORR.
CHAS. C. PERKINS.	JOHN W. MOORE.
J. C. D. PARKER.	L. P. HOMER
S. A. BANCROFT.	NATHAN B. CLAPP.
B. J. LANG.	GEORGE L. BABCOCK.

THE NEW MODERN SCHOOL

Contains not only all the valuable portion of the Modern School, but a large number of pieces have been added of a pleasing, melodious, and instructive character, making the whole the most complete Instruction Book for the Piano-Forte ever published.

It is eminently *progressive* in its character; it leads the pupil step by step from the simplest to the most elaborate pieces. Both teacher and pupil may feel every confidence that NO

INSTRUCTION BOOK

has ever been offered to the public which contains so many qualifications for their approval as

THE NEW MODERN SCHOOL.

PRICE $2 50.

☞ Sent per mail, postage paid, on receipt of the price.

Published by RUSSELL & TOLMAN,

291 WASHINGTON ST., BOSTON.

WM. B. TILTON'S

Patent Guitars & Violins

AT 575 BROADWAY, NEW YORK.

This improvement succeeds in entirely FREEING the SOUND-BOARD from all strain whatever caused by the tension of the strings, and fully realizing the object which the old improvement accomplished only in part.

The manufacturing of these Guitars, and improving of Violins, are under the entire supervision of the Patentee, and made of the best material, warranted to be superior in quantity and quality of tone, as well as workmanship, and to stand in any climate, or they can be returned and the money promptly refunded.

Price List of Guitars.

No. 1—Fine Rosewood, with Machine head, oval fingerboard, with good case $15 00
No. 2—Fine Rosewood, with Machine head, oval fingerboard, with case 20 00
No. 3—Fine Rosewood, with Machine head, oval fingerboard with case 25 00
No. 4—Fine Rosewood, with Machine head, oval fingerboard, with case 30 00
No. 5—Fine Rosewood, with Machine head, oval fingerboard, very handsome, with case 35 00
No. 6—Fine Rosewood, with Machine head, silver-plated, oval fingerboard, a beautiful instrument, with case 40 00

Improved Violins

From $12 to $50—fingerboard warranted not to settle.

Guitars and Violins improved or repaired at the shortest notice, and a liberal discount made to the trade.

Every one interested in music, or musical instruments, please call at 575 Broadway, before purchasing elsewhere, and examine for themselves. 356

MELODEONS,

WITH DIVIDED SWELL,

Nine Different Varieties.

The best toned Reed-Instruments in the world. Price, from $45 to $200.

The Organ Melodeon,

With two Banks of Keys, five sets of Reeds, eight Stops, and Pedal Bass. Price, $350.

(*From the Home Journal, April* 3, 1858.)

"The Melodeons manufactured by PRINCE & Co., and for sale at 87 Fulton St., are the best in the world. We have tried them, and therefore speak understandingly of their merits. They are afforded at a very moderate cost."

Illustrated Price Circulars sent by mail.

ORDERS PROMPTLY FILLED.

Address

G. A. PRINCE & CO., Buffalo,
87 Fulton St., New York City,
And 110 Lake St., Chicago, Ill.

HYMNS AND MUSIC

For Sunday-Schools & Prayer Meetings,

PUBLISHED BY

THE AMERICAN SUNDAY-SCHOOL UNION,

No. 1122 CHESTNUT ST., PHILADELPHIA.

The American Sunday-School Hymn-Book. A new and choice collection of Hymns, designed for Sunday-schools, and prepared by a committee of Pastors and Superintendents in New York. Price $10 per 100.

Union Hymns; or, Hymns for Sabbath-schools, Bible Classes, Teachers' Meetings, Anniversaries, &c. The arrangement embraces thirty-five general titles, placed on the top of each page, with an index of subjects. The subject also of each hymn is especially designated by a title. The volume contains 546 hymns. In boards, with leather backs, 10 cents.

New Union Hymns; or, Hymns for Sabbath-schools, Bible Classes, Teachers' Meetings, Anniversaries, &c. 529 hymns, new selection, and different from the above. 10 cents.

Sunday-School Hymns. A new selection of nearly 400 hymns, designed specially for Sunday-school use. Cheap form, 10 cents.

The Penny Hymn-Book, for Infant schools. 32 pages, (48 hymns,) per 100, $1.

The Union Minstrel. For the use of Sabbath-schools and Juvenile classes. By Thos. Hastings. 72 pages, 18mo, each, 5 cents.

The Sunday-School Child's Hymn-Book, containing 58 of the most popular of the Union Hymns, so arranged and numbered, that both books may be used in the same school. This is a complete hymn-book, with table of first lines, &c., and in most Sunday-schools will answer all the purposes of a larger and more expensive book 32 pages, 32mo, per 100, $1.

New Sunday-School Hymn-Book. Paper, per 100, $5.

Sacred Melodies for Sunday-Schools and Family Circles, consisting of the following pieces: — Birthday Chorus; I Love Them that Love Me; The Child's Hallelujah; Suffer Little Children. Large quarto size, 5 cts.

Union Prayer-Meeting Hymn-Book. 224 pages, 32mo. Paper, 5 cents; half bound, 10 cents; muslin, 15 cents. 18mo size, large type, cloth, 30 cents.

Prayer-Meeting Tune-Book, adapted to the wants of Prayer-meetings, Sunday-schools, and the Family Circle. It contains 200 tunes, the choicest gems of Sacred Music. 18mo, cloth, 25 cents.

The Hymn and Tune-Book are also bound together. Price, in cloth, 50 cents.

Published and for sale by the

AMERICAN SUNDAY-SCHOOL UNION:

PHILADELPHIA, No. 1122 Chestnut St.
NEW YORK, No. 599 Broadway.
BOSTON, No. 141 Washington St. 25-3

T. J. COOK,

Office, 841 Broadway.

445

ALBERT WEBER,

PIANO-FORTE Manufacturer, 155 West Broadway, (near Canal St.,) N. Y. These PIANOS have gained the very highest recommendations from the Profession and Seminaries, as regards tone and touch; are made in the most thorough and substantial manner; and sold at the lowest Manufacturer's prices. We would advise all who desire a really *good and serviceable* Piano-Forte, to call and examine them. 206-1y

---

HAZELTON BROTHERS,

PIANO-FORTE MANUFATURERS.

Wareroom,

99 PRINCE STREET, NEAR BROADWAY,

NEW YORK.

225-236

B. C. BLODGETT,

TEACHER OF THE

PIANO & ORGAN,

ALSO OF

Harmony, Single and Double Counterpoint, Canon and Fugue.

Address, HALLET, DAVIS & CO.
22-3m BOSTON.

Sunday-School Teachers' REQUISITES.

AIDS TO THE STUDY OF THE BIBLE.

Biblical Antiquities.

BY THE REV. JOHN W. NEVIN, D. D.

This book will be found of great assistance to Sunday-school Teachers, in elucidating the allusions which are so frequent in Biblical History, to the Geography, Climate, Customs, and Political Institutions of the Land of the Bible. It gives a full exposition of the details of the ceremonies connected with the religion of the Israelites. Price 75 cents.

A Question-Book, by the Rev. Edw. Neville, D.D., will be found of material use in the study of this book. Price, 8 cents.

THE MINE EXPLORED.

An Aid to the Reading of the Bible.

This is a companion which no teacher should be without. It gives a history of the revelation of truth to man, and speaks of the laws of interpretation of the Sacred Word. Its scope is entirely different from that of "Biblical Antiquities." It gives a detailed account of the contents of each book of the Bible in such a way as to shed light on the connection between the various parts of the Word; the Law, and the Gospel; Prophecy and its Fulfilment; Disobedience and its Punishment. It is illustrated by several maps, and furnished with a chronological table. Price, 75 cents.

UNION BIBLE DICTIONARY.

A complete Biblical Cyclopædia, presenting to the teacher or student copious fountains of Biblical knowledge in the simplest and most available form. It contains articles on every subject mentioned in the Bible, upon which the teacher would naturally seek for information. Where these articles refer to customs, trees, animals, or garments, they are generally illustrated by a neat wood-cut.

1 volume, 692 pages, 18mo,	$0 65
Bound in sheep,	75
Bound in morocco, gilt edges,	1 75
Bound in cloth, 12mo,	1 25
In antique and extra bindings,	2 50

Published by the

AMERICAN SUNDAY-SCHOOL UNION.

No. 1122 CHESTNUT STREET,
PHILADELPHIA;
No. 599 BROADWAY, NEW YORK;
No. 141 WASHINGTON STREET, BOSTON.
25-1

Albany Music Depot,

519 BROADWAY.

J. H. HIDLEY,

Music Publisher,

And Dealer in

STEINWAY'S

PIANO-FORTES,

MARTIN'S GUITARS,

VIOLINS, ACCORDEONS,

And all kinds of

Musical Instruments.

WHOLESALE AGENT

FOR THE CELEBRATED

MELODEONS

AND

Organ - Harmoniums

OF

MASON & HAMLIN.

Dealers supplied at Factory Rates.

Sheet Music, Music Books,

And every Variety of

MUSICAL MERCHANDISE,

AT WHOLESALE AND RETAIL.

BRANCH STORE AT 6 TWEDDLE HALL,

Under the charge of Mr. W. F. SHERWIN.

Orders by mail faithfully executed.

Music sent free of postage on receipt of the retail price.

Liberal discounts to the Trade, Teachers, and Schools.

HOLLE'S CHEAP MUSIC

THE WORKS FOR PIANO-FORTE BY Beethoven, Mozart, Haydn, Bach, Clementi, Weber, Hummel, Czerny, Berlitz, Herz, Cramer, Kuhlau, Diabelli, Wollenhaupt and others, at about one third of their usual prices. Apply for catalogues.

Beethoven's Trios for Piano, Violin, and Violoncello, $5. Singly, from 30 to 75c. per Trio.

Schubert's Songs. 3 vols. (large size and print French and German text.) Each vol $2 75. All three $7 50. Singly, from 12 to 37c. per number—containing several Songs.

Wollenhaupt Sparkling Diamonds. 50c.

" Song of the Syrens, Waltz, (Second Edition.) 75c.

Theo. Hagen. Faribol. Marceau de Genre. 30c.

Music sent by mail, free of postage, on receipt of the marked price. Music of every description, foreign as well as American, for sale by

THEODOR HAGEN,

Agent for Holle's Music,

5 & 7 *MERCER STREET,* (*Care Mason Brothers.*)

Englewood

INSTITUTE FOR YOUNG LADIES.

Next Term commences May 2.

PRINCIPALS.

J. A. FOWLER, (recently of Cherry Valley.)
REV. WM. B. DWIGHT, (recently of New Haven.)

Address, "ENGLEWOOD INSTITUTE, New York City." 467

C. BREUSING,

Importer of Foreign Music,

701 Broadway, N. Y

DEPOT OF ERARD'S GRAND PIANOS.

Circulating Musical Library.

☞ Constantly on hand, a complete assortment of American Publications. 271-tf

---

RAVEN, BACON & CO.,

(*Successors to Bacon & Raven.*)

PIANO-FORTE

MANUFACTURERS.

Wareroom,

135 Grand St., (near Broadway,) N. Y.

208-284

APTOMMAS' HARP MUSIC.

HISTORY OF THE HARP, from the antediluvian period.

THE HARP TEACHER. Modern Instruction Book.

TWELVE ELABORATE EXERCISES, in the new style.

LA TARANTELLA, a very brilliant and popular piece.

THE GRAND DUO from "Il Poliuto," for the Harp and Piano-Forte.

Witches' Dance, Le Pluie de Perles, La Charite, Polka, Scotch Melodies, Souvenir de Belisario, Morceaux from Traviata, Martha, Rigoletto, &c., Valse de Ricci, La Source, Scenes that are Brightest, La Meditation, La Simpatia, Welsh Melodies, Sacred Melodies, &c., &c.

To be obtained at the CONSERVATOIRE DE LA HARPE, 114 West 34th St., near Broadway, New York. 485-3m

---

A FINE OPPORTUNITY TO

MUSICIANS.

THE only Music Store in one of the largest and richest Counties in Pennsylvania, is offered for Sale.

To a thorough Musician, one capable of tuning and repairing Pianos, and Melodeons, and teaching, and one who possesses good moral character, a fine opportunity is given for entering into a pleasant business.

The Stock is not large, but very select. For Terms, and reason for disposing,

Address, Box 277,
Lancaster P. O., Pennsylvania.

E. & G. G. HOOK,

ORGAN BUILDERS,

BOSTON. 270-tf

32,000.

THE DIAPASON;

A NEW COLLECTION OF CHURCH MUSIC.

BY

GEORGE F. ROOT,

Composer of "The Haymakers," "The Flower Queen," "The Shining Shore," "Rosalie, the Prairie Flower," etc.; Author of "The Sabbath Bell," "The Shawm," "The Academy Vocalist," etc.

The best evidence of the manner in which Mr. Root's new book is received by the public is afforded by the fact that we have already had occasion to send to press THIRTY-TWO THOUSAND COPIES, though it is yet in the beginning of its first season.

It contains about *half as much again more matter* than any other of the new books, affording room for great variety and completeness in all its departments.

It contains an ample and careful selection of the *old, well-known tunes*, which are so generally considered indispensable in Singing-Schools as well as Choirs. Mr. Root succeeded in making arrangements with the proprietors of the copyrights of these to use all that he desired.

Yet its NEW TUNES are of course its main feature. These are from a variety of sources, including a large number from Mr. Root which have never before been published. There are also liberal contributions from Dr. Mason, Mr. Bradbury, and other eminent composers.

NEARLY ONE HUNDRED Anthems and Set Pieces, most of which are new, are included in its pages, affording the most ample variety for special occasions and the ordinary church-services. THE SINGING SCHOOL DEPARTMENT is very full, including over three hundred Exercises and Secular Pieces for Practice, *more than two hundred* of which are Songs, Part-Songs, Glees, Rounds, or other pieces set to words. This portion of the work includes also a brief Manual for Musical Instruction, prepared expressly for it by Dr. Lowell Mason.

By a new arrangement, the music is nearly always printed with but *one part on a staff*, while two-thirds of the tunes are on large type, and all on very clear, distinct type.

For sale by Booksellers generally.

Single copies sent by us to teachers for examination, by mail, post-paid, on receipt of Seventy-Five Cents.

Price in New York, $8 per dozen.

THE PEOPLE'S TUNE BOOK:

A CLASS-BOOK OF CHURCH MUSIC FOR CHOIRS, CONGREGATIONS, AND SINGING-SCHOOLS.

BY

LOWELL MASON, Dr. of Music.

Besides containing many excellent new tunes, the PEOPLE'S TUNE BOOK forms especially one of the best collections of the most useful and popular *old tunes* ever issued, and, with its large, clear type, with one part on a staff, and but two tunes on a page, cannot fail to be very popular as a Singing-School Book, as well as for Choirs and Congregations.

Price in New York, $6 per dozen.

HASTINGS' CHURCH MUSIC.

BY

THOMAS HASTINGS, Dr. of Music.

The many friends of Dr. Hastings will welcome this work, which collects in one volume the choicest results of the labors for two score years, of this eminent composer of Church Song. It has, indeed, been prepared at the suggestion of friends, who desired to possess in one volume those pieces which have proved most popular and useful in all the author's previous works. Like the PEOPLE'S TUNE BOOK, it is printed from clear large type, two tunes on a page. Every Choir and Musical Association should have a set of this book.

Price in New York, $6 per dozen.

BRADBURY'S ANTHEM BOOK:

A COLLECTION OF ANTHEMS, CHORUSES, OPENING AND CLOSING PIECES; ADAPTED TO THE WANTS OF CHOIRS, MUSICAL ASSOCIATIONS, CONVENTIONS, ETC.,

BY

WILLIAM B. BRADBURY.

The want of a new Anthem Book which should contain a greater variety of pieces for the various occasions of ordinary or special religious services than it is possible to include in an ordinary collection of Church Music, has led to the preparation of the present volume, which collects together the favorite old pieces, and presents many new ones, especially such as are suitable for opening and closing worship.

Retail price. $1 25.

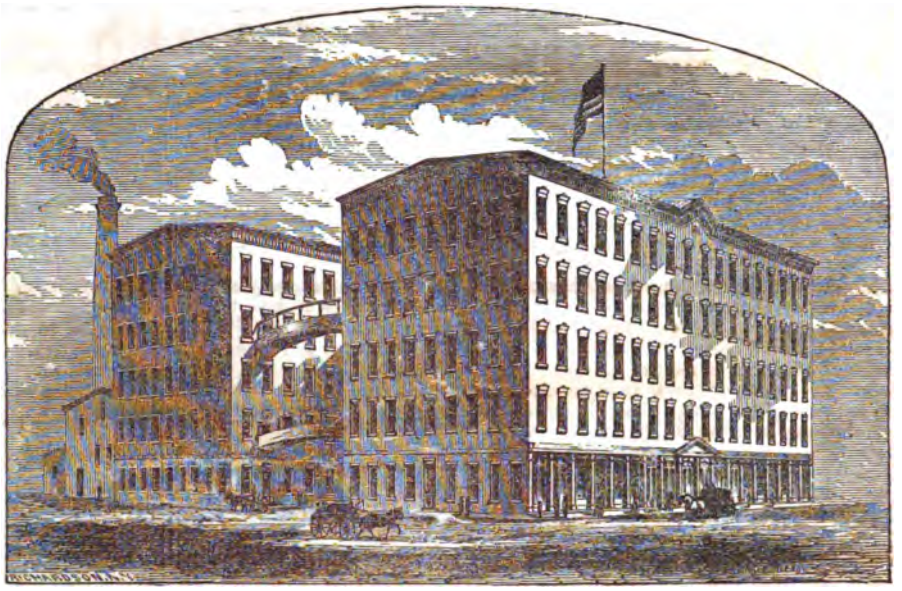
☞ **Catalogues of our numerous Musical Publications sent to any address on application.**

MASON BROTHERS,

5 & 7 MERCER STREET, NEW YORK.

LIGHTE & BRADBURY'S

PATENT INSULATED FULL IRON FRAME NEW SCALE



GRAND & SQUARE PIANO-FORTES.

The Insulators between the iron frame and wooden portions of the instrument, prevent the tinny, or metallic tone, so justly complained of in the ordinary use of the Iron Frame, and give freedom to the vibratory portions of the instrument; thereby insuring a durability hitherto unattained, while the singing quality, power, and richness of tone, are greatly enhanced; thus entitling the Insulated Iron Frame to the *first position* in modern improvements to the Piano-Forte.

Testimonials in regard to the superiority of our New Scale Patent Insulated Piano-Fortes.

"I have examined the Piano-Fortes of Lighte & Bradburys with entire satisfaction. I know not that there are any others better, either in our own country or elsewhere." DR. LOWELL MASON.

"In clearness, richness, and volume of tone, delicacy, elasticity of touch, and fine repeating action, I have never played upon their equal." H. A. WOLLENHAUPT.

"Being requested to express my opinion of your New Scale Patent Insulated Iron Frame Piano-Fortes, I am happy to say that I can accord with your wishes most cheerfully, as I have rarely found an Instrument that has afforded me so much pleasure. In volume, richness, evenness, and purity of tone, and in delicacy of touch, they certainly excel, as well as in that beautiful singing quality so desirable, yet so seldom found." WILLIAM MASON.

"I have never played upon so rich and heavy a tone Square Piano-Forte." ARTHUR NAPOLEON.

"I am astonished and delighted with the New Scale Iron Frame Piano-Fortes made by you. There must be a splendid future for Lighte & Bradbury Piano-Fortes." GEO. F. ROOT.

"I have never played upon so fine an instrument." GEO. F. BRISTOW.

"I consider them as to beauty, richness, fullness and equality of tone, as well as their agreeable, elastic touch, equal if not superior to any Pianos made in this country or Europe" KARL WELS.

"In power, quantity, and equality of tone, they certainly excel; while for that peculiar rich and singing tone so invaluable as an accompaniment to the voice, I have never met their equal." C. BASSINI.

"In strength, purity, and richness of tone, together with extraordinary vibratory qualities, they rank second to none." GEO. H. CURTIS.

"They surpass very much in quality and brilliancy all the instruments I have ever seen. Their great power and pleasant touch give them the preference in the schools of this city over all others." MARCUS COLBURN.

"I cannot refrain from saying, after some fourteen years' knowledge of your Piano-Fortes, and after using some 200 in schools and otherwise, that I consider your New Scale Patent Iron Frame the best Piano-Forte I ever saw." F. H. NASH.

WAREROOM, 421 BROOME STREET,

A FEW DOORS EAST OF BROADWAY, NEW YORK.

☞ SATISFACTORY GUARANTY GIVEN. ☜

THE

MUSICAL REVIEW AND Musical World.

5 CENTS SINGLE.] PUBLISHED FORTNIGHTLY, BY MASON BROTHERS. [VOL. XII.—No. 2.

NEW YORK, SATURDAY, JAN. 19, 1861.

THE NEW YORK MUSICAL REVIEW AND MUSICAL WORLD,

(Being the union of these two long-established and well-known Musical Journals,)

IS PUBLISHED FORTNIGHTLY—

Each number containing sixteen quarto pages, including four pages of new music. THE REVIEW AND WORLD aims to be a comprehensive, able, and impartial musical journal.

MUSICAL INTELLIGENCE

From both hemispheres will be posted up with care and diligence. Especially we mean to keep our readers informed of every thing musical that is happening in America, and our pages will present a record of the concerts, conventions, festivals, societies, and other musical doings, all over the land. In doing this, we shall be much aided by

CORRESPONDENTS

In our own and foreign countries, who will take care to omit nothing of interest which may occur in their different sections.

CRITICISM.

THE REVIEW AND WORLD aims to be impartial and just, yet appreciative. It aims to do justice to its readers, as well as to composers, authors, artists, and manufacturers.

MUSICAL ESSAYS.

Short practical essays on the various topics of interest which may arise will find place in its columns.

MUSICAL INSTRUCTION.

It will be hereafter, as it has been heretofore, the aim of THE REVIEW AND WORLD to be of practical value to its readers. Dr. LOWELL MASON, Messrs. GEO. F. ROOT, WM. B. BRADBURY, and other of the leading teachers in the country, have, from time to time, given in its columns Courses of Instruction in the various departments of music. Similar series of lessons will be given in the future.

MUSICAL TALES,

Of a select character, mostly founded on musical history, are translated from the French or German, or written expressly for it.

MUSIC.

Each number contains four pages of choice music, consisting of Songs, Duets, Trios, Quartets, Part Songs, Anthems, Sentences, Motets, Sabbath Evening Melodies, together with a small proportion of such instrumental music as it is supposed will be likely to be of interest and value to the largest number of our subscribers.

OUR ADVERTISING

Is hardly of less interest to musical readers than the other matter. Here may be found the earliest and fullest announcements of new music, books, instruments, and other matters of which it is important that they should be advised.

FINALLY—

Every teacher of music, every one whose business is in any way connected with music, every lover of music, is interested in extending the circulation of the REVIEW AND WORLD. Wherever it goes, it increases the interest in musical matters, and benefits the cause generally.

TERMS.

One copy per annum,	$1 00
Delivered in New York,	1 25
Five copies for	4 00

Invariably in advance.

ADVERTISEMENTS.

Per square of the space of eight lines agate solid, (seventeen squares to a column,) each insertion,	$1 00	One column, per annum,	$250 00
One column, each insertion,	15 00	One half column, per annum,	150 00
One half column, "	8 00	Professional cards, of four lines or less, per annum,	6 00

☞ MONEY for subscriptions, in sums not exceeding five dollars, may be sent by mail, at our risk, provided it is inclosed in the presence of the post master, and he takes a memorandum of the number and description of the bills.——Subscriptions may commence with any number, but none will be received for less than a year.—Be sure to write the name very plainly, and give the name of the post office, county and *State*.——Subscribers desiring to have their post-office address changed, must always give the name of the town to which their paper has been hitherto sent.——The postage on THE REVIEW AND WORLD is *thirteen cents* per annum, payable quarterly in advance at the office where it is received; if within the State, the postage is one half that amount. Subscribers in Canada will remit *twenty-six* cents in addition to their subscriptions, as we have to pre-pay to the line, at the New York office, one cent on each number. Agents are desired to extend the circulation of THE REVIEW AND WORLD in every town.

THE MUSICAL REVIEW AND WORLD, as well as all our musical publications, may be obtained in Boston, Mass., of CROSBY, NICHOLS, LEE & Co., 117 Washington street, who are authorized to receive subscriptions for us.

Mr. JOHN BOWER, 1514 George street, Philadelphia, is our agent for that city.

Messrs. ROOT & CADY, No. 95 Clarke street, Chicago, are our agents for the North-west.

LOWELL MASON, JR., DANIEL G. MASON. } PUBLISHED BY MASON BROTHERS, 5 & 7 Mercer St., NEW YORK.

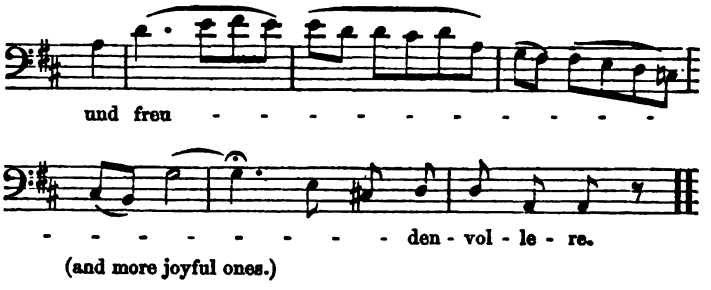
MUSIC IN THIS NUMBER.

To be Content. Dr. L. MASON 5
O Praise the Lord. Dr. L. MASON 6
Bagatelle for Piano. THEO. HAGEN 7

BEETHOVEN.

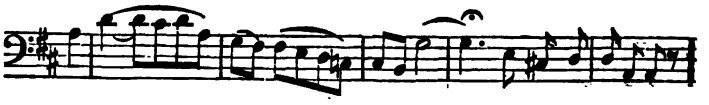
BY THEODOR HAGEN.

IT is well known how steadily Beethoven refused to make alterations in those parts of the soli in his "Missa," as well as in the Ninth Symphony, which were too high or too difficult for the singers, a refusal which caused Miss Henrietta Sontag to exclaim at last: "Well, then, for heaven's sake, let us go on being tormented." However, there was one alteration in favor of the basso in the last part of the Ninth Symphony to which Beethoven submitted. The original idea is this:—



(and more joyful ones.)

Beethoven altered this for the singer, who could not reach E and F♯, thus:



Although Beethoven declared the "Missa Solennis" to be his best work, yet it is comparatively unknown. According to Schindler, in

Austria it has not been performed even once. The first performance took place in 1845, in Bonn, on the occasion of the inauguration of Beethoven's statue, under the direction of Louis Spohr; the second in 1855, in Cologne, under the direction of Mr. Ferdinand Hiller. In the fall of the same year, Conductor Rühl, at Frankfort-on-the-Maine, succeeded in bringing out the colossal work. In March, 1856, there was a fourth performance by Stern's Singing Club in Berlin, and in November, Mr. Franz Larhner, in Munich, undertook the fifth performance. Since then it has been heard several times in Frankfort, Berlin, and Munich. But we must still mention a performance in the Dome of Freiburg, in Baden, in August, 1857, being the first in which it was given as a high mass. Portions of the work have been frequently performed in different parts of Germany, but we do not think the number of performances of the whole in that country for the last thirty years exceeds twelve. A few years ago, two performances of the whole mass took place in London.

In December, 1824, Beethoven received, for the second time, an invitation to go to London. The invitation came from the Philharmonic Society in London. The letter containing the following was written by Mr. Charles Neate:—

"The Philharmonic Society is willing to pay you three hundred guineas for your visit, expecting that you will yourself conduct the performances of your works, of which one must be heard in every concert. It is also expected that you will write a symphony and a concerto, to be performed during your visit, and which afterwards you may regard as your property. You might give a concert, which will bring you at least $2,500; besides, there are many opportunities to derive profit from your talent and your reputation. If you bring the quartets with you, that will be $500 more to you, so that you may rest assured you will make a good deal of money, and I do not see why you should not be able to take enough from here to make your future life more pleasant and comfortable to you. I hope you will answer immediately, and say that you accept these propositions. At the same time, I profit by this occasion to tell you that I am your sincere friend, and that you will be surrounded here by a great many persons who will improve every opportunity to show their esteem and admiration of the great Beethoven, whose fame shines more than ever in this country."

It is to be lamented that Beethoven was prevented from accepting these propositions. A short absence from Vienna, with all the miseries it must have incessantly caused him just then, could not fail to be beneficial to his health, not to speak of the pecuniary and artistic advantages a journey to England would have brought him. Instead of all this he was forced to be worried by the bad conduct and ingratitude of his nephew, for whom he felt the love of a parent. There is no doubt that most of the difficulties in which Beethoven found himself may be attributed to his family relations, and we are equally confident that the only instance in his life of conduct not quite honorable on his part, had its cause in the trouble his brother and nephew gave him. We refer to his promise to write an Oratorio for the "Society of the Friends of Music of the Austrian Empire," and, after receiving some money on account for it, not keeping his promise. Strange to say, a demoniac love of money seized Beethoven at this period, and for no other purpose than to leave it to his nephew, who was entirely unworthy of such devotion. It is said that a young man of the name of Karl Holz, who assisted in the Schuppanzigh Quartet, a man of musical knowledge, but a fast liver, and especially a great accountant, exercised a disastrous influence upon Beethoven at that time, so much so, that for a few months the master apparently gave up every principle of that purity of feeling which had always distinguished him. Be this as it may, it is one consolation that this aberration lasted only from the fall of 1825 to the summer of 1826. *It was during this time that three of his five last quartets were written—those very compositions which have been considered by some the greatest illustrations of his genius, and by others as the emanations of a madman.* These quartets were the one in B, op. 131 (and not 130, as it is classified in the catalogues), that in C-sharp minor, op. 152 (and not 131), and that in F, op. 188 (and not 185).

(To be Continued.)

The Musical Review & Musical World.

NEW YORK, JAN. 19, 1861.

MUSIC IN NEW YORK.

There have been several concerts during the last fortnight, most of them given in the new concert room, Irving Hall. As we had not the pleasure of seeing the Hall on any of these occasions well filled, we are sorry to say, that its acoustics did not strike us to be particularly good. That is, we were told, that this latter requisite in a concert room will be fully exhibited in the new Hall, as soon as it is *jammed*, a consolation which offers most brilliant prospects to artists as well as to the proprietors of the Hall, especially this winter. Miss *Hawley's* concert was favored by a good audience, who were evidently very much pleased with the performances of the lady, as well as with her really fine alto voice. The Mendelssohn Union, conducted by Mr. Morgan, assisted; Mr. Simpson sang, Mr. Appy played the violin, and Mr. Beale performed on the piano the fantasia in F-sharp minor, by Mendelssohn, and Thalberg's "Home, sweet home." Mr. Beale showed a considerable amount of technical ability, but the too frequent use of the Pedal, as well as the lack of sufficient light and shade, marred the impression of his performance.

The Second Annual Concert of the Seventh Regiment Band, under direction of Mr. Theodore Thomas, took place in the Academy of Music. Mad. Colson and Mrs. Mozart, and Messrs. Stigelli and Formes assisted. The Band with Mr. Grafulla as conductor, performed some very *impressive* music, in which the "Recollection of Camp Scott," had no small share. The "Peas on the Trencher, 5.50 A. M.," the "Roast Beef at 12 M.," and the "Call for Supper," (especially the latter,) produced an irresistible effect.

We are sorry to say, that Mr. Stigelli's Farewell Benefit at the Academy of Music attracted only very few persons, although on this occasion, he shed the light of "the brightest eyes." The fact of the matter is, that our public just at present is not well disposed to stand three evils at a time, viz.: snow storm, a performance of "Stradella," and hard times. Mr. Stigelli goes to Havana; let us hope, that his real and great merits as a musician, as well as a singer, will find there full and just appreciation.

OPENING OF THE BROOKLYN ACADEMY OF MUSIC.

Our neighbors across the water have at last received from the hands of their wealthy citizens a building, which they call Academy of Music, and which in size appears to be a little larger than our Winter Garden. In fact, it looks very much like any ordinary theater on Broadway, with this difference, that we have seldom seen in any building of this kind, such a profusion of red and brown colors. There is, however, a certain odor of primitiveness about these decorations, which recalls to our mind some very pleasant experiences in Swiss theaters, and which must have certainly a charm for every pure-minded individual, who is anxious to combine as much as possible, the theatrical with the natural.

The opening consisted of a speech and a concert. The speech was delivered (as we learn from the *Herald*) by Mr. Chittenden. This gentleman informed the somewhat astonished audience, who, by the bye, were not too numerous, that this "Academy of Music" was no theater, but a place where music could be heard, where meetings and lectures could be held, where operas will be given, etc. He emphatically stated, that "this building will never be let for any theatrical purpose," but we add according to the daily papers, to Mr. Rarey and his horses, and also to the Muzio Troupe, in order to present to the Brooklynites the soul elevating musical drama of "La Traviata." The orator, on this occasion, further remarked, that the "Academy of Music" was built by Brooklyn mechanics, with Brooklyn money, and intended to be a strictly Brooklyn institution. It is true, they had gone to New York for an architect,

but this was not done because they had not in Brooklyn architects, who were just as good as those in New York, but it was done "as an act of kindness." After having said a good deal more, which it is *impossible* for us to record, the orator finished by invoking "the blessings of Heaven" on the Brooklyn institution in question.

As to the concert, conducted by Messrs. Eisfeld and Muzio, it was rather a dull and uninteresting affair. Whether it was the weather, or the speech, it is enough to say, the singers presented on this occasion the hackneyed music in a more or less bungling manner. Signor Coletti, who replaced Signor Susini, murdered the well-known aria Leporello's "Madamina," and even Mad. Colson nearly broke down with her often sung Bolero from the "Sicilian Vespers." It is true, this was owing more to the conductor, Signor Muzio, and to the uncalled-for applause of some officious people, who thought they had to bring in their verdict as often as possible; but Mad. Colson might have easily avoided the whole occurrence, if she had for once selected another concert piece than this Bolero, which she certainly can sing very well, but which she has sung almost as often as she has appeared in concerts. But what shall we say about Signor Brignoli? Nothing, but that he has grown in body, and that he has in concert still more graceful manners than those which lend such an indescribable charm to his appearance in opera. As to his artistic merits, they are just the same as years ago, when he came to us. He has the same difference of color in voice, the same faulty breathing, and the same manner of singing by fits and starts, which has always characterized his performances. Amongst the instrumental pieces, we noticed a meritorious Polonaise by Mr. Eisfeld.

HAYDN IN LONDON in the years 1791 and 1792.

Under this title, a little pamphlet has been published in Vienna, by Mr. Karajan. It treats of Haydn's residence in London from January 1791 till the summer of 1792, and gives an interesting description of the intrigues with which the great master had to contend, as well as the honors he earned, and the unchanging mildness and winning charms of temper he constantly exhibited. We are also informed, that Haydn received from the Oxford University, the title of Musical Doctor, an honor which Handel was offered, and declined, as may be seen from the second volume, just published, of Chrysander's biography.

A strange episode of his residence in London is the following: On Monday, March 26th, 1792, he was invited to a private concert at a Mr. Barthelemen's, to which he refers in his diary in the following manner: "There was an English clergyman present, who, when he heard my Andante in G, sank into the deepest melancholy, because during the previous night he had dreamt that such an Andante would announce to him his death. He immediately left the party, went to bed, and to-day, April 25th, I learnt from Mr. Barthelemen, that this clergyman had died."

The pamphlet also contains a great number of letters which Haydn wrote to Mrs. Von Genzinger, the wife of the medical attendant to the prince Estahazy, in whose service also Haydn was, a lady of so much musical ability, that she altered a good many full scores by Haydn, into piano scores. Haydn affirms in one of these letters (a fact which was however well known), that only after his sixtieth year was he freed from misery, that is to say, he had learnt to enjoy the comforts of life only since going to England.

A valuable addition to this little pamphlet is a thematic catalogue of those twelve symphonies Haydn wrote in London for Salomon's concerts, in 1791 and 1792.

SPOHR ON HENRY HERZ, CHERUBINI AND MENDELSSOHN.

"The young pianist, *Herz*, performed Variations by himself on a theme from the "Swiss Family," and then the well-known Variations by Moscheles on the Alexander March. The extraordinary execution of this young man is astonishing; but it seems to be with him, as with all the artists here (Paris) whom I have heard, that the technics are much better cultivated than intellectuality, else he would have performed before a company of artists something better and more artistic than these artificial trifles. But it is really surprising how everybody here, young as well as old people, are anxious to shine by mere mechanical ability, and persons, in whom perhaps is the germ of something better, practice through entire years a single piece, which has no artistic merits at all. That such proceedings must kill the spirits, and that such people cannot become much better than musical automata is easily seen."

"But will you believe it, when I assure you, that even the worthy master *Cherubini* has been tainted by the bad example, and that in his Masses the theatrical style is often predominant. It is true he compensates in such places often by fine and effective music; but who can enjoy this, if he does not succeed in forgetting entirely where he hears it! What would this man have written, if he had always composed for Germans, instead of Frenchmen!"

"The next morning, when I visited *Mendelssohn*, (in Dusseldorf), and met his sister there, he played to me the first numbers of his oratic 'Paulus,' in which only that displeased me which was too much formed after Handel's style. On the other hand, he, as well as his sister, seemed to be pleased with my concertino in E, in which a peculiar staccato appears as something, which he had not heard by other violinists. When he in a very skillful manner accompanied me from the score, he could not hear too often this staccato, and begged me again and again to repeat it, saying to his sister, 'Look, that is the celebrated staccato by Spohr, which no other violinist can imitate!'"

ON THE PIANO-FORTE.

Translated from F. Wieck's "Clavier und Gesang," by Fanny Malone Raymond.

Without giving my opinion as to the English and German mechanism, and the peculiar superiorities of each, I shall proceed to the principal points: quality of tone, and of touch. The touch must never be

1. Stiff; but elastic, pliant, and firm. More or less difficult—but that matters less; it should depend on the age and strength of the player. For he (or she) must master the instrument; the instrument must not master him. If the touch is stubborn, stiff and unequal, requiring an extraordinary exertion of strength, and if the fall of the keys is too deep, and the measure of the octave too wide, the scholar falls a victim to the instrument, and misses his aim.

2. Tone, (and in this matter, the formation of tone in the human voice must always be in our thoughts.) The tone must never exhaust itself. I mean by this, to say:—that when I play, even very loudly, with a correct, slack touch, this feeling must enter the hearer's mind, "If he played still louder, the tone would sound still louder, and fuller." It is the same thing with songstresses. An exhausted tone, that reminds one of finiteness, and that seems to preclude all further increase, is not pleasing. I know well that all our operatic songstresses will laugh at me, the applauding public will give me the lie, and the music of the future will pity such stand still ears. Ah, if those three little requisites,

Fine taste,
Deep feeling,
Delicate hearing,

did not exist!

3. The leather must be neither too soft, too hard, or too close. A keen, sharp tone soon reaches its own boundary; it is rough, unpleasant, easily damaged, does not permit sufficient shading, and leads to a childish manner of playing. And too soft a tone, one with which the player is always struggling, injures intelligibility in every way, and, besides, ruins a good touch in the player. A good leathering is the best decoration that a piano-forte can have.

4. The tone must have marrow; inward strength and decision. A hollow, seemingly pleasant, soft, sweet, violet-blue tone is nothing, leads to nothing, expresses nothing; it takes away all language from play—and then all is over with the player. The strong stringing of to day, provided that the whole measurement stands in proper proportion, and that the touch permits a fine light and shade, gives to the tone something satisfying, mellow, and manly, and is a great step in the construction of instruments.

5. The octaves must stand in perfectly equal proportions to each other. A finely cultivated human voice give us the example here again. If any one says: "My piano has a very fine bass," so much the worse, unless the upper and middle registers are not sufficiently telling, in regard to color and quality of tone. If any one says, "My daughter has studied in Paris, and acquired an extraordinarily fine chest-register"—so much the worse, if the other registers are not equally fine—or if, through the unnatural forcing process, they have been injured and compressed. Irregularity of tone in a piano-forte spoils the finest playing, and makes a player, one even of intelligence and feeling, anxious, uncertain, and timid about his own attainments.

6. The tone should resound, and continue, easily, and immediately, through every grade of strong and soft. This is sonority; the charm that captivates every unprejudiced, cultivated man; a charm that no Hegelian Terminology can babble away. This leads one again to the human voice. A voice, that when you are near it, sounds full, soft, and even youthful—or rather that *seems* to sound so—but that remains too long in the throat and mouth; and does *not* resound instantaneously, without using too much breath; that does *not* create and sustain the tone firmly, using little or no breath;—to such a voice, grace, charm, soul-full enchantment is wanting. It awakens no lasting interest, no peculiar sympathy. On the contrary, one's pleasure in such a voice lessens with every heaving. I would instance the voices of Tichatschek in Dresden, and the less cultivated one of Mrs. Günther-Bachmann in Leipzig; these voices in the course of many years, have not lost their power of attraction. And what greater example can be given, than the not great, not strong, not imposing—the hoarse, slightly veiled, lacking in depth,—and yet the voice that has possessed a magical power over almost all humanity, the voice of Lind? I have spoken my opinion more at large, and I now repeat it; that an instantaneously resounding tone, even when not of imposing quality, developes into a mellow endurance, even in the largest theatres; while the apparently strong throat voices, *if* they—or because they *must*—over-exert themselves, are wanting in effect, and create a childish impression in the piano passages. Such is the case with piano-fortes, if the tone *sticks* in resounding, and returns upon itself (throat-tone), instead of developing outwardly (sonorous tone). The violin players, whose sense of hearing, and appreciation of tone is not on the decline, as among our finger-heroes of to-day, will best understand me. They do not seek one of the early manufactured Straduari or Guarnerio violins, although it may sound strong and effective in the chamber; they seek for playing in large localities, an old, apparently even weaker violin, even by Steiner, because the tone is sonorous, and, above all, easily produced. This quality of tone should be regarded in the choice of a piano; although they must not be selected for age. For the new instruments have improved in quality of tone, since the sounding boards are more pliable and singing, and the leather is more supple.

7. Square pianos, pianinos, f. c., are only half-measures. To be perfect, a thing must be entire. These instruments have not sufficient substance, and can never satisfy; no bravura-playing is possible on them.

8. What is the use of a good, new grand piano-forte, if we believe that all is ended with the purchase, and that tuning is only necessary every two or four months, after the pitch has fallen half a tone? Pianos, by good and esteemed manufacturers, who possess properly seasoned wood, an abundance of the best materials, and excellent workmen, are sent out in good order, and never out of tune. New grand piano-fortes should be looked to once every seven to fourteen *days*, and carefully handled by a tuner possessing a very delicate ear, and a thorough acquaintance with the instruments. It is desirable that the tuner should place the tuning key firmly and perpendicularly on the pin, and not allow it to move; let the strings down at once before tuning, and not draw them up and down until they are correct. An instrument that is not kept in the same good tune in which it was sent out, loses something of its value day by day; it cannot be drawn up to pitch, and is only occasionally in perfect tune. We know well how good tuners (of whom unfortunately there are too few) torment themselves and others for hours together, trying to tune these carelessly kept piano-fortes. And such tuning is especially trying in changeable weather. A tuner, before one of our seven-octave modern piano-fortes, resembles Sisyphus, upon whom the stone rolled down again, when he had almost got it to the top of the mountain. This difficulty would not arise if the instrument was kept continually up to pitch by a regular and experienced tuner.

This care should extend to the mechanism. If a piano is in daily use,—especially by a virtuoso-player, it should be looked to, thoroughly cleaned and regulated, every two or three months, particularly if it stands in a room much used, and therefore liable to be dusty. In winter this is still more necessary, and then an equal degree of heat is advisable. For dust is the declared enemy of all mechanism; but moisture and immoderate heat far exceed dust in evil results.

9. As a player with a stiff arm and inflexible wrist can never draw a full, noble tone from the piano-forte,—so such a one, with his senseless thumping, is certain to destroy any mechanism, no matter how carefully, how delicately it may be put together. Therefore, on this account also, it is necessary for the player to cultivate a correct, flexible touch.

I will close these remarks with one general observation. People ask virtuosi good and bad, of good or bad reputation, those who practise much or little, cultivated and uncultivated amateurs, rich and poor musicians, creative or non-creative composers: "How are you pleased with your instrument?" and they answer: "I am perfectly satisfied with it."—Well! I am not satisfied! They are nearly all unequal, injured piano-fortes, scarcely ever permitting a healthy, really artistic and effective use to be made of them, because their quality of tone is so inferior. They are more or less, old or new, jingle-boxes, in which none of the hammers strike precisely where they should,—that will rarely stand long in tune,—and that possess different varieties of a stiff, uncertain touch. I can never sympathize with the "inward being" and "true spirit" of such piano-fortes. Perhaps they are "Piano-fortes of the future?" My old friend was right—"Fain would I on with onward rolling time—but it is not possible."

THE ENTERPRISING IMPRESARIO.

(*From the London Musical World.*)

Would you see the impresario in trouble—a cloud of thunder on his brow—the victim of despair? Watch him when he hears that his popular *primo tenore*, or the favorite *prima donna*, is indisposed. The opera which is drawing crowded houses has to be changed or sung by a substitute not attractive to the public. The manager may for a while have thrown the reins of government carelessly aside, a flourishing account from the box office having increased his appetite for a good dinner, at which he is comfortably seated. A delicate little note is handed to him (whether from a tenor or *prima donna* does not signify; they both indulge in similarly diminutive-sized envelopes). It is opened; the manager turns pale as he peruses the contents; a few incoherent sentences escape his lips; his dinner and peace of mind for four and twenty hours are irremediably ruined. The delicate little note informs him that a change of opera is unavoidable. The soup is left untouched; he hastens to the theater; his secretary is forthwith despatched to summon other artists; the call-boy runs for his life to the printer; instructions are given to the door-keepers, scene-shifters, in fact to the entire establishment, to prepare for the emergency. A bill is drawn up, expressing the regret of the "management" (why the impresario of an Italian Opera insists upon calling himself the "management," I know not) in being obliged to announce a change in the performance of the evening, Signora so-and-so being unable to appear. The secretary returns, having had a furious drive to all the outskirts of London (singers, strange to say, in this country, always manage to live as far away as possible from their place of business, the theater), and finds the manager pacing his room in an agony of disappointment and uncertainty. Sometimes the secretary has been successful, and tranquilizes his chief with words of consolation. Sometimes, however, it is otherwise; and he is the bearer of anything but satisfactory intelligence; the artists he has sought may not have been to be found, or, if found, are equally unable to appear as the singer whose illness is the cause of all the difficulty. The impresario is now in what is populary called a "quandary," and uncertain whether to open the theater or not. Generally matters are so arranged that it is unnecessary to resort to the last alternative; but the impresario's appetite and dinner are spoiled, and his temper pretty considerably ruffled. The chances are, moreover, that he is abused by the aristocratic *habitués* of the stalls, and the democratic frequentors of the pit, for not keeping faith with the public, neither aristocrat nor democrat considering for one moment that it is the singer's throat that is sore, and not that of the impresario, who would willingly sing soprano, contralto, tenor, and bass, were it in his power to do so to the satisfaction of the aforesaid grumblers. Strange *contretemps* will sometimes happen on such occasions. Artists who were not to be found when wanted will arrive at the last moment, after others have been persuaded to sing for them. I remember such an occurrence at Covent Garden some years ago. Illness had necessitated a change of opera, and "Il Barbiere" was to be given instead of the one originally announced.

The alteration was made at a very short notice. Ronconi, who, according to a stipulation in his engagement, had the part of the Barber allotted to him, was out of town. No other opera, under the circumstances, being practicable, Tamburini, after much coaxing, consented to sing the Figaro, and repaired to the theater at the usual time. A few minutes before the opera was to begin, Ronconi made his appearance, and insisted upon his right to the part Tamburini had undertaken. He went to his room and dressed. As the curtain was about to be drawn up, there was Ronconi on one side of the stage and Tamburini on the other, both in the well-known costume, and ready to appear as the vivacious Figaro. Here was a chance of a "Barbiere" after the fashion of the "Corsican Brothers." It was truly a momentous question. Had the curtain been raised, the Figaro would have had a "double," which would have puzzled the audience more than even Charles Kean's celebrated impersonation of the "De Franchis." The commencement of the opera was for a short time delayed while the matter was explained to Tamburini, who, to his honor be it said, relinquished the position with the politeness of a gentleman, and good feeling of a true artist.

When it is considered how entirely the fulfillment of the announcement of an Italian opera depends upon the health (and sometimes, with all deference be it said, the caprice) of the sensitive soprano or tenacious tenor, it is, perhaps, surprising that disappointments are not more frequent, and that an enterprising impresario can at any time enjoy his dinner undisturbed.

He has, however, his moments of enjoyment. If a man of taste and fond of art, he has opportunities to indulge his fancy of which but few can boast. He will find a pleasure in his pursuits, such as is the envied privilege of artists who derive profit from that which is most gratifying to their self-esteem. By the exercise of his judgment a large class of the community is influenced. The progress of music and the drama may be promoted by his exertions; he can be of more service to rising talent than "the most distinguished patronage." And are not these advantages upon which an impresario may justly pride himself? His vocation is legitimate—speculative, unquestionably, to a certain extent, but not more so than any other business, while requiring, perhaps, greater judgment and experience to be followed with success.

Reckless speculation, whether induced by opposition or an inordinate desire of notoriety, is not enterprise, and is as much to be censured in a theatrical impresario as in any other individual, and perhaps in his case is more reprehensible when it is considered what numbers depend for their livelihood upon his careful and judicious management. The closing of a theater or failure of any important undertaking for the amusement of the public, deprives many families of their weekly stipend, reducing them to penury and want. Singers, actors, and musicians are not the only sufferers, and are better able to withstand such a misfortune than those employed in the other departments of a theater. By these inferior officers the obedience paid to the manager or "Governor" (as he is called) approaches slavery. His orders are obeyed as implicitly and promptly as those of a despot. His sway is absolute, and he issues his edicts with the air and dignity of a monarch. A change of temper in the "Governor" is discussed by the mercenaries with fear or delight as an important event, affecting their interests and happiness. The Governor smiles, and the mercenaries rejoice; he frowns, and they are sad and silent. It is an evil *presage*, and none dare approach him until he smiles again.

So complete is the submission of these servants they will incur almost any danger, or perform any duty, to gratify the caprices of the manager. An instance is on record of the impresario of an English opera, who in a moment of hilarity, wished to play a practical joke upon the baritone of the company, desiring four of his minions to carry that functionary off the stage at a given signal. The order was executed when the unsuspecting victim was singing a ballad. A man seized each arm and leg, and in spite of violent kicking and struggling, the unfortunate baritone was borne away upon the shoulders of the four servants, much to his own surprise and the astonishment of the audience, who had been listening to his singing thus unceremoniously interrupted. The baritone's name was Duruset, and the impresario's—but no, perhaps it is better that should not be mentioned. It was a folly of youth, and one he may perhaps wish to be forgotten, although I'm glad to say experience and age seem to have had but little influence upon his lively Hibernian temperament, which, though it renders him unfit for the serious duties of an impresario, makes him a most vivacious and agreeable companion.

ANTRATER.

Answers to Correspondents.

CHARLES W. H., Wynantskill.—"In studying music with a view of playing and teaching on the piano-forte, I find many points that are not explained to my satisfaction. A composition is written, for instance, for more than one voice (polyphonic), the notes of each voice having a fixed value. The difficulty of playing a composition of this character on the piano, and giving to each note its strict value, is such as to require a more definite explanation than any I have had as yet. I have found instances where it was *impossible* to play the composition, and at same time give each note its intrinsic value. As an illustration of the idea which I wish to convey, I enclose an example, selected from Voss, op. 163, first two measures. The lines which I have traced from note to note are designed to show the relation of the notes to each other, and their respective duration. I would like to have your advice, and also would know if there is any work extant which affords reliable information on the subject."

The music which you send as an illustration, and which is certainly not of a polyphonic character, can be played just as it is written; at least we think it very possible "to play the composition, and at the same time give each note its intrinsic value." There are some polyphonic passages in the works of Beethoven, and other masters, which are of a more puzzling character to the player; if you should ever come across them, let us know it, and we will then try to explain them to you.

E. D., "Prairie Cottage."—Accentuate the melody in the bass, and the first and seventh note in the treble.

A. L. B., Rockland, N. Y.—We must refer you to the author of the book.

Sheet Music Review.

Firth, Pond & Co., New York.

THIRD PERIOD.

POLKA DE CONCERT. Par Ferd. Wagner. 75c.

A very flowing and brilliant polka, which is likely to meet with great favor among advanced amateurs.

Lee & Walker, Philadelphia.

SECOND PERIOD.

MEMORY'S DREAM. Reverie en forme de Valse. Julius E. Müller. 40c.

ZINA. Valse. Par Auguste Coedes. 50c.

IL GIURAMENTO. By Mercadante. Poutpourri, by H. Cramer. 50c.

VOCAL MUSIC.

WHIT! WHIT! Bird Song. By Franz Abt. 25c.

A characteristic song, simple and melodious.

"BULLY FOR YOU." Comic Song, for two voices. By Sep. Winner. 25c.

We understand that this song has become very popular.

MUSICAL GOSSIP.

THE next Soirée by Messrs. Mason & Thomas will take place Feb. 5th. Mr. Bergner will perform the parts for violoncello instead of Mr. Carl Bergmann.

IN November of last year, we mentioned as an item of gossip, the matrimonial engagement of Mr. Gustav Satter to Miss Lillie McLelan. We are now assured on the very best of authority, that the statement was not true. We hasten to make full correction, merely adding that our informant was one whose knowledge of the facts might fairly have been deemed unquestionable.

THE Haymakers has been very successfully performed by the Beethoven Musical Society of Manayunk, Pa., for the entertainment of the music-loving people of that thriving town. The parts were sustained as follows: *Mary*, Mrs. E. Ellison; *Anna*, Miss Thomson; *Farmer*, Mr. J. Blakeley; *William*, Mr. S. Whiteman; *John*, Mr. H. Gallati; *Simpkins*, Mr. J. G. Marce; *Katy*, Miss A. Simpson; Mr. Theodore Heins was pianist, and Mr. O'Neill conductor. Much credit is awarded Mr. Marce for his labors in behalf of the Society.

AT Maplewood Seminary, Pittsfield, Mass., a Cantata called Paradise and the Peri, has been given by the teachers and pupils of the Institution. The adaptation from Moore's poem, was made by Rev. Mr. Spear, the Principal. The performances are spoken of as showing fidelity on the part of the music teachers of the school, and industry and progress among the pupils. Messrs. Ensign, Treuer, and Feder are instructors in the musical department.

A CORRESPONDENT from Indianapolis, Ind., speaks of a festival there on New Year's eve, given by the Baptist Sabbath School, at which there was good singing, and a good time generally. Mrs. Varian James has been there giving concerts. Miss Webster has become associated with Mr. Suffern in the Musical Institute. The singers of Rocksville have had three Conventions within a year.

Miss Belle P. Janes has given a concert at the Brooklyn Athenæum, assisted by Messrs. Pattison, Schreiber, Quinto, Thomas, and Aiken. Mr. Hensler was conductor.

We get reports of the Alleghanies floating round in all unknown parts of the globe. We have a bill of their concert at St. Croix, W. I. "By permission of his Excellency, the Governor."

We regret to record the total destruction by fire of Mason & Hamlin's Melodeon and Harmonium Factory in Boston. It was burned on the forenoon of Monday, this week. There were in the building a large number of finished and unfinished instruments, a great mass of stock, tools, &c., all of which were burned. The fire originated in the basement, and owing to the dry material within its reach, spread with such rapidity, that the workmen in the upper story escaped only by jumping down upon adjacent buildings. The loss, which is heavy, is but partially covered by insurance. This adds another to quite a list of disasters by fire, occurring within a year, to factories of musical instruments.

Mr. Gustav Satter is going to Europe next May. His first Farewell Concert will take place next Tuesday.

EUROPEAN ITEMS.

From the report of the Orchestral Committee of the Musical Festival at Birmingham, in England, we learn that the terms of Principal Singers have not risen during the last forty years—setting Mrs. Billington against Mad. Novello, Mr. Braham against Mr. Sims Reeves, and Mad. Catalani against Madame Grisi. The Festival of 1858 is said to have suffered by the visit of Her Majesty to the opening of Astor Hall, a few weeks before it took place—a very telling fact!

Halevy, the author of "The Jewess," is writing a new opera, called "Vanina." The subject is taken from one of the most interesting epochs of Italian history.

The last number of the second volume of Spohr's Life, written by himself, has just appeared. The remainder of this work is written by members of his family, and will shortly be published. We give a few extracts on another page of this number. It is said that Counsellor Lueder has bought Spohr's violin for 1,000 Prussian dollars, in order to present it to the favorite pupil of the master, Mr. Koempel, at present in the service of the King of Hanover.

In Leipsig, in one of the concerts given by the "Euterpe," Liszt's symphonic poem "Les Preludes," had an immense success.

The third part of Schuman's music to "Faust," was performed with success in Vienna.

It is rumored that Auber's opera, "The Black Domino," is to be rehearsed forthwith at the Royal English Opera, Covent Garden. Preparations are also being made for Wallace's opera, "The Amber Witch," at Her Majesty's Theater.

Dreyschock gave a concert in Prague before he left for Russia, in which he performed the piano part of a new trio for piano and violin and Violoncello, by W. H. Veit, a work which had a very great success.

The Berlin papers praise very highly the performance of Norma by Mad. Legrange, as being "highly dramatic." The voice of the lady does not find the same admiration as ten years ago.

A Parisian paper gives the following description of the contents of Meyerbeer's new opera, "L'Africaine":—"Vasco di Gama, the celebrated discoverer, undertakes a journey. He leaves his wife, whom he loves, and who loves him, behind. But he meets in his journey with a new love, an African lady, a kind of female Othello. Vasco di Gama struggles between these two passions. At the end of the opera he returns to his wife."

At the same time that Wagner's opera "Tannhaeuser" is performed at the Grand Opera in Paris, a burlesque under the title of "The Paris Tannhaeuser," will be given in Offenbach's Theater, "Les Bouffes Parisiens." The words are said to be by Alb. Wolff, a German, and Editor of the well-known Paris *Punch*. "Charivari," the music by Offenbach.

Mad. Johanna Wagner is said to be about to exchange the opera for the legitimate drama. Very few *prime donne* will be able to do this with such success as M. Johanna.

To the foundation of a Bohemian National Theater in Prague, are thus far assured 104,975 florins, of which 59,650 florins have been already paid, also *two ducats or gold grains from California*, and in addition 3 oil paintings, 18 medals, a silver chain, and a ring.

Rome.—The affair of the Philharmonic Society has been brought to a close much in the way that was anticipated. When the members met for rehearsal, the president vainly endeavored to obtain a general acquiescence in the performance at the Aliberti Theater, urging the charitable object, and so forth. The dissentients declared that, after the publicity that had been given to what had passed in their green-room, and to the expectation of a demonstration, that demonstration had become inevitable, because, if a portion of the audience should applaud them, a political motive would be supposed and the opposition would be sure to hiss. Finally, it was put to the vote whether the Aliberti performance should take place or not. Nominal voting was proposed, but objected to and overruled—very naturally, since those who voted against the benefit would have been marked men and women. The voting took place by ballot, and there were 42 noes to 43 ayes. So small a majority was equivalent to a defeat. Nevertheless the president asked the musical director if he would undertake to give the opera with 43 singers. The reply was that it would be impossible, and this was self-evident, since all the chief singers may have been among those who would not sing. The president, Signor Alborghetti, then declared his intention of resigning his post, which announcement was received in profound silence. The musical director and one or two other functionaries of the society followed his example. On the following night the last concert of the season took place under the management of a vice-president. A demonstration was anticipated, but, as it was the closing performance, the Government did not think proper to incur the odium of prohibiting it. The singers enter through three doors, one at the back and one on either side of the platform. As soon as the leading files made their appearance there was a burst of applause from a crowded audience, which was kept up and renewed for several minutes. The performance then proceeded. Yesterday it became known that Cardinal Altieri, Cardinal Protector of the Society—an officer whose functions are rather vague—had notified to the musical director the "suspension" of the Philharmonic Association. This may be taken as equivalent to a dissolution; but as the season is over it matters very little. The majority of the Philharmonists doubtless believe with joy that before another season comes there will be no Pope or cardinal in Rome to hamper their freedom of meeting and singing. The whole affair is an excellent illustration of the pettiness of the Papal authorities, and of the feelings of animosity entertained to them by the Romans. Great spirit was displayed in the matter by some of the ladies—to most of them it may fairly be supposed that it was some sacrifice to give up an opportunity of a little public display and admiration combined with a charitable purpose.

MISCELLANEOUS.

Relation of Art to Science.—Herbert Spencer, in his recent book on education, says:—"Unexpected as the assertion may be, it is nevertheless true—the highest art of every kind is based upon science." Having referred to sculpture and to painting to illustrate his position, he speaks of music as follows:—"To say that music, too, has need of scientific aid, will seem still more surprising. Yet it is demonstrable that music is but an idealization of the natural language of emotion; and that consequently music must be good or bad, according as it conforms to the laws of this natural language. The various inflections of voice which accompany feeling of different kinds and intensities, have been shown to be the germ out of which music is developed. It has been further shown that these inflections and cadences are not accidental or arbitrary; but that they are determined by certain general principles of vital action, and

"To be Content."

In part from the German, by DR. L. MASON.

ALLEGRETTO

To BE con - tent must cheer the heart, To SEEM con - tent is fin - est art, To GROW con -

Must cheer the heart, Is fin - est art,

tent is fortune rare To STAY con - tent Is no-blest care, To BE con-tent must cheer the

is fortune rare, Is no-blest care, To BE... con-tent, must cheer the

heart, To SEEM con-tent is fin - est art, To GROW content is for-tune rare, To STAY content is noblest

heart To SEEM content is finest art, To GROW content is fortune rare, To STAY content is no-blest

care, To STAY content is no-blest care, is no-blest care, To STAY con-tent is no-blest care.

care, To STAY content is noblest care, To STAY con-tent is no-blest care, Is no-blest care

O Praise the Lord.

Fugue in two parts. From Beethoven, adapted to words by Dr. L. MASON.

TREBLE and TENOR

Moderato.

O praise the Lord with one con - sent, ex - alt..... And mag-ni - fy his ho - ly name, his ho -

ALTO and BASS

O praise the Lord with one con - sent, mag - - ni - fy his

..... ly name, mag-ni - fy his name for - ev - er. O praise the Lord with one con -

ho - ly name. O praise the Lord with one con - sent, ex-alt..... and mag-ni-

- sent, mag-ni- fy his ho - - ly name, his ho - ly name ..... for - ev - er O

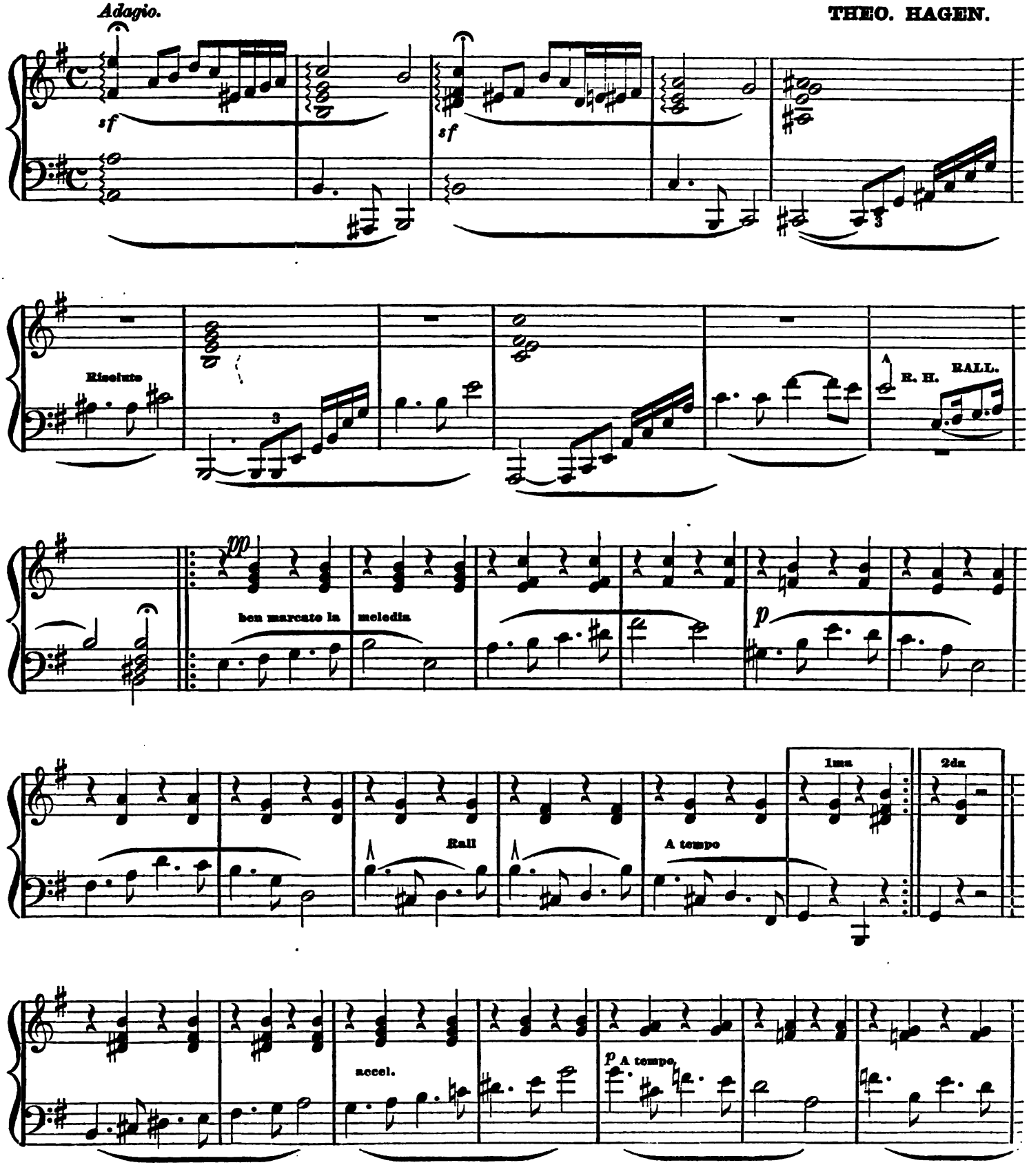
- fy his ho - ly name for-ev - er, his ho - ly name ..... for - ev - er O praise the Lord with

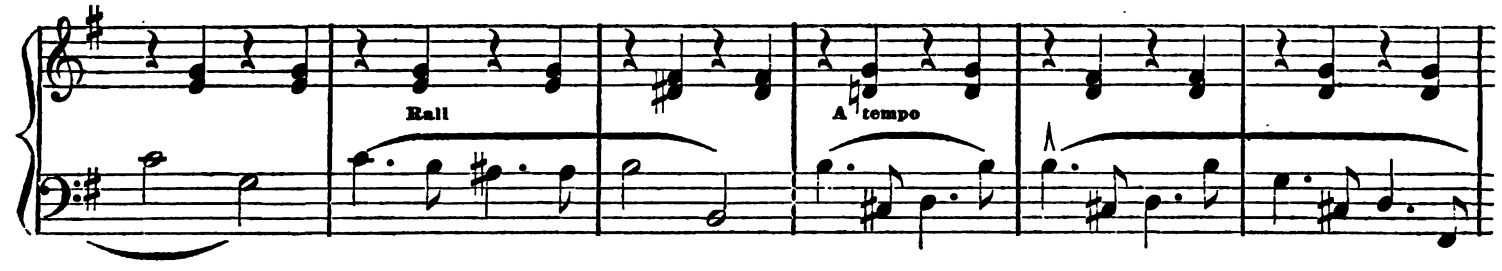
praise the Lord with one con sent, mag-ni - fy his ho - - ly name for - ev - er more.

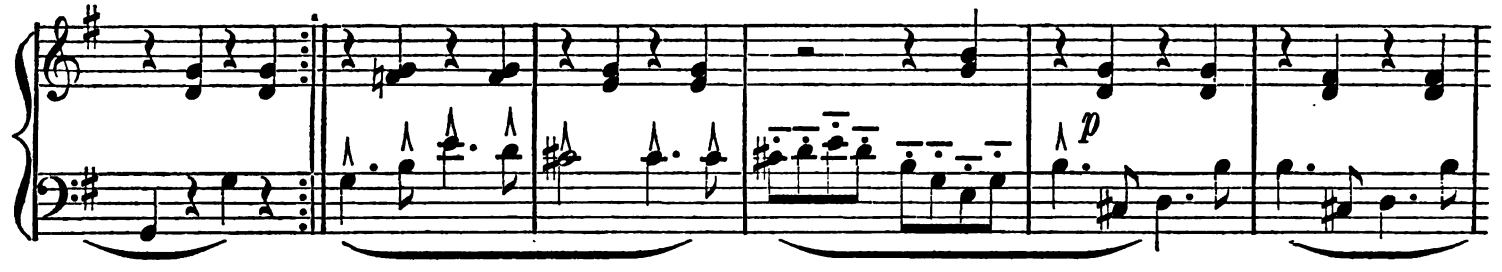
one con - sent, ex - alt and mag-ni - fy his ho - ly name for-ev - er more.

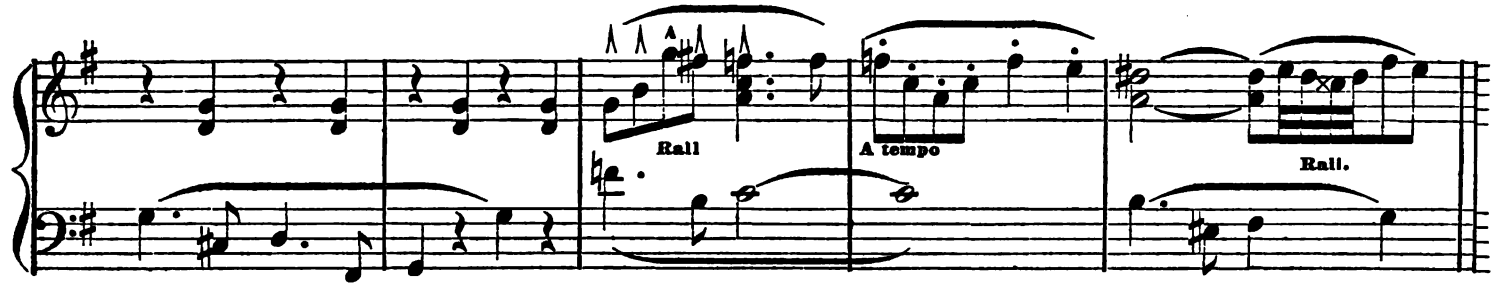
Bagatelle for Piano.

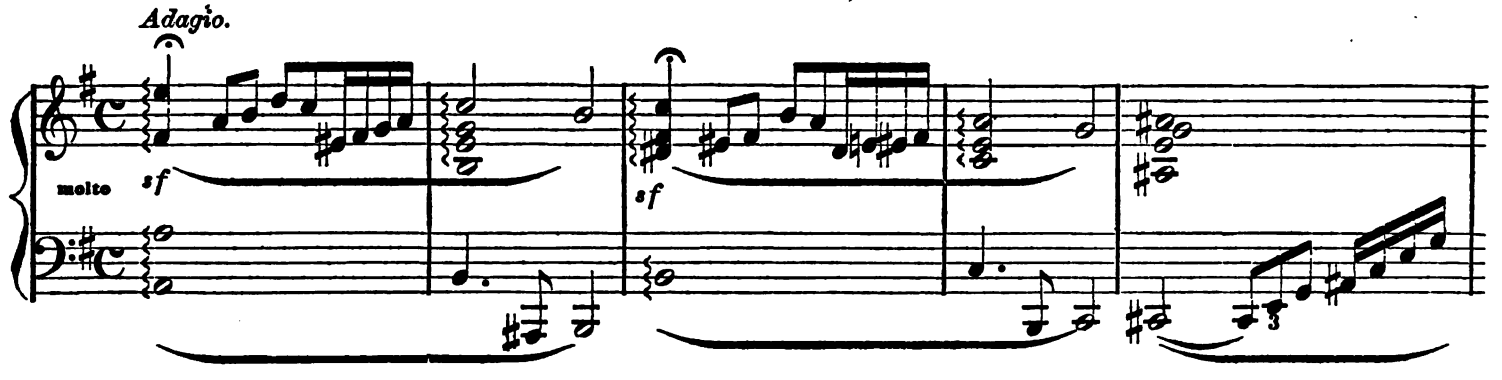
THEO. HAGEN.

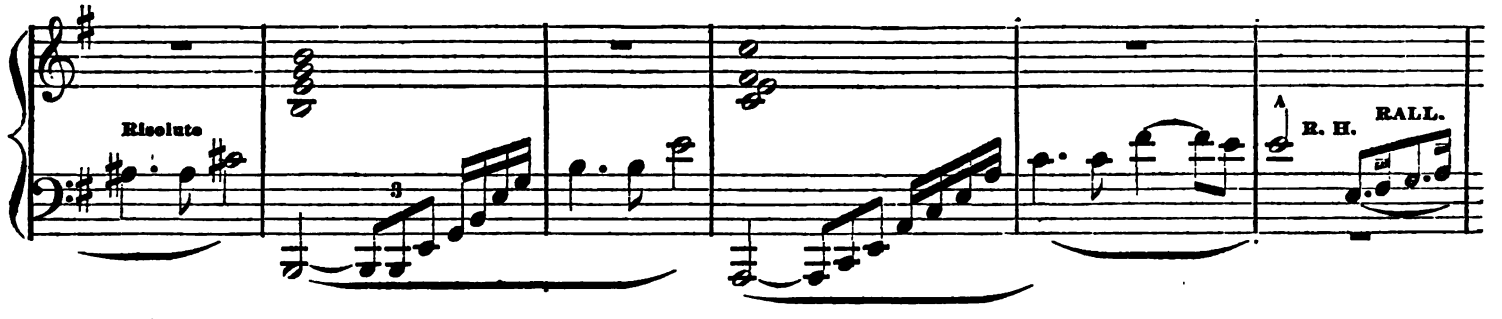


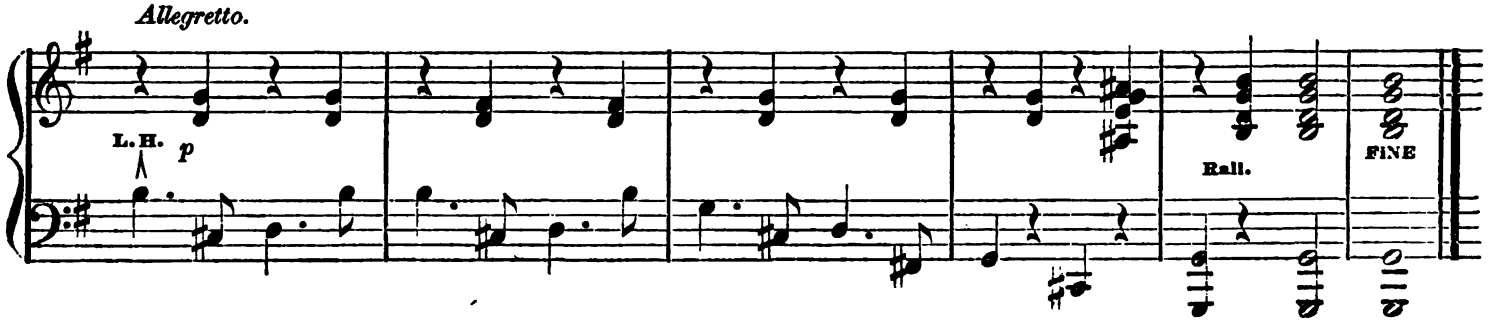

Rall
A tempo


p


Rall
A tempo
Rall.


Adagio.
molto
sf
sf
3


Risoluto
3
R. H.
RALL.


Allegretto.
L. H.
p
Rall.
FINE

that their expressiveness depends on this. Whence it follows, that musical phrases and the melodies built of them, can be effective only when they are in harmony with these general principles. It is difficult here properly to illustrate this position. But perhaps it will suffice to instance the swarms of worthless ballads that infest drawing-rooms, as compositions which science would forbid. *They sin against science by setting to music ideas that are not emotional enough to prompt musical expression; and they also sin against science by using musical phrases that have no relation to the ideas expressed—even when these are emotional.* They are bad, because they are untrue. And to say they are untrue, is to say that they are unscientific." We have italicised the above sentence for the purpose of calling to it the especial attention of musical critics and writers. In view of the above extract it may be asked, perhaps, Is science sufficient to produce an artist? To this it may be answered, No. A true artist must be gifted by nature as such. The ability to become an artist must be inborn, for an artist must be born, not made. "What we assert," says Spencer, "is, that innate faculty alone will not suffice; but it must have the aid of organized knowledge. Intuition will do much, but it will not do all. Only when genius is married to science can the highest result be produced."

MUSICAL RECEIPTS.

(From Lee & Walker's Musical Almanac for 1861, Edited by Charles Grobe.)

To make a Piano-forte Piece.—Take a number of melodies, which have been previously well ground. Be careful, at commencing, to have plenty of milk and water, which you must boil up gradually, until it begins to bubble and make a confused rumbling noise. Wait till it has subsided a little, and then put in your melodies one by one. Add a little seasoning, and when they are all done quite through, begin to thicken by degrees, and stir them well up together. When it begins to run over, it is time to turn it out. Serve up hot.

To make a Fashionable Ballad.—Having procured some words, pick them to pieces and pare them down to your liking. Then spread them out upon a sheet of paper, and take a handful of sweet passages (which all good cooks keep by them in a drawer), and sprinkle them over the paper. Add as much spice as will lie upon two shillings, and garnish with a little embellishment you can think of.

To make a Fugue.—In the composition of this dish, you must take care to keep all the ingredients very *dry*. This rule was not observed by the great Bach, who almost originated this species of viand, but since his day, it has been so uniformly followed, that it appears now to be positively necessary in order to insure its goodness.

We imagine that all musical cooks are aware that the *Subject*, the *Answer*, the *Countersubject*, the *Stretto*, and the *Pedal*, are indispensable requisites for this dish—and, as our space will not allow us to give rules for all these matters, we beg to refer them, should they be at all at fault, to the great authority, Cherubini. It is, however, essential that your *answer* should be quite ready to pop in as soon as your *subject* is thoroughly done, and if you follow the rules laid down by Cherubini, you cannot go wrong. If your *fugue* be without flavor, and the company complain, tell them that they have no judgment in these things, and ask if they would wish to shut out from their tables a dish so universally esteemed by men of taste. You will find that people will often praise a bad *fugue*, because Bach has produced so many good ones.

To make a Flute Solo.—First catch your air; then cut off any superfluous portions which would at all interfere with its appearance when dished up. Put it in at first whole, and when you think it is quite ready, cut it into very small pieces, and roll them into sheets of paper. Let them all simmer together until they are done to rags. Then serve up directly. A few plain chords will be found the best accompaniment. You may serve solos for the Clarionet in the same way.

Observation.—Some cooks make the airs for themselves, instead of procuring them ready made; but in this case they are never properly seasoned, and you cannot be certain that they will be relished by the company.

To make a Libretto.—The modern poet should completely abstain from reading the ancient writers, for this reason, that the ancient writers never read the moderns. Before entering upon his task he will take an exact note of the quantity and quality of the scenes which the manager is desirous of introducing into his drama. He will compose his poem verse by verse, without giving himself any trouble as to the action, in order that it may be impossible for the spectator to comprehend the plot, and that curiosity may thus be kept alive to the end of the piece. By the way, he will not forget to close the piece with a brilliant and magnificent scene, terminating with a good chorus in honor of the sun, the moon, or the manager. He will have recourse as frequently as possible to the dagger to poison, to earthquakes, spectres, and incantations. All these expedients are admirable; they cost but little, and produce a prodigious effect on the public.

FREE THOUGHTS ON SEVERAL EMINENT COMPOSERS.

BY CHARLES LAMB.

Some cry up Haydn, some Mozart
Just as the whim bites. For my part,
I do not care a farthing candle
For neither of them, nor for Handel.
Cannot a man live free and easy,
Without admiring Pergolesi?
Or through the world with comfort go,
That never heard of Doctor Blow?
So help me heaven, I hardly have;
And yet I eat, and drink and shave,
Like other people, if you watch it,
And know no more of stave or crochet
Than did the primitive Peruvians,
Or those old anti queer diluvians
That lived in the unwashed world with Tubal,
Before that dirty blacksmith, Jubal,
By stroke on anvil, or by summ'at
Found out to his great surprise the gamut.
I care no more for Cimarosa
Than he did for Salvator Rosa,
Being no painter; and bad luck
Be mine if I can bear that Gluck.
Old Tycho Brahe and modern Herschell
Had something in 'em; but who's Purcell?
The d ——, with his foot cloven,
For aught I care may take Beethoven;
And, if the bargain does not suit,
I'll throw him Weber in to boot.
There's not the splitting of a splinter
To choose 'twixt him last named and Winter.
Of Doctor Pepusch, old Queen Dido
Knew just as much, God knows, as I do.
I would not go four miles to visit
Sebastian Bach—(or Batch—which is it?)
No more I would for Bononcini:
As for Novello and Rossini,
I shall not say a word to grieve 'em,
Because they're living—so I leave them.

Our Musical Correspondence.

IOWA CITY, IOWA.

I am much pleased with the letter from Le Raysville in your last. It expresses my views exactly on the subject of descriptions of musical conventions and their conductors. The first musical convention ever holden here, took place last month under the direction of Mr. Root, and its success was so gratifying and complete in all respects, and it excited so enthusiastic an interest in our community, among both singers and listeners, that I sat down to tell you about it; but here the difficulty mentioned by your Le Raysville

correspondent came up. If I said that Mr. Root was a superior teacher, that his tact and facility in conducting and making interesting the exercises of the convention and the concert were extraordinary, and that his courteous and gentlemanly deportment won all hearts, it would be but a faint echo of what is said and felt here; yet the *same*, or *stronger* expressions are constantly applied to men who are but tyros and bunglers when compared to such a teacher and musician as Mr. Root. Where singers have once enjoyed the advantage of a really good musical convention, their description and laudations go for what they are worth; but when first-class conductors are not known, this indiscriminate puffing does injustice and injury to good men and to the cause of music generally. I send with this two articles which appeared in our city papers, *real ones*, written by the editors themselves, who were in constant attendance upon the convention, as were many of our most cultivated and influential citizens. Success to good teaching and good music, say we.

W. & Co.

MORRISTOWN, N. J.

The Ninth Annual Convention of the Morris Co. Musical Association, closed here last evening with an excellent concert. Excellent in quality and performance, excellent in singers and in audience, and excellent in order and enjoyment. The convention was the largest ever holden here we think, and has given great satisfaction; one of the pleasantest features of the convention, was the fact that Miss Caroline Bradbury, the talented daughter of the well-known composer (who by the way has conducted many of our meetings), took this opportunity to visit friends here, and sang with us. She was received with much pleasure by the convention, both on her own account and on that of her father.

The Amateur Club gave us two instrumental pieces under the direction of their leader, Mr. Feigel, which were well received by the audience and the singers. I have nearly forgotten to say that the convention was conducted by Mr. George F. Root, who fully sustained his reputation as a teacher and musician.

Leroe.

STOCKBRIDGE, MASS.

January 1, 1861.—May we of the Berkshire County Musical Association, find room for a notice in your hospitable columns? We take more pleasure in giving an account through you, than in any other way, as your class of readers will better appreciate a successful performance than other people.

Mr. W. B. Bradbury conducted the Semi-annual Convention at Stockbridge, Mass., with his usual skill, giving much pleasure and instruction to a very attentive and interesting class. Mr. Bradbury's judicious selections remind us that some conductors fail in the object for which their instructions are intended, viz., raising the standard of music in our needy country towns and villages. Why do they not take pattern of our most worthy Dr. Mason? or, if they could have seen Mr. Bradbury's programme, they might find we are far enough advanced to enjoy that, better than songs for an infant school. The crowning feature of the Convention was the Concert at the close. Miss Maria S. Brainerd of your city was there, and pleased with her singing. We did not forget our good friend Mr. Root, and his lovely wife, in our present pleasure, for they gave us a noble start on the right track.

Housatonic.

TRAPPE, PA.

January 3d, 1861.—The Phi Kappa Tau Society, on Christmas Eve, gave "The Creation" in Washington Hall. The attendance was large. The performance, as usual, both in solo and chorus, was highly creditable to those engaged. C. H. Jarvis, of Philadelphia, presided at piano, several other instruments accompanying. Miss Tillie A. Gross, as Eve; A. Rambo, as Gabriel; W. H. Snyder, as Adam; C. D. Hartrauft, as Raphael; and H. R. Weand, as Uriel, were warmly greeted. As evidence that the audience were well pleased, they remained seated, after the conclusion of the Creation, till a solo and chorus from Moses in Egypt was given; after which, a most brilliant and charming piece was performed by Mr. Jarvis on piano. The performance was conducted by A. Rambo, who, for the last few years, has been laboring zealously for the cultivation of musical taste in this community. How he has succeeded is indicated by the yearly increased attendance at these performances. Authors, who, in this section of country, were totally unknown five years ago, are now as familiar as household words, thanks to an appreciative community for strongly seconding these noble efforts.

Phi Kappa.

Special Notices.

TERMS ON WHICH WE LET BOOKS FOR THE USE OF MUSICAL CONVENTIONS.

For the use of Collections of Church Music by a Convention lasting not over three days, ten cents per copy.

For the use of Glee Books by a Convention lasting not over three days, fifteen cents per copy.

All expenses, such as boxing, freight, &c., from and to our store, must be borne by the party ordering the books.

The books must be very carefully used, and returned to us unsoiled, and free from damage, within ten days of the close of the Convention, or paid for at the wholesale prices.

The books must be ordered from us by some party of known responsibility, who will be responsible to us that our terms are complied with.

Any books sent for the use of a Convention, may, of course, be retained and paid for at the wholesale prices, thus saving the charge for their use.

Much experience proves to us that these prices are barely sufficient to cover the actual expenses and losses incurred by us in thus loaning books, and it is our purpose to adhere, hereafter, uniformly to these terms, which we think will be admitted to be reasonable.

Books may also be obtained on the above terms from Messrs. Crosby, Nichols & Co., Boston, Mass., and Root & Cady, Chicago.

A list of the books which we will furnish Conventions, the present season, on these terms, is annexed:—

COLLECTIONS OF CHURCH MUSIC.

		Wholesale Price.
The Diapason. By Geo. F. Root.	per doz.	$8.00
The People's Tune Book. By Lowell Mason, Dr. of Music.	" "	6.00
Hasting's Church Music. By Dr. Thomas Hastings.	" "	6.00
The Eclectic Tune Book. Edited by Wm. B. Bradbury.	" "	8.00

The above are all new Books, just published.

The Jubilee. By Wm. B. Bradbury.	" "	8.00
The Sabbath Bell. By George F. Root.	" "	8.00
The Hallelujah. By Dr. Lowell Mason.	" "	8.00
The New Carmina Sacra. By Dr. Lowell Mason.	" "	8.00

GLEE BOOKS.

The Festival Glee Book. By George F. Root and Wm B. Bradbury.	" "	12.00
The New York Glee and Chorus Book. By Wm. B. Bradbury.	" "	9.00
The New Odeon By Lowell Mason and George James Webb.	" "	8.00

MASON BROTHERS.

Nos. 5 and 7 Mercer Street, New York, August, 1860.

Letters to Mr. Geo. F. Root should be addressed to the care of Mason Brothers, New York, for two months.

Fortnightly Bulletin of New Music.

FIRTH, POND & CO., NEW YORK.

Polka de Concert. Ferd. Wagner. 75c.

LEE & WALKER, PHILADELPHIA.

Memory's Dream. Waltz. By Julius E. Müller. 40c.—Zina. Valse. Auguste Coedes. 50c.—Il Giuramento. By Mercadante. Pontpourri, by H. Cramer. 50c.

VOCAL MUSIC.

Whit! Whit! Bird Song. By Franz Abt. 25c.—"Bully for You." Comic Song. By Sep. Winner. 25c.

BOOKS.

Winner's Singing Method; Containing the Rudiments of Music, with the Scales in various Keys, for the Bass and Treble voices, Exercises, etc. A large selection of new and popular Ballads, arranged for a single voice, with the syllables underlined. Selected, compiled, and arranged by Sep. Winner.

OLIVER DITSON & CO., BOSTON.

VOCAL MUSIC.

Flowers from Foreign Lands. Song. Z. W. Moore. 25c.—Call of the Fairies. Trio for three ladies' voices. B. Richards. 50c.—Amid the glad throng here to-night. Song. L. Williams. 25c.—I wandered by the brookside. Ballad. M. W. Balfe. 25c.—There are kind hearts everywhere. Ballad. J. R. Thomas. 25c.—Faded Flowers. Song for Guitar. C. J. Dorn. 25c.—Tender Blossoms. (D'un Sensiero.) Duet. La Sonnambula. 30c.

INSTRUMENTAL MUSIC.

German Opera. "Der Frieschutz." (Autumn Fruits, No. 4.) J. E. Müller. 25c.—Modern Juvenile Pianist. A collection of Operatic Melodies, easily arranged for four-hands by the best masters, viz.: Massaniello, Fra Diavolo, Belisario, I Puritani. La Fille du Regiment, L'Elisir d'Amore, I Cappuletti, E. Montechi, Moses in Egypt, Norma, Lucia di Lammermoor, The Huguenots, La Sonnambula, Robert le Diable. Each, 15 cents. Romance for Piano. (Concert Gems.) R. Schumann. 25c.—Beloved Star. Valse. Chantante. Henry Laurent. 50c.—Siege of Derry Quadrilles. 35c.—Soldier's Adieu March. G. W. Stratton. 25c.—Etude Mazurka. For four-hands. A Talexy. 50c.—On rocking waves. (By-gone hours.) For Piano. Oesten. 35c.—Autumn Reverie. Tremolo Etude for the Piano. D. H. Hood. 25c.

ORCHESTRA MUSIC.

God Save the Queen and Yankee Doodle, for 6 instruments. "National Orchestra," No 25. Burditt. 60c.—Hail Columbia and Star Spangled Banner, for 6 instruments No. 24 of "National Orchestra." Burditt. 60c.

RICHARDSON'S NEW METHOD

FOR THE PIANO-FORTE.

The last and best Work of its distinguished Author,

SURPASSES IN EXCELLENCE ALL OTHER

'METHODS," "SYSTEMS," AND "SCHOOLS."

READ THESE

"HOUSEHOLD WORDS" IN ITS FAVOR:

"Deserves our hearty recommendation."
N. Y. Musical Review.

"Unexceptionable in taste and style."
Dwight's Journal.

"We quite endorse Mr. Dwight's opinions."
N. Y. Musical World.

"A school that will do excellent service."
Deutsche Musik-Zeitung, Phil.

"Having an unprecedented sale."
Christian Freeman.

"All that it is represented to be."
Godey's Lady's Book.

"Soundest, clearest, best book for the Piano."
Phil. Evening Bulletin.

"A work of solid and enduring merit."
Phil. City Item.

"Will supersede every other of the kind."
Worcester Spy.

"An improvement on all other books."
Syracuse Journal.

"Possesses merits not claimed by other works."
Cleveland Herald.

"Common sense, plain talk, and brevity."
Boston Journal.

"Best Piano Method we have ever seen."
Chattanooga (Tenn.) Advertiser.

"No Piano book comparable in value to it."
New Covenant.

"Presents many new and important ideas."
N. Y. Tablet.

"No more perfect treatise on the piano."
Norwich Courier.

"Distinguished by great and peculiar excellence."
Moravian.

"Possesses pre-eminently excellent qualities."
Providence Advertiser.

"General favorite with the musical public."
Biddeford Union.

"Highly commended by competent judges."
Christian Witness.

"Adapted to the wants of new beginners."
Times.

"Can not fail to secure satisfactory progress."
A. T. Thorup.

"Very best material suited to all capacities."
H. Schwing.

"I hope that all teachers will adopt it."
F. A. Tepe.

"Guide to accomplished performances."
J. Bellak.

"No work of equal merit is before the public."
C. H. Loehr.

"Nothing is wanting for intellectual progress."
National Quarterly Review.

"Inductive to a high standard of musical taste."
Independent, New York.

Sent by mail, postpaid, on receipt of the price.

PRICE, THREE DOLLARS.

Published by OLIVER DITSON & CO., Boston.

DITSON & CO.'S

STANDARD OPERA LIBRETTOS,

COMPRISING ALL THE PRINCIPAL AIRS, WITH

Italian and English Words, and the Music of the Principal Airs.

Price, Twenty-Five Cents Each.

Sent by mail, post-paid, on receipt of the price.

Published by O. DITSON & CO., 277 Washington St., Boston.

In Press, and nearly ready, the Opera:

DINORAH,

LE PARDON DE PLOERMEL.

BY MEYERBEER.

A continuation of the Series of DITSON & COMPANY'S EDITION OF STANDARD OPERAS.

OLIVER DITSON & CO., 277 Washington St., Boston.

THE

NEW MODERN SCHOOL

FOR THE PIANO-FORTE.

TO THE MUSICAL PUBLIC.

In answer to the CAUTION to the Musical Public which made its appearance in the "Journal of Music," published by Messrs. Oliver Ditson & Co., we would respectfully state, that the "New Modern School," PURPORTING to contain all that is original, important and valuable in Mr. Richardson's former works—IS PRECISELY WHAT WE HAVE REPRESENTED THE WORK TO BE—with NO ATTEMPT of ours at "palming off" a remodelling of an old production.

When such talent as Thalberg, Dreyschock, Mason senior and junior, Webb, Root, Bradbury, Baker, Jaell, Dresel, Gockel, Bergmann, Kreissmann, Muller, Trenkle, Baumbach, Bruce, and a host of other professors of Music, gave the highest testimonials to the intrinsic worth of the "Modern School," we did not hesitate to introduce all the VALUABLE PORTIONS of it in our NEW Modern School, WHATEVER MR. RICHARDSON'S REASON MAY HAVE BEEN for discarding the work—and furthermore our RIGHT to publish the new work, we believe to be the BEST AUTHORITY.

The introduction of a portrait of the late Mr. Nathan Richardson, was made at the suggestion of many who were his personal friends, and who have manifested their approbation, by using this work in their teaching, and recommending it to their friends.

In conclusion, we would respectfully request all Teachers of music to EXAMINE our "NEW MODERN SCHOOL" and we have no doubt that it will be generally adopted.

RUSSELL & TOLMAN.

We give the names of a few among the many hundreds of artists and professors of music who have given the *highest testimonials* of the intrinsic merits of the MODERN SCHOOL. In fact, no Piano-Forte Instruction Book ever received a tenth-part as many recommendations, and the talent their names represent is sufficient proof of the value of the work.

S. THALBERG.	ALEX'R DREYSCHOCK.
ALFRED JAELL.	OTTO DRESEL.
AUGUST GOCKELL.	WILLIAM MASON.
LOWELL MASON.	GEORGE J. WEBB.
GEORGE F. ROOT.	WM. B. BRADBURY.
CARL BERGMANN.	AUG. KREISSMANN.
F. F. MULLER.	J. TRENKLE.
FRANCIS G. HILL.	JAMES FLINT,
B. F. LEAVENS.	FRANK H. HOWARD.
W. C. GLYNN,	WM. R. BABCOCK.
ADOLPH BAUMBACH.	THOMAS BRICHER.
EDWIN BRUCE.	A. W. FRENZEL.
ADOLPH KIELBLOCK.	H. PERABEAU.
L. H. SOUTHARD.	A. T. THORUP.
J. B. WHEATON.	JULIUS KNORR.
CHAS. C. PERKINS.	JOHN W. MOORE.
J. C. D. PARKER.	L. P. HOMER.
S. A. BANCROFT.	NATHAN B. CLAPP.
B. J. LANG.	GEORGE L. BABCOCK.

THE NEW MODERN SCHOOL

Contains not only all the valuable portion of the Modern School, but a large number of pieces have been added of a pleasing, melodious, and instructive character, making the whole the most complete Instruction Book for the Piano-Forte ever published.

It is eminently *progressive* in its character; it leads the pupil step by step from the simplest to the most elaborate pieces. Both teacher and pupil may feel every confidence that NO

INSTRUCTION BOOK

has ever been offered to the public which contains so many qualifications for their approval as

THE NEW MODERN SCHOOL.

PRICE $2 50.

☞ Sent per mail, postage paid, on receipt of the price.

Published by RUSSELL & TOLMAN,

291 WASHINGTON ST., BOSTON.

New Publications

OF

JUL. SCHUBERTH & Co.,

LEIPZIG AND NEW YORK.

GOLDBECK, R.
Barcarole, o. 27, 55c.
Chant de jeune fille, o. 2, 55c.
Souv. de Hongrie, op. 29, 50c.

KOEHLER, L.
12 little instructive pieces of popular operas, op. 59, 85c.

KRUG, D.
REPERTOIRE POPULAIRE, Variations for beginners, (without octaves): — 14. Marseillaise; 15. Thuringen, popular Song; 16. Sounds from Home; 17. Last Rose of Summer. Each, 25c.

REPERTOIRE DE L'OPERA, (without octaves):—13. Barber; 14. Freyschütz; 15 Agnes; 16. Dinorah; 17. Tell. Each, 25c.

TECHNICAL INSTRUCTOR op. 75, $2. The best and most valuable book of Exercises and Studies for every student on the Piano.

BERCEUSE, op. 86, 30c.
LA BELLE ROSE, op. 95, 55c.
SWITZER'S LONGINGS FOR HOME. — 55c.
Three charming and melodious pieces, of a moderate difficulty.

LISZT, FR.
4 PARAPHRASES DE CONCERT:—
1. Trovatore, $1.
2. Ernani, 75c.
3. Rigoletto, 75c.
4. God save the Queen, 75c.

VIEUXTEMPS, H.
FANTASIA APPASSIONATA, for Violin and Piano Accompaniment, $1 90. With Orchestra, $3 85. Orch. Score, $2 70.
BOUQUET AMERICAIN, for Violin and Piano, 1st Series, containing: Willie, we have missed you; St. Patrick's Day; Days of Absence, $1 50.

WELS, CHS.
2d Fantaisie de Concert—Lucrezia, op. 46, 75c.
A brilliant and effective piece of this popular composer, not exceeding the capacities of middling performers.

GOLDBECK, R.
MUSICAL QUESTIONS AND ANSWERS; a basis to all musical instruction, containing the elements and rudimentary principles of music and its science. 25c.

SCHUMANN, R.
Advice to Young Musicians. 25c. No pupil should be without this little work, whereon the true principles of art are founded.

We call the attention of the public to our large and well-assorted stock of

MUSIC,

of our own publications, and those of other houses, which is constantly increased with the newest out.

To Seminaries, Teachers, and Dealers we allow the most liberal terms.

Catalogues of our own publications, and those of A. CRANZ, Hamburg, for the sale of which we are Agents, may be had gratis on application.

JUL. SCHUBERTH & CO.,

Publishers and Dealers in

FOREIGN & AMERICAN MUSIC,

ST. NICHOLAS HOTEL BUILDING,

98 Spring Street,

9- *Near Broadway.*

HARPS!

J. F. BROWNE, Manufacturer Warerooms, 719 BROADWAY, New York, between Fourth street and Washington Place, near the New York Hotel.

Prices and descriptions forwarded by mail. Strings of the best quality, and every requisite for the Harp.

J. F. Browne would call attention to his large and choice collection of

HARP MUSIC,

both foreign and own publications. Just published, "40 Studies," in four Numbers, forming, with the "FIRST SIX WEEKS," a complete general course of Instruction for the Harp.

2-1y

May God Save the Union.

UNION HYMN.

Words by Rev. G. DOUGLAS BREWERTON.
Music by CARL WOLFSOHN.

Just Published by

G. ANDRE & CO.,

2- 1104 CHESTNUT ST., PHILA

WHEELER & WILSON'S

SEWING MACHINES.

New Improvements—Reduced Prices.

THE WHEELER & WILSON MANUFACTURING CO. beg to state that, in the reduction of the prices of the Sewing Machines, the public shall have the benefit of the decisions of the United States Courts in favor of their patent. This reduction is made in the belief that they will hereafter have no litigation expenses in defence of their rights. The Wheeler & Wilson Sewing Machines will now be sold at rates that will pay fair profits on the capital invested, cost of manufacture, and expense of making sales—such prices as will enable the company, as heretofore, to sell first-class Machines, and warrant them in every particular.

They are adapted to every want that can be supplied by a Sewing Machine, and approved alike by Families, Dress-Makers, Corset-Makers, Gaiter Fitters, Shoe Binders, Vest Makers, and Tailors generally.

☞ Each Machine complete with a Hemmer.

OFFICE, No. 505 BROADWAY, N. Y.

Send for a Circular.

26-

MISS M. E. HAWLEY,

VOCALIST, (CONTRALTO,)

TEACHER OF SINGING

Residence,

46 BANK ST., near Fourth.

223-241

PHILIP P. WERLEIN,

PUBLISHER, and DEALER IN SHEET MUSIC AND MUSIC BOOKS; Exclusive Agent for Lighte & Bradbury's new Patent Piano-fortes. Every article of

MUSICAL MERCHANDISE.

Nos. 3 & 5 CAMP, AND 173 CANAL ST., NEW ORLEANS, LA.

223—tf

BLODGETT & BRADFORD,

Music Publishers,

WHOLESALE AND RETAIL DEALERS IN

SHEET MUSIC

AND

MUSICAL MERCHANDISE.

N. B.—The celebrated *Roman Violin and Guitar Strings.* Music mailed free of postage on receipt of marked price.

Price of Roman String, 25 cents.

209 MAIN ST., BUFFALO, N. Y.

J. R. BLODGETT. 22-1y WM. R. BRADFORD

A NEW INSTRUMENT.

THE TRIOLODEON. Patented, 1858, by M. DUCKER. Warerooms, 618 Broadway, New York.—Receiving a large Silver Medal at the Fair of the American Institute, 1859, and the highest Testimonials from Vieuxtemps, Thalberg, Arthur Napoleon, and others.

The Patentees very confidently refer to Theo. Eisfield, Esq.

Adapted for Parlors, Vestries, Churches, and Lodges. 232-tf

RECENT PUBLICATIONS

OF THE

Am. Sunday-School Union.

The Spring Bonnet; or, Quite Ready. A narrative founded on fact. 32mo, cloth. 8 cents.

The Two Little Orioles; or, Music in the Heart, and how to make it. 18mo, cloth, with frontispiece. Price 25 cents.

What the Trees Taught the Little Girl. 18mo. cloth, with frontispiece and engraved title-page. Price, 12 cents.

Little Mary's Three Homes. 18mo, cloth, with beautiful frontispiece and engraved title-page. Price, 12 cents.

Rest for the Weary; or, The Story of Hannah Lee. 18mo, cloth, with numerous illustrations. 35 cents.

Little Ernest; or, The Land beyond the River. 18mo, cloth, with frontispiece and engraved title-page. Price, 12 cents.

The Pilgrim's Progress, from this world to that which is to come Delivered under the similitude of a Dream. By John Bunyan. 358 pages, 12mo, cloth, with thirteen full page illustrations. Price, 75 cts.

Curious Eyes. 18mo, cloth, with original frontispiece and engraved title-page Price, 12 cents.

Palissy, The Huguenot Potter. A True Tale. 16mo, cloth, illustrated. Price, 50 cents.

Miriam's Reward. 36 pages. 18mo, cloth, with original frontispiece and engraved title-page. Price, 12 cents.

The Word of Life. By W. B. Mackenzie. 16mo, cloth Price, 40 cents.

Faithful Ruth. A Story of Bethlehem. 18mo, cloth. Beautifully illustrated. Price, 25 cents.

Maddie and Lolly. 18mo, cloth, with original frontispiece and engraved title-page. Price, 12 cents.

Gleanings from Gospel Story; or, New Testament narratives explained and illustrated. With a Preface by Rev. W. B. Mackenzie, M.A. 18mo, cloth, illustrated. Price 30 cents.

Little Alice's Palace; or, The Sunny Heart. 18mo, cloth, with an original frontispiece and an engraved title. Price, 12 cents.

The Last Sunday-school Lesson Remembered; or, The Story of Harriet Russell. 18mo, cloth. Price, 35 cents.

The above are beautifully and strongly bound, in extra muslin Many of them are elegantly illustrated. They may be obtained at the Depositories of the Society's publications, and from booksellers generally. Full catalogues of the Society's Publications, also samples of its Periodicals, will be sent, on application, free of charge.

To those not living within reach of a bookseller, any book on the catalogue will be sent by mail, postage pre-paid, on receipt of the published price.

Apply to

The American Sunday-School Union,

No. 1122 Chestnut street, Philadelphia.
No. 599 Broadway, New York.
No. 141 Washington street, Boston.

25-2

HOLLE'S CHEAP MUSIC

THE WORKS FOR PIANO-FORTE BY Beethoven, Mozart, Haydn, Bach, Clementi, Weber, Hummel, Czerny, Bertini, Herz, Cramer, Kuhlau, Diabelli, Wollenhaupt and others, at about one third of their usual prices. Apply for catalogues.

Beethoven's Trios for Piano, Violin, and Violoncello, $5. Singly, from 30 to 75c. per Trio.

Schubert's Songs. 3 vols, (large size and print French and German text.) Each vol. $2 75. All three $7 50. Singly, from 10 to 37c. per number—containing several Songs.

Wollenhaupt Sparkling Diamonds. 50c.
" Song of the Syrens, Waltz, (Second Edition.) 75c.

Theo. Hagen. Faribol. Marceau de Genre. 30c.

Music sent by mail, free of postage, on receipt of the marked price. Music of every description, foreign as well as American, for sale by

THEODOR HAGEN,

Agent for Holle's Music,

5 & 7 *MERCER STREET,* (*Care Mason Brothers.*)

HYMNS AND MUSIC

For Sunday-Schools & Prayer Meetings,

PUBLISHED BY

THE AMERICAN SUNDAY-SCHOOL UNION,

No. 1122 CHESTNUT ST, PHILADELPHIA.

The American Sunday-School Hymn-Book. A new and choice collection of Hymns designed for Sunday-schools, and prepared by a committee of Pastors and Superintendents in New York. Price $10 per 100.

Union Hymns; or, Hymns for Sabbath-schools, Bible Classes, Teachers' Meetings, Anniversaries, &c. The arrangement embraces thirty-five general titles, placed on the top of each page, with an index of subjects. The subject also of each hymn is especially designated by a title. The volume contains 546 hymns. In boards, with leather backs, 10 cents.

New Union Hymns; or, Hymns for Sabbath schools, Bible Classes, Teachers' Meetings, Anniversaries, &c. 529 hymns, new selection, and different from the above. 10 cents.

Sunday-School Hymns. A new selection of nearly 400 hymns, designed specially for Sunday-school use. Cheap form, 10 cents.

The Penny Hymn-Book, for Infant schools. 32 pages, (48 hymns.) per 100, $1.

The Union Minstrel. For the use of Sabbath-schools and Juvenile classes. By Thos. Hastings. 72 pages, 18mo, each, 5 cents.

The Sunday-School Child's Hymn-Book, containing 58 of the most popular of the Union Hymns, so arranged and numbered, that both books may be used in the same school. This is a complete hymn-book, with table of first lines, &c., and in most Sunday-schools will answer all the purposes of a larger and more expensive book 32 pages, 32mo, per 100, $1.

New Sunday-School Hymn-Book. Paper, per 100, $5.

Sacred Melodies for Sunday-Schools and Family Circles, consisting of the following pieces:— Birthday Chorus; I Love Them that Love Me; The Child's Hallelujah; Suffer Little Children. Large quarto size, 5 cts.

Union Prayer-Meeting Hymn-Book. 224 pages, 32mo. Paper, 5 cents; half bound, 10 cents; muslin, 15 cents. 18mo size, large type, cloth, 30 cents.

Prayer-Meeting Tune-Book, adapted to the wants of Prayer-meetings, Sunday-schools, and the Family Circle. It contains 200 tunes, the choicest gems of Sacred Music. 16mo, cloth, 25 cents.

The Hymn and Tune-Book are also bound together. Price, in cloth, 50 cents.

Published and for sale by the

AMERICAN SUNDAY-SCHOOL UNION:

PHILADELPHIA, No. 1122 Chestnut St.
NEW YORK, No. 599 Broadway.
BOSTON, No. 141 Washington St. 25-3

ALBERT WEBER,

PIANO-FORTE Manufacturer, 155 West Broadway, (near Canal St.,) N. Y. These PIANOS have gained the very highest recommendations from the Profession and Seminaries, as regards tone and touch; are made in the most thorough and substantial manner; and sold at the lowest Manufacturer's prices. We would advise all who desire a really *good and serviceable* Piano-Forte, to call and examine them. 206-1y

HAZELTON BROTHERS,

PIANO-FORTE MANUFATURERS.

Wareroom,

99 PRINCE STREET, NEAR BROADWAY,

NEW YORK.

225-236

A FINE OPPORTUNITY TO MUSICIANS.

THE only Music Store in one of the largest and richest Counties in Pennsylvania, is offered for Sale.

To a thorough Musician, one capable of tuning and repairing Pianos, and Melodeons, and teaching, and one who possesses good moral character, a fine opportunity is given for entering into a pleasant business.

The Stock is not large, but very select. For Terms, and reason for disposing,

Address, Box 277,

Lancaster P. O., Pennsylvania.

RAVEN, BACON & CO.,

(*Successors to Bacon & Raven.*)

PIANO-FORTE

MANUFACTURERS.

Wareroom,

135 Grand St., (near Broadway,) N. Y.

206-224

32,000.

THE DIAPASON;

A NEW COLLECTION OF CHURCH MUSIC.

BY

GEORGE F. ROOT,

Composer of "The Haymakers," "The Flower Queen," "The Shining Shore," "Rosalie, the Prairie Flower," etc.; Author of "The Sabbath Bell," "The Shawm," "The Academy Vocalist," etc.

The best evidence of the manner in which Mr. Root's new book is received by the public is afforded by the fact that we have already had occasion to send to press THIRTY-TWO THOUSAND COPIES, though it is yet in the beginning of its first season.

It contains about *half as much again more matter* than any other of the new books, affording room for great variety and completeness in all its departments.

It contains an ample and careful selection of the *old, well-known tunes*, which are so generally considered indispensable in Singing-Schools as well as Choirs. Mr. Root succeeded in making arrangements with the proprietors of the copyrights of these to use all that he desired.

Yet its NEW TUNES are of course its main feature. These are from a variety of sources, including a large number from Mr. Root which have never before been published. There are also liberal contributions from Dr. Mason, Mr. Bradbury, and other eminent composers.

NEARLY ONE HUNDRED Anthems and Set Pieces, most of which are new, are included in its pages, affording the most ample variety for special occasions and the ordinary church-services. THE SINGING SCHOOL DEPARTMENT is very full, including over three hundred Exercises and Secular Pieces for Practice, *more than two hundred* of which are Songs, Part-Songs, Glees, Rounds, or other pieces set to words. This portion of the work includes also a brief Manual for Musical Instruction, prepared expressly for it by Dr. Lowell Mason.

By a new arrangement, the music is nearly always printed with but *one part on a staff*, while two-thirds of the tunes are on large type, and all on very clear, distinct type.

For sale by Booksellers generally.

Single copies sent by us to teachers for examination, by mail, post-paid, on receipt of Seventy-Five Cents.

Price in New York, $8 per dozen.

THE PEOPLE'S TUNE BOOK:

A CLASS-BOOK OF CHURCH MUSIC FOR CHOIRS, CONGREGATIONS, AND SINGING-SCHOOLS.

BY

LOWELL MASON, Dr. of Music.

Besides containing many excellent new tunes, the PEOPLE'S TUNE BOOK forms especially one of the best collections of the most useful and popular *old tunes* ever issued, and, with its large, clear type, with one part on a staff, and but two tunes on a page, cannot fail to be very popular as a Singing-School Book, as well as for Choirs and Congregations.

Price in New York, $6 per dozen.

HASTING ' CHURCH MUSIC.

BY

THOMAS HASTINGS, Dr. of Music.

The many friends of Dr. Hastings will welcome this work, which collects in one volume the choicest results of the labors for two score years, of this eminent composer of Church Song. It has, indeed, been prepared at the suggestion of friends, who desired to possess in one volume those pieces which have proved most popular and useful in all the author's previous works. Like the PEOPLE'S TUNE BOOK, it is printed from clear large type, two tunes on a page. Every Choir and Musical Association should have a set of this book.

Price in New York, $6 per dozen.

BRADBURY'S ANTHEM BOOK:

A COLLECTION OF ANTHEMS, CHORUSES, OPENING AND CLOSING PIECES; ADAPTED TO THE WANTS OF CHOIRS, MUSICAL ASSOCIATIONS, CONVENTIONS, ETC.,

BY

WILLIAM B. BRADBURY.

The want of a new Anthem Book which should contain a greater variety of pieces for the various occasions of ordinary or special religious services than it is possible to include in an ordinary collection of Church Music, has led to the preparation of the present volume, which collects together the favorite old pieces, and presents many new ones, especially such as are suitable for opening and closing worship.

Retail price. $1 25.

☞ **Catalogues of our numerous Musical Publications sent to any address on application.**

MASON BROTHERS,

5 & 7 MERCER STREET, NEW YORK.

STEINWAY & SON'S

GOLD

MEDAL

Factory on 4th Av., occupying the entire block between 52d & 53d Sts.

PATENT

OVERSTRUNG

GRAND AND SQUARE PIANO-FORTES,

ARE NOW CONSIDERED THE BEST PIANOS MANUFACTURED.

THESE PIANOS HAVE TAKEN THE FIRST PREMIUM,

Wherever and whenever Exhibited in Competition with the Best Makers of

NEW YORK, BOSTON, PHILADELPHIA, AND BALTIMORE.

AMONG THE JUDGES WERE

GOTTSCHALK, WM. MASON, H. A. WOLLENHAUPT, AND OTHER MUSICAL CELEBRITIES.

CERTIFICATE

Given by nearly all our Greatest and most Prominent Musicians and Artists regarding our Instruments.

NEW YORK, JAN., 1860

The undersigned, having personally examined and practically tested the improvement in GRAND PIANOS, invented by H. STEINWAY, in which the covered strings are overstrung above those remaining, do hereby certify:

1. That as a result of the said Improvement, the voice of the Piano is greatly improved in quality and power.
2. The sound by Steinway's Improvement is much more even, less harsh, stronger, and much better prolonged, than that realized in any other Piano with which we are acquainted.
3. The undersigned regard the Improvement of Mr. Steinway as most novel, ingenious, and important. No Piano of similar construction has ever been known or used, so far as the undersigned know or believe.

GUSTAV SATTER,	WILLIAM MASON,	S. B. MILLS,	JOHN N. PATTISON,
WM. A. KING,	ROBERT GOLDBECK,	U. C. HILL,	GEORGE W. MORGAN,
HENRY C. TIMM,	CARL BERGMANN,	GEO. F. BRISTOW,	THEODORE EISFELD.

AND MANY OTHERS.

☞ EVERY INSTRUMENT WARRANTED FOR THE TERM OF FIVE YEARS. ☜

WAREROOMS, Nos. 82 & 84 WALKER ST., (near Broadway,) NEW YORK.

THE

MUSICAL REVIEW AND Musical World.

5 CENTS SINGLE.] PUBLISHED FORTNIGHTLY, BY MASON BROTHERS. [VOL. XII.—No. 3.

NEW YORK, SATURDAY, FEB. 2, 1861.

THE NEW YORK MUSICAL REVIEW AND MUSICAL WORLD,

(Being the union of these two long-established and well-known Musical Journals,)

IS PUBLISHED FORTNIGHTLY—

Each number containing sixteen quarto pages, including four pages of new music. THE REVIEW AND WORLD aims to be a comprehensive, able, and impartial musical journal.

MUSICAL INTELLIGENCE

From both hemispheres will be posted up with care and diligence. Especially we mean to keep our readers informed of every thing musical that is happening in America, and our pages will present a record of the concerts, conventions, festivals, societies, and other musical doings, all over the land. In doing this, we shall be much aided by

CORRESPONDENTS

In our own and foreign countries, who will take care to omit nothing of interest which may occur in their different sections.

CRITICISM.

THE REVIEW AND WORLD aims to be impartial and just, yet appreciative. It aims to do justice to its readers, as well as to composers, authors, artists, and manufacturers.

MUSICAL ESSAYS.

Short practical essays on the various topics of interest which may arise will find place in its columns.

MUSICAL INSTRUCTION.

It will be hereafter, as it has been heretofore, the aim of THE REVIEW AND WORLD to be of practical value to its readers. Dr. LOWELL MASON, Messrs. GEO. F. ROOT, WM. B. BRADBURY, and other of the leading teachers in the country, have, from time to time, given in its columns Courses of Instruction in the various departments of music. Similar series of lessons will be given in the future.

MUSICAL TALES,

Of a select character, mostly founded on musical history, are translated from the French or German, or written expressly for it.

MUSIC.

Each number contains four pages of choice music, consisting of Songs, Duets, Trios, Quartets, Part Songs, Anthems, Sentences, Motets, Sabbath Evening Melodies, together with a small proportion of such instrumental music as it is supposed will be likely to be of interest and value to the largest number of our subscribers.

OUR ADVERTISING

Is hardly of less interest to musical readers than the other matter. Here may be found the earliest and fullest announcements of new music, books, instruments, and other matters of which it is important that they should be advised.

FINALLY—

Every teacher of music, every one whose business is in any way connected with music, every lover of music, is interested in extending the circulation of the REVIEW AND WORLD. Wherever it goes, it increases the interest in musical matters, and benefits the cause generally.

TERMS.

One copy per annum,	$1 00
Delivered in New York,	1 25
Five copies for	4 00

Invariably in advance.

ADVERTISEMENTS.

Per square of the space of eight lines agate solid, (seventeen squares to a column,) each insertion,	$1 00	One column, per annum,	$250 00
One column, each insertion,	15 00	One half column, per annum,	150 00
One half column, "	8 00	Professional cards, of four lines or less, per annum,	6 00

☞ MONEY for subscriptions, in sums not exceeding five dollars, may be sent by mail, at our risk, provided it is inclosed in the presence of the post master, and he takes a memorandum of the number and description of the bills.——Subscriptions may commence with any number, but none will be received for less than a year.—Be sure to write the name very plainly, and give the name of the post office, county and *State*.——Subscribers desiring to have their post-office address changed, must always give the name of the town to which their paper has been hitherto sent.——The postage on THE REVIEW AND WORLD is *thirteen cents* per annum, payable quarterly in advance at the office where it is received; if within the State, the postage is one half that amount. Subscribers in Canada will remit *twenty-six* cents in addition to their subscriptions, as we have to pre-pay to the line, at the New York office, one cent on each number. Agents are desired to extend the circulation of THE REVIEW AND WORLD in every town.

THE MUSICAL REVIEW AND WORLD, as well as all our musical publications, may be obtained in Boston, Mass., of CROSBY, NICHOLS, LEE & Co., 117 Washington street, who are authorized to receive subscriptions for us.

Mr. JOHN BOWER, 1514 George street, Philadelphia, is our agent for that city.

Messrs. ROOT & CADY, No. 95 Clarke street, Chicago, are our agents for the North-west.

LOWELL MASON, Jr., DANIEL G. MASON. } PUBLISHED BY MASON BROTHERS, 5 & 7 Mercer St., NEW YORK.

MUSIC IN THIS NUMBER.

The Voyagers. (Four part Song.) Moderato. Spiritoso. Words by Mackay. Music by T. Liebel 9

BEETHOVEN.

BY THEODOR BAGEN.

THE first performance of the quartet in E flat (the first of the last five compositions of this style) was given in March, 1825, by the Shuppanzigh Quartet party. There had been considerable anxiety about this work amongst the audience. After the performance was over, they looked at each other, very much puzzled to know what they had heard. The correspondent of the *Leipsig Musical Journal* remarks, that the work had been understood by very few, and adds, that these did not include himself. The cause of this failure was attributed to Schuppanzigh, who was not a virtuoso, and consequently not qualified to overcome the technical difficulties of his part. Beethoven therefore begged the professor of the Conservatory, Joseph Boehm, to take Schuppanzigh's place. This artist certainly obtained a better understanding of the work, but there nevertheless remained enough in it which appeared dark and unintelligible. The composer, however, was told that the work had a complete success, and that every thing in it was now as clear as in his former works.

The second of the quartets in A minor was performed for the first time in November, 1825. Its success was better than that of the former quartet, on account of its having been prepared very carefully by Schuppanzigh and his colleagues. The only drawback to the general understanding was offered by the Variations, "Canzona di ringraziamento, in modo Lidico, offerta alla divinita da un guarito," (Hymn of gratitude, in the Lydian mode, offered to Divinity by a convalescent,) a part which evidently had reference to Beethoven's late sickness and recovery.

The quartet in B flat, in six parts, had, even before its performance in March, 1826, caused considerable curiosity among the amateurs and artists in Vienna. The success of this performance may be best learnt

from the correspondent of the *Leipzig Musical Journal.* He says:—"The first, third, and fifth parts are stern, gloomy, mystical; the second and fourth full of waggery and jollity, and comparatively short and concise. These two parts were encored with immense applause. But the sense of the finale fugato we are unable to explain; it appeared to us unintelligible—*Chinese.*"

This time Beethoven received more authentic news about the success of his quartet. His chief information came from the publisher, Mathias Artaria. He said he would willingly pay for the copyright of the fugue if Beethoven would let him publish it in a separate form, and would write instead of it a finale to the quartet in a free style. This Beethoven complied with, and wrote the part which is now in the published edition of the quartet. *It is Beethoven's very last composition*, in November, 1826.

The fugue has been published for four hands, as op. 134, and is included in Holle's Cheap Music. The arrangement was done by Anton Halm, and revised by the master himself. It may be interesting to know that the fourth part of this quartet, "Alla danza tedesca," which is now in G, was originally written in A, and preserved in its originality.

The origin of the fourth quartet in C sharp minor, also in six parts, dates back to the summer of the year 1826. A performance by the Schuppanzigh party never took place, because the slight success of the other quartets afforded little encouragement to attempt the performance of the fourth. But Schuppanzigh ventured with the fifth, in F, which, already printed, was heard, not without applause, in March, 1828. The fourth part of this last work bears the title, "Resolution after reluctance," and under the *Grave* movement, "Must it be?" to which the allegro gives the answer, "It must be." Schindler gives us two versions of the cause of these titles. The one has reference to the circumstance that Beethoven's housekeeper, Mrs. Schnaps, used to stand in full equipment for her market excursions every Saturday before the master, who happened to be often at the work-table, and did not like to be disturbed. Mrs. Schnaps wanted, of course, money, as is the lamentable habit of housekeepers, whereupon the master said or sang, "Must it be?" which was answered by Mrs. Schnaps, with an energetical "It must be!"

The other version refers to the fact, that the Court Agent, Mr. Dembscher, in whose house quartet performances used to take place, with Mayseder at the first violin, wished Beethoven to give him the honor of having this quartet performed, for the first time, in his house. Beethoven, who had promised it to Schuppanzigh, complied with his wish, provided he would pay Schuppanzigh the sum of fifty florins as a damage for an actual loss on the part of Schuppanzigh. The agent asked, "Must it be?" and the peremptory answer of Beethoven was, "It must be." The fact is, that this quartet was really played at first in the house of the Court agent.

We give these explanations for what they are worth. The contents of the finale have nothing to do with these trifles.

(*To be Continued.*)

Mons. Fiorentino on Signor Piccolomini.

Everybody recollects that Signora Piccolomini made her first appearance in Paris, as "Violetta." A composer of genius and sprightliness, (probably Verdi,) speaking of her, condensed his opinion in this phrase: "*piccola voce, piccola statura, piccola talento,*" (paltry voice, paltry stature, paltry talents.) The judgment is very severe. Signora Piccolomini was a very pretty and a very graceful girl. I say *was*, because she has since then returned to private life. She is a duchess, or a marchioness, or a countess; I do not know exactly which; but she is dead as far as art is concerned. Her voice had not much *ring*, her method was not irreproachable; when the note did not come as she wished it, she supplied it by a piquant and original pantomine. She coughed in the third act with a great deal of grace. I saw her play at London "La Fille du Regiment." Whenever the music embarassed her, she touched her cap in military style and saluted the audience. I asked one of my neighbors, her great admirer, how he liked her in this part. He replied, "She is charming; she sings it most soldiery!" Signora Piccolomini had a great deal more success in England and in America, than in Italy and in France. In the first place, because she was pretty and sweet, and next because she was a Cardinal's niece, and a Cardinal is a prince of the church. Had she wished her triumph to have been complete in these Protestant countries, she should have made her first appearance in "La Juive," with her uncle, Cardinal Piccolomini, by her side.

The Musical Review & Musical World.

NEW YORK, FEB. 2, 1861.

CONGREGATIONAL SINGING.

Our Experiment.

What is the true principle, and what is the best method of conducting the praises of the sanctuary? are questions that seem to be awakening considerable interest just at present among the churches. I am rejoiced to see it. For it is unquestionably a fact, that the true office, power, and value of the praises of the sanctuary have been nearly as much corrupted, perverted, and misunderstood as was the doctrine of "justification by faith," or the "supreme authority of the Word of God," during the "dark ages" of the church. And I think it is not exaggeration to say, that a restoration of sacred praise to purity, and to its place in the church, would bring to light a power, and confer a blessing upon her as valuable as she enjoyed in the time of Luther and others; and we hail with joy the reformation as already begun. The churches seem to show marked signs of awakening to duty, and to a just estimate of sacred praise as a part of Divine Worship. But as yet, we are sorry to have to say, that we think the masses have come to enjoy only a "dim religious light" on the subject.

I hope that a brief statement of Our Experiment may serve to suggest to any of your readers anxious to know the true principles and mode of sacred praise in the sanctuary, some valuable thoughts.

In the little church of which I am pastor, we have endeavored to obey the Scripture, "Let all the people praise God." That is, our songs of praise are "congregational," and of about the right character, we think. I do not mean perfect, in any respect; but I mean that we think we have hit upon about the right manner of conducting the praises of the Lord's House, to secure success and the highest profit.

I give a few particulars:—

1. Almost the entire congregation, with a little practice, can sing very *acceptably* any music that the ordinary worship of the churches demand—such as "choir tunes," "opening and closing pieces," and "anthems" and "chants," as well as "congregational tunes." It has required some time and labor and expense to produce this state of things among us—*but it pays well.* (1)

2. Every slip in the church is supplied with a hymn-book; and those who desire it have a tune-book. And then the families have books at home, so that they can study the hymns Sabbath morning before going to church, if they like; and they are urged to do so, as it is very desirable that both the words and thoughts of the hymns should be familiar to us, if we would praise God when we sing them. (2)

3. We have a "rehearsal," or "singing meeting," as we call it, for we wish to get as far away as possible from the common notion of a "singing school," and to make it a *devotional meeting* as far as may be. They are begun and closed with prayer; and the singing is interspersed with remarks, explaining and applying the sentiment of the words sung to the heart and conscience, with a direct view to the conversion of sinners, and the sanctification of his people, as well as with remarks that relate to correct execution. This all tends to produce a tender, teachable, and devout spirit, and imposes a happy restraint on all lightness, which are necessary to true worship; and we trust that God is not a little praised in our "singing meetings," as well as better worshiped on the Sabbath in consequence of them.

We give special attention to the hymns and tunes to be sung in the sanctuary on the following day; but extend our practice so as to mature the standard music of the churches as much as possible.

Our singing meetings are generally well attended by both old and young; and they are made *interesting* without the help of "glees" and "secular songs." (3)

4. We are led in our praises by a melodeon and a small choir. We greatly prefer a small choir to a "precentor." A choir gives greater definiteness

to the parts, and prominence and character to the singing, if they are what they should be, than any one voice can, and are consequently better as a "lead," we think. (4)

5. The instrument and the choir *sit with the congregation below*—the instrument *just in front of the pulpit*, and the choir in the *first slip*, near it. By this arrangement the "great gulf" betwixt the congregation and the choir, away off up in a gallery, is removed; and all *appearance of "exclusiveness" banished;* and all feel as *one family*, or one band of worshipers, as their voices join in "songs of sweet accord."

And another advantage of this arrangement is, that the very uncivilized custom of "turning around to face the choir," is necessarily done away with. And still another and greater advantage and blessing of this arrangement is, that we are no more afflicted with "choir jangles"—that "easily besetting sin" of choirs, and scourge of churches, where "exclusive choir singing," or "PROXY WORSHIP," is the way of keeping the commandment, "Sing unto the Lord ALL the earth." For, being "*brought down*," and "*out of sight*," and *heard* and *known*, not as "*entertainers*," but as a *part of the people*, and "*personal worshipers*," there is little temptation, and little room in their hearts for contention. For it is only when singers are "set up" to be "looked at," and "heard" and "admired" as "entertainers," that they became sensitive as to "position," and "honors," and control—"Who shall be greatest?"—"Who shall lead?"—"Who shall sit at the *head of the choir?*"

But the greatest advantage of all is, that nearly all are better satisfied with this mode of conducting sacred praise in the sanctuary than with any other they know of; and we think God is better pleased, and more abundantly, and more heartily, and more purely worshiped. (5)

A PASTOR.

---

1. WE hardly know what to understand by a congregational singing of choir tunes as well as congregational tunes, when the latter (if they truly belong to this class) are especially adapted not only to an easy performance, but to the production of the best religious effect when sung by many voices, whereas many tunes originally designed for choirs are not only entirely beyond any proper rendering by a large number of voices (unless there has been such a vocal training as cannot possibly exist, except in such professional choirs as are in the habit of *daily practice*), but which even if they could be thus sung would be ineffective, since they are comparatively weak and feeble, and without the strength or dignity of character required for the bearing up of many voices. It is most clear to one who has given attention to this subject, that choir tunes (belonging rather to the beautiful than to the grand or sublime in music), which require taste or a considerably cultivated vocal usage in their performance, cannot be adapted to congregational singing; and one of the most frequent causes of failure where congregational singing has been introduced, has been the attempt to conduct it in the use of such tunes. Persons who have heard such choir tunes properly sung, and who therefore *know* their meaning, and who hear them attempted by the congregation, are very likely to repudiate the whole matter of congregational singing, as an impossibility and an absurdity. But this is not all; the fact is that no Christian man or woman, drawing near to God in a song exercise, in a truly devotional spirit, desires that which is complex, difficult or ornate either in the *language* of the hymn or in the *tonal* relations of the tune.

With respect to "opening and closing pieces," it is possible that in certain circumstances they may be useful. We are inclined, however, to the opinion that the service would better be opened by the minister himself; standing as he does at the head of the congregation, and ministering in the name and by the authority of the great Head of the Church. Let him first invoke God's blessing, and then after God has Himself spoken from His holy word, let the song arise, either in the Anthem Tune, or Chant form, as may be best adapted to the religious edification of the people; but let all mere musical display be carefully avoided.

The time, and labor and money should be spent mostly upon the children, not indeed in teaching them Psalm Tunes, but rather in teaching them the elements of vocal music, as a proper vocal usage, and also, as far as may be practicable, notation, or the ability to sing from written or printed characters. When such instruction is given to the children, it will "pay well" indeed, and the return may come in due time, in an appropriate and exalted religious song service of the Sanctuary, awakening, strengthening, and perfecting the work of the Lord in the heart and life.

2. We cannot commend too highly the custom here described. If meetings are held for the purpose of improvement in Psalmody, whether by single churches or by musical conventions, it is most clear that as they sow, so also will they reap. If the seeds of a mere musical performance be sown, a corresponding growth ministering to mere musical gratification will spring up in the Sanctuary, while on the other hand, if real prayer and praise be offered in the song exercises of the preparatory meetings, the tree of life will be found there, and its fruits will be to the healing of the people. The "common notion of a singing school" should probably have about as much to do with a song praise service, as the common notion of a reading school should have with a special prayer service, or a common prayer meeting. What would be the probable influence of teaching reading (the poets for example), in a prayer meeting? "Be not deceived; God is not mocked: for whatsoever a man soweth, that shall he also reap." He that soweth to his musical capacities shall of his musical capacities reap musical gratification; but he that soweth to his religious capacities shall of his religious capacities reap religious edification.

3. A meeting for improvement in Psalmody needs not the help of "glees and secular songs;" nor, on the other hand, should a meeting for musical purposes be dependent upon, or include to any considerable extent Psalm and Hymn Tunes, or that which is properly church music.

4. If a small or a large choir will so sing as to afford a good lead, guidance or control to the congregation, the latter can rely upon nothing better; but if an attempt is made by the choir to sing in choiral style, it is altogether likely that not a few of the people will stop to listen, criticize, approve or condemn. Thus they will be as a stumbling-block to the service. We must be permitted to differ from our esteemed correspondent if we say, that long experience and careful observation in all parts of the world where we may look for an example of congregational singing, has taught us, that the "greater definiteness" which is given to "the parts," the greater indefiniteness or obscurity will be thrown upon the principal melody, and the greater confusion and uncertainty will result, especially to the more musically feeble in the congregation.

Vastly better is it, that the choir should at least so sing as to give to the treble or principal melody, a great preponderance. There should most certainly be a strong lead of men's voices (like the Double Diapason) on this part, otherwise congregational singing will be somewhat like a mountain without rocks; there will be nothing to sustain and make great; a little musical shower will wash it all away. We like a choir, but we like, too, a precentor. We have heard no better congregational singing than that which was led by a good precentor.

5. Here again we give our most hearty commendation. We do not believe that ordinary good congregational singing can exist where a choir lead from a gallery, behind the people, or opposite to the minister, or (we may add) where the choir is so located as to excite attention and observation. As for turning round to look at the choir, bad as it is, we do not know that it is much worse than to be occupied during the Divine Service, in looking at a choir in front, raised up back of the pulpit or elsewhere. Whatever the lead be, it should be such as not to attract attention, or to draw away the mind from the contemplation of the things that belong to the house of the Lord.

Thanks to "A Pastor" for his communication; we shall be glad to hear from him again, and we wish that many others may follow his example.

L. M.

MUSIC IN NEW YORK.

Academy of Music.

THE new season opened with Mercadante's opera, "Il Giuramento." To this work is attached a high reputation abroad; and whenever the modern Italians would point to something classical, pure, and elevating in their own music, they exclaim "Mercadante," and add immediately, "Il Giuramento." Both these words have a magic spell for every true

Italian. Why this is, it is difficult to say, if it is not because very few know anything about the work, for it is seldom performed, and its first success even in Italy was very far from being equal to that of the well-known and favorite operas by Bellini, Donizetti, and Verdi. It is true, there are certain melodic phrases in "Il Giuramento," by which both Bellini and Donizetti have somewhat profited; but let us add that these composers have obtained a better result with them than Mercadante. It is also true that, in the treatment of the *ensembles*, Verdi seems to have found his model, but it can not be denied, that Verdi produces often a much better effect. It seems to us, that to Mercadante may be applied much that may be said in reference to a good many German composers, who *originate*, but do not *create*. We find a concurrence with our opinion in a correspondence from Milan to the *Leipzig Allgemeine Musikalische Zeitung*, dated as far back as December, 1822: "Singing and scoring he may understand, but he lacks in novelty of ideas and in art. For to continue a theme through several keys, as Rossini does, this is not artistic treatment." Nevertheless, "Il Giuramento" offers some fine melodic phrases which are of a more elevating character than, for instance, Verdi, with his nervous small steps, is wont to give us; also some rich modulations, and occasionally a fine trait in the orchestra. Rossini's influence is still visible, especially in the second act, in Bianca's airs, as well as in those of Eloisa; but, on the whole, the modern Italian conception of operatic music prevails. Sometimes the treatment of the brass is positively awful, as, for instance, at the end of the first act (as it is given at the Academy). This, as well as the subject of the opera, accords well with Verdi's operas, and one can not help smiling at the idea of deferring to the moral feelings of the Brooklynites, by substituting "Il Giuramento" for "La Traviata," with which it was intended to open their Academy.

The performance offered one fine feature—the acting as well as singing of Miss Phillips, as Bianca. If there ever was a painstaking, earnest, studious member of an opera troupe in this country, it is this lady. Her execution is much more correct than that of many of her Italian colleagues, and her trill, for instance, compared favorably with that of Mad. Colson (Eloisa), in the really fine duet for soprano and contralto in the third act. Let her not relax in her studies; let her especially give attention to a well articulated pronunciation, as well as to distinctiveness of tone, when she sings *mezza voce*, and step by step she will reach real eminence in her art.

Speaking of Miss Phillips reminds us of another American *prima donna*, who made her *debut* quite recently in "Lucia." It is Miss Hinckley. We are told that this young lady pursued her studies abroad, that she performed with success on several stages, etc. According to this she can not be called a novice on the stage. Yet her movements in "Lucia" were rather calculated to make us think that she never was on any stage. If this was nervousness, so much the better for the young aspirant to artistic fame, for it involves the idea that she feels the responsibility of her position. It is for this reason that we abstain from criticising her singing; we feel confident she can do better than she did on her first appearance before a New York audience. We will only say that she has a fine mezzo soprano, and that whenever she has to go beyond its natural compass, her voice becomes weak. As to her merits as a singer, we shall speak more in detail when we have heard her in another opera.

Mad. Anna Bishop's Farewell Concert at Irving Hall, but for the inclemency of the weather, would undoubtedly have attracted a large audience; at least it ought to have done so, for the programme offered twenty-one pieces, performed by our best resident artists. Those pieces were moreover, for the greater part, *encored*, and, to crown the whole, there was a grand finale, called "The Star Spangled Banner." Well, the audience was small, though select, but what was still better, some of the performances were also very select, and gave "entire satisfaction." For instance, Signora Frezzolini sang Schubert's "Serenade," not quite as it is written, it is true, and also not in the true spirit of the music, but nevertheless with that roundness of tone, with that ease and finish, and especially with that noble and pure phrasing which constitute artistic singing. Why does not this lady appear in our philharmonic concerts? Mad. Anna Bishop sustained, of course, her reputation as a singer of the good old school—that school in which hard work and severe training had to be encountered before it sent out its disciples as singers. There were a good many more singers than those we have named; for instance, Miss Kate Comstock, and Messrs. Millard, J. R. Thomas, Rudolphsen (who has a fine baritone voice), Brookhouse, Bowler, Aynsley Cook, who all, more or less, gave satisfaction to the audience. Mr. Thomas, for instance, had great success with his air from "Cinderella," but especially with a Union Song by Wallace. Then there was the violinist, Mr. Wm. Doehler, and the pianists, three in number, Messrs. Mills, Saar, and Pattison, who each in his way gave full employment to the two grand pianofortes used on this occasion. Besides there was an Alexander Organ, played by Mr. W. McKorkell; and last, but not least, there was Mr. Stephen C. Massett, who, "by special request," gave "the celebrated recitation" of "The Charge of the Light Brigade," by Tennyson.

P.S.—We just see that we overlooked a few more names on the programme, say a dozen, which we may register another time.

Mr. G. Satter's First Concert.

PROGRAMME.

1. Concert-Overture for two pianos—*Satter;* Messrs. Mills and Satter. 2. "The Wanderer," Song—*Fesca;* Mrs. Mozart. 3. Illustration de la "Juive"—*Satter;* Gustav Satter. 4. "Cherry Ripe," Ballad—*Horn;* Mrs. Mozart. 5. Grand Sonata in 3 movements, Op. 47. for Piano and Violin—*Beethoven;* Messrs. Theo. Thomas and Satter. 6. Tarentelle de Concert for 2 pianos—*Satter;* Messrs. Mills and Satter. 7. "Vive ingrato," Cavatina from "Roberto Devereux"—*Donisetti;* Mrs. Mozart. 8. Grande Paraphrase des "Ruines d'Athènes," de Beethoven—*Satter;* Gustav Satter.

The Grand Pianos used on this occasion, were from the factory of Messrs. Steinway & Sons.

There was a good audience at Dodworth's Saloon at this concert. Mr. Satter performed several new pieces of his own, and, as usual, gave satisfaction by the brilliancy of his playing. The overture for two pianos has a pretty motivo in the introduction, which occurs again in the finale, and concludes the piece. In our opinion, the composition would have been more effective if a thorough treatment of this motivo had been given in the middle part. The next piece Mr. Satter played was a fantasia on "La Juive," in which some delicious pianissimo runs occurred, done in the most perfect manner by Mr. Satter. As an Encore he gave his waltz, published by Schuberth & Co., which was evidently relished by the greater part of the audience. The gem of the evening was the Tarentelle for two pianos, finely rendered by Messrs. Mills and Satter. It is a sparkling, melodious and effective composition, which will be welcome to our concert givers.

Mr. Satter was very successfully assisted by Mrs. Mozart, who adds to a fine soprano a good deal of execution.

The Glee and Madrigal Soirée, which was given last week, complimentary to Mr. William H. Walter, offered a great many interesting features, chiefly on account of the performance of the compositions by some masters of the sixteenth century, which are seldom heard, at least in public. The concert was entirely successful, owing to the careful rendering of most of the Glees and Madrigals, by Mesdames Hawley, Miller, G. W. Brown, and Messrs. Johnson, Desmarest, Gibson, Miller, and Hall. Mrs. Jamieson sang a song by Mendelssohn; Miss Hawley, one by Kücken; and Dr. Guilmette fully sustained his reputation as an intelligent singer. The Piano Quartets were rendered by Messrs. Connolly, During, Jamieson, and Walter.

A First Concert, by Miss Louisa Frances O'Keefe, also took place last week. We were not present, but we hear that the young lady acquitted herself very creditably of her self-imposed task in a Cavatina from Rossini, "La Gazza Ladra," and in several songs. Miss O'Keefe was assisted by her sister, Miss Kate O'Keefe, Miss Mary E. Hawley, Dr. Guilmette, Mr. George Crozier, and "a select Glee Quartet."

The Teutonia Singing Club, under the able direction of Mr. Mosenthal, celebrated its tenth anniversary with singing, speechifying, and

plenty of opportunity to satisfy the "inner man." It was a cheerful affair.

We hear that the first of the series of Concerts given by the *Arion*, with Messrs. Anschütz and Bergmann as conductors, did not pecuniarily meet with the favor on the part of the public which was generally anticipated, most probably on account of the wretched state of the weather. Whether the concert was successful or not, we can not say, not having received an invitation to attend.

MUSIC IN BROOKLYN.

Second Philharmonic Concert.

PROGRAMME.

Part I. Third Symphony in A Minor—"Recollections of Scotland;" *Mendelssohn.* Serenade de "Don Giovanni"—"Deh Vieni alla Fenestra," Signor Ferri; *Mozart.* Aria, de "Robert le Diable"—"Robert toi que J'aime," Madam Colson, *Meyerbeer.* Fantasia "Caprizioso"—(First time), Cornet-a-Piston, Mr. L. Schreiber; *L. Schreiber.* Duet de "Il Flauto Magico," Madame Colson and Signor Ferri; *Mozart.*

Part II. Overture—"The Bride of Kynast" (First time); *Littolf.* Aria, de "Il Flauto Magico," Madame Colson; *Mozart.* Solo—Cornet-a-Piston, "L'Art de Phraser"—Song without words, L. Schreiber; *S. Heller.* Duet de "Don Pasquale"—"Pronta son io," Madame Colson and Signor Ferri; *Donizetti.* Romanza de "Traviata"—"Di Provenza," Signor Ferri; *Verdi.* Overture—"Euryanthe;" *Weber.*

The second concert of this society was given in the "New Academy of Music." There were no reserved seats, and the crowd at the entrance long before the doors were opened was sufficient to fill every desirable seat, consequently there was quite as much complaining among the late comers as when these concerts were held at the less pretentious "Atheneum." Disappointment was also expressed that the Academy seats so few; aside from the "Amphitheater," which was so intensely hot and ill-ventilated as to be of necessity almost unoccupied. We think we can safely say that the Academy does not seat any more than were seated in the Atheneum at the first Philharmonic Concert of the present season.

For the first time this society departed from a strict observance of their programme, and this was done to favor Madame Colson; and, doubtless, was necessary. We do think, however, that the change should have been announced *at the time*, and not leave the uninitiated to think they were listening to the pieces specified on the programme, when a very different selection was offered them.

The third symphony of Mendelssohn is full of artistic excellence, and rendered with the perfection which this orchestra, under the baton of Mr. Eisfeld, always attain, it gave complete satisfaction. Mr. Schreiber's performance of his own fantasia, "Caprizioso," elicited prolonged applause, and added to the high reputation he has long enjoyed among the music-loving people of Brooklyn.

In apology for the change in the programme, it is said that Madame Colson was suffering from hoarseness, but we could see no signs of it in her singing, and never at these concerts have we found a soprano who sang with such unaffected ease; no apparent effort was manifest, yet each tone was uttered with a power, precision, and richness, seldom equaled.

For the Duet from Mozart's "Il Flauto Magico," was given the same Duet from Don Giovanni, with which she favored us at the opening of the Academy, which was received well but without marked expression of favor; in the "Air from La Traviata" however, which she substituted for the "Aria" of Mozart's announced, she received a hearty encore.

Pecuniarily, the concert was a decided success, and with the few exceptions alluded to, it was not in any respect behind the very best given by this society. X.

Answers to Correspondents.

J. H. G., N. Y.—The duet, "The Matrimonial Sweets," can be obtained here; price, 15 cents. The terms for violin lessons in this city range from $20 to $50 per quarter.

Sheet Music Review.

S. Brainard & Co., Cleveland.

Second Period.

Le Prince Imperial. New French Quadrilles. Arranged by W. Dressler. 35c.

Verdi's "Il Balen." Arranged by Brinley Richards. 40c.
Brilliant and effective.

Third Period.

Sleigh Race Impromptu Polka. J. Egghard. 35c.
Very brilliant and elegant.

Aubade Morning Serenade. J. Schulhoff. 50c.
A very graceful composition.

FOUR-HAND PIECES

First Period.

La Gitana, (30c.) Stradella, (35.) Blue Eyes, (30c.) Martha, (30c.) The Tear, by Gambert, (30c.) Kuken's Maidle Ruck. Ruck, arranged by J. Doppler.
Very commendable.

Gondellied. Theo. Oesten. 40c.

VOCAL MUSIC.

Flowers of the West. Six new Songs. L. V. H. Crosby.

Kill Patrick, or, The Irish Letter. 25c.
A comic song.

Gentle be thy Footfall. Song and Chorus. T. Martin Towne. 25c.
Popular style.

O'er the Hill, o'er the Dale. Vocal duet. Stephen Glover. 50c.
Very pretty; likely to sell.

MUSICAL GOSSIP.

Messrs. Mason & Thomas's next Soirée will take place on Tuesday evening, February 5th, at Dodworth's Hall.

The Choir of Park street (Boston) Church, recently gave a fine concert at South Dedham, Mass., under direction of their leader, Mr. E. H. Frost. Misses Broaders and Hunt, and Messrs. Whitney, Smith, and Cook sang solos. The citizens gave the singers a collation, and every body had a good time. The first part of the programme consisted of selections from the Diapason.

The Worcester Mass. Mozart Society have given a concert at Fitchburg, under the direction of Mr. E. H. Frost. Selections from the Messiah and from Popular Operas were performed to a full house.

The "Hattie Brown" Miller troupe have been delighting the people of Utica, N. Y. Mrs. Miller's voice and execution are much praised.

The "musical talent of Ottawa, Ill., irrespective of church choirs or cliques," after a ten days' drill under Mr. Tillinghast, of Chicago, gave a concert of high character. Unfortunately, owing to the indisposition of a principal singer, and "frightful inclemency of the weather," the audience was very small. A repetition was called for and promised.

The Opera House in St. Louis, which was opened in September, 1859, was closed in this month for lack of support. The *Westliche Blaetter* attributes this result entirely to the slight encouragement the public has given to the Institution. *Tout comme chez nous.*

Mr. Otto Dresel gave a Piano-forte Soirée at Miss Porter's School for Young Ladies, Farmington, Conn., on the 25th inst. The following is the interesting programme:—Part I. 1. Sonata, op. 31, E flat; *Beethoven;* Allegro, Scherzo, Minuetto, Finale. 2. Romance, op. 28, B flat minor; Notturno, op. 23; *Robert Schumann.* Gondoliera, A minor; *Mendelssohn.* 3. Polonaise, op. 40, A major; *Chopin.* Slumber Song; *Otto Dresel.* Fugue, C sharp major; *J. S. Bach.* 4. Mazourka, op. 33, B minor, and Ecossaises; *Chopin.*—Part II. 5. Andante, from Symphony; *Schubert;* (Arranged by Otto Dresel.) 6. Bolero, op. 29; *Hiller.* 7. Funeral March, and Etude, E flat; *Chopin.* 8. Rondeau, op. 16; *Chopin.*

Messrs. G. Andre & Co., of Philadelphia, have published a Union Hymn, "God Save the Union." Words by Rev. G. Douglas Brewerton; music by Carl Wolfsohn. It has been well received in Philadelphia. It is simple, but effective.

Mr. Stigelli gave a concert in the Music Hall, in Boston, before an audience numbering 3,500 persons, and many more were unable to get tickets

Mr. H. A. Wollenhaupt has written two compositions, published by O. Ditson & Co., both of which will prove very successful. One is a brilliant, yet not difficult transcription of the well-known song, "Ever of Thee," and the other a galop, called "The Meteor Grand Galop," a very brilliant and effective piece, and yet within reach of the ability of most of our amateurs.

EUROPEAN ITEMS.

We read in the *Neue Zeitschrift fur Musik*, that the original score of "Le Nozze di Figaro," in Mozart's hand-writing, is for sale. Those who wish to purchase it, must address, Mr. V. Schurig, in Presburg, (Hungary,) 82 Nonnenbahn.

Mr. Stephen Heller has published in London, twelve waltzes for the piano-forte, which are highly spoken of in English papers.

Figures, it is well known, play an important part now-a-days. At the conclusion of 1860, there were in Europe, 18,140 actors and singers, 21,609 actresses and female singers, 1,733 theatrical managers and directors; the sum total of persons of all classes employed in theaters was 82,216. The number of musicians can only be approximately calculated: if we take it at a million, of whom 600,000 are piano-forte players, we shall be pretty near the truth. A reward will be given to any one who shall answer the following question:—What relation does the total of 1,082,216 artists, Richard Wagner included, bear to the progress of dramatic and musical art?

The *Moniteur* has published the plan of the site of a new Opera House in Paris, which differs from all those yet issued, together with a notice that the work is thrown open to public competition. The theater is to stand in the midst of a large space, and will have no building within sixty feet of any portion of it. Its *façade* will be in view of the Boulevard, and at not more than 50 or 60 yards' distance. The theater is to contain from 1,800 to 2,000 persons; the length from the back of the boxes to the proscenium to be about 60 feet. The stage is to be capable of holding about 400 persons, its width 45 feet, and its depth 104. The total length of the building—which is to include not only the theater, but all its accessories—is to be 490 feet by 228. The grand hotel of the Opera is to be built between the new theater and the Boulevard; it will cover about 8,000 square yards of ground, and contain 600 bedrooms, besides saloons, dining-rooms, and every other feature of an hotel. A similar building is now nearly completed, as regards the shell of the construction, on the Boulevard de Sebastopol. This latter is to be called the Grand Hôtel du Commerce, and the two promise to be formidable rivals to the Hôtel du Louvre.

I hear, by the way, that Mr. Lumley, the ex-manager of Her Majesty's Theater, has secured a new *prima donna* of extraordinary endowments and accomplishments, and who, in all probability, will be heard in London next season. Her name is Galetti, and, furthermore, rumor is loud in praise of her beauty and general appearance—a second Grisi, in short, about to come to judgment.

Heinrich Marschner, the German composer, is in Paris. He is about to produce his new opera, "Hiarne, the King of the Singers," at the Grand Opera, in obedience to the express commands—at least so it is said—of the Emperor Napoleon.

H. Truhn, in Berlin, remarks, in regard to a performance of Schumann's Symphony in E flat (the same which will be heard to-night at the Philharmonic Concert), that the scoring of this work ought to have been done by Niels W. Gade, as Schumann was not able to bring his undeniably poetical thoughts to a general appreciation. (?)

A. B. Marx considers the Sonata for Piano and Violin, in E minor, op. 73, by J. Raff, as one of the best compositions of its kind which have been written since Beethoven.

Mr. S. F. Peters, in Leipzig, has just published "Four Symphonies for Orchestra, by Charles Philip Emanuel Bach. No. 1, in D: Score and Parts." These are the symphonies which were recently performed at one of the *Gewandhaus* Concerts in Leipzig with great success. The piano score will also be shortly published.

Eight Sketch-books of Beethoven, in his own hand-writing, 1005 pages, are for sale. They contain sketches of motivos from the second, third, fourth, fifth, sixth, and ninth Symphony, from "Fidelio" and "Egmont," his Quartets and Trios, his Sonatas for Piano and Violin, his Piano Concertos in E flat and G. The editor of the *Deutsche Musik Zeitung*, in Vienna, is to be addressed for particulars with regard to this sale

Mad. Pleyel, the pianist, is expected in Paris for concert purposes. Liszt, Vieuxtemps, Bulow, and Gottschalk, it is said, also intend giving concerts this winter in the French Capital.

The receipts for concerts, operatic and theatrical performances in Paris during the month of December last, amounted to over $300,000.

Chrysander, in his Life of Handel, remarks: "With all his mighty genius he never gave troublesome nights to his parents by his eccentricities."

To the list of composers now trying their hands at opera-writing may be added the name of that estimable professor and excellent piano-forte-player, Herr Pauer; who, we learn, is far advanced in a musical drama, which is to be produced at Mannheim.—One remark may be made, and with reference to a former paragraph adverting to similar experiments. Those who write for the stage can only complete the study of their art by hearing their works executed. In that world, "the unheard melodies," immortalized by Keats, have no existence. It is not till a creation is exposed to the hard ordeal of public performance, that the wisest or most fanciful of composers can find out precisely where he has succeeded or why he has failed. "When I have written four or five operas," said Mendelssohn, "then perhaps I shall make something good."—Thus, all-tempting though the foot-lights be, and the power of swaying an audience more tempting still,—artists who cannot devote themselves to stage-craft,—be they in all respects and qualifications ever so excellent,—*must* write their one or two operas under as many chances of failure as of success.—*London Atheanm.*

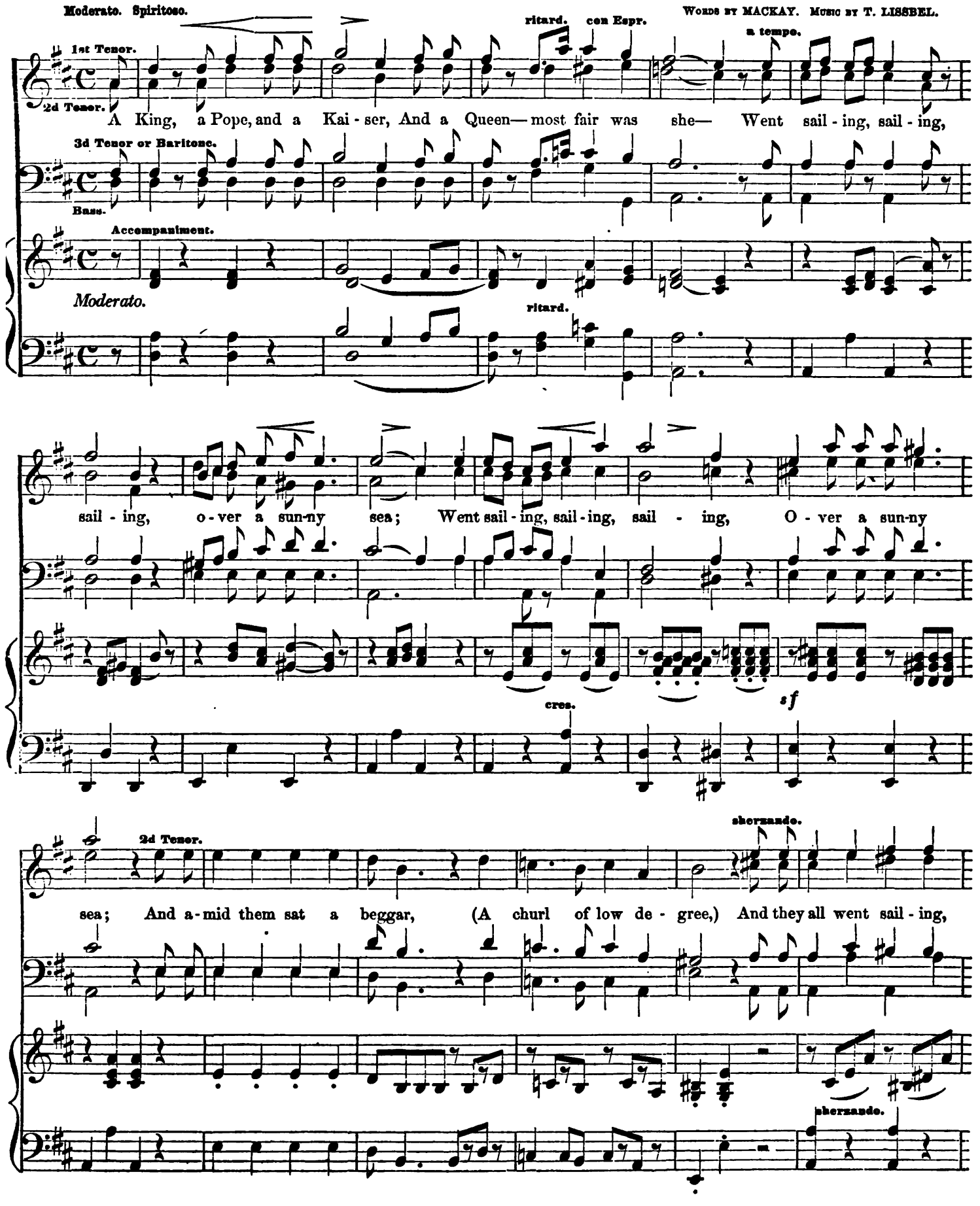
MISCELLANEOUS.

"Seek not, young artist, the meaning expressed by the word *genius*. If you are inspired with its flame, you feel it. Are you destitute of genius, you will never be acquainted with it. The genius of a musician submits the universe to his art. He paints objects by sounds; he gives a language even to silence itself; he renders ideas by sentiments, sentiments by accents; and the passions he represents are drawn from the recesses of the heart. By his aid pleasure assumes new charms; the grief to which he gives utterance draws forth our sighs; he is continually burning, but never consumed. He expresses with fire even the coldest subjects; in painting the horrors of death, he conveys to the soul that sentiment of life which never abandons it, and which he communicates to all hearts formed for its reception. But, alas! his strains avail nothing to those in whom seeds like his own are not implanted; and his prodigies are scarcely felt by those who are incapable of imitating the fervor that gives them birth. Do you wish to know whether any spark of this devouring flame inspires you? Be quick! hasten to Naples—listen to the master-pieces of Leo, Durante, Jomelli, and Pergolese. If your eyes are filled with tears, if you feel your heart palpitate, if joy agitates your bosom, if sorrow involves you in transports, take Metastasio in in your hand, and labor: his genius will inflame yours; you will form a creation after his example. Stimulants like those will animate your genius; and the eyes of others will afterward restore you the tears your masters have caused you to shed. But if the charms of this grand art leave you tranquil and contented, if you feel no ravishing transports, if you discover nothing beautiful, dare you ask what is *genius?* Vulgar mortal! profane not the sacred appellation. What would it avail thee to know it—thou who canst not feel it? Compose in the French style and peaceably retire.—*Rousseau.*

Almost every genius until now has been one-sided, the result of a diseased constitution.—*Novalis.*

The Voyagers.

FOUR-PART SONG,



sail - ing O - ver a sun-ny sea, And they all went sail - ing, sail - ing O - ver a sun - ny

cres.

sea. And the King said to the Kai - ser, And his com - rades, fair and free, "Let us

Solo.

2d Tenor.

turn a drift this beggar, (This churl of low de - gree,) For he taints the balm - y o - dors, That

Tutti.

2d Tenor.

Tutti.

f

Con Esp. Rit.

Allegretto Gracioso.

flow to you and me, As we tra-vel, sail - ing, sail - ing, O - ver the sun - ny

ritard.

Allegretto

sea; . . . As we tra - vel, sail - ing, sail - ing, O - ver the sun - ny sea. . . . . "The

f SOLO.

Moderato.

Lento ed Esp.

(That churl . . . of low degree,) To the

Energico.

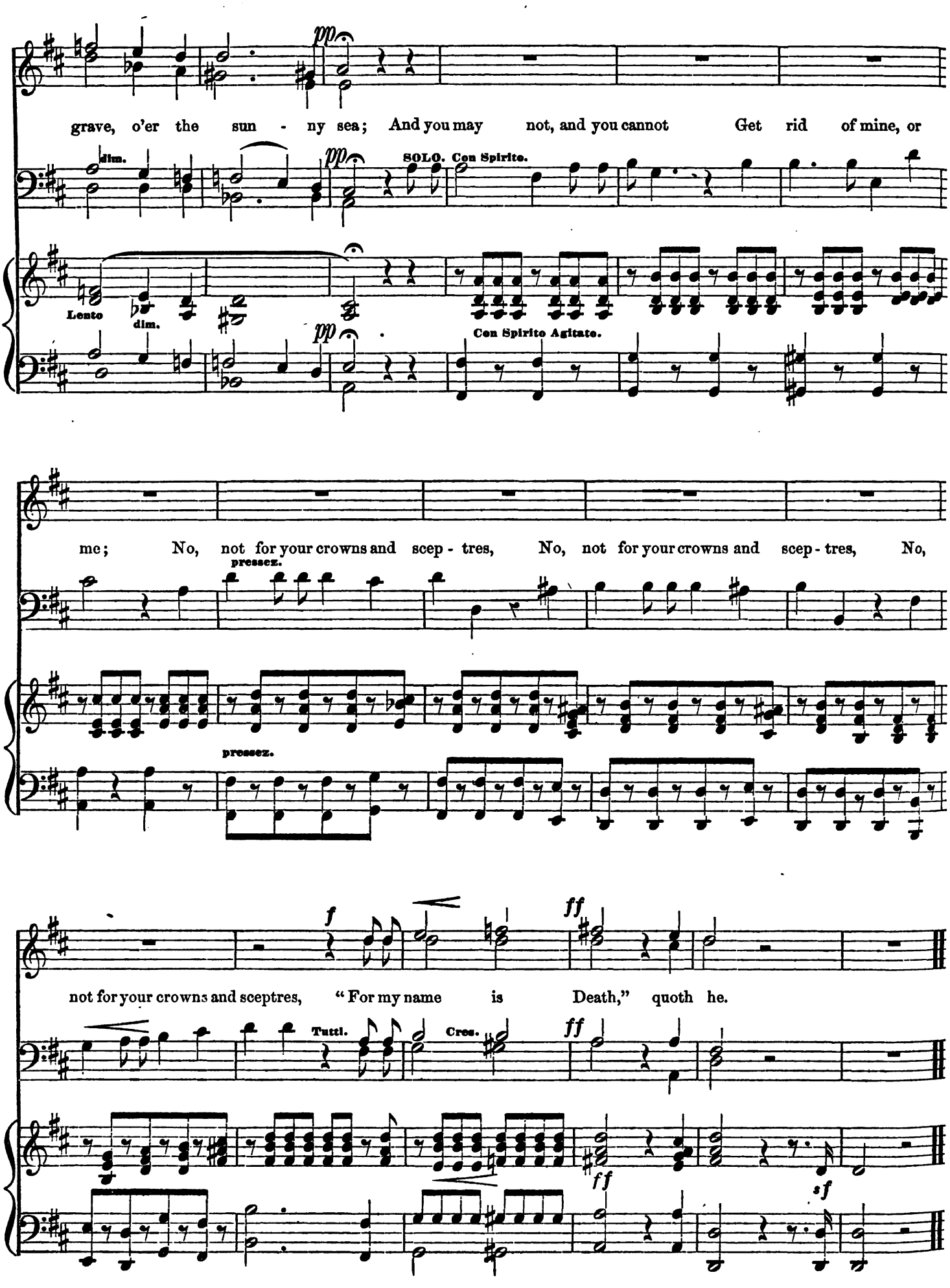
TUTTI.

SOLO.

TUTTI.

ship is mine," said the beggar, "And we're all of us sailing, sail - ing,

f


pp
grave, o'er the sun - ny sea; And you may not, and you cannot Get rid of mine, or
dim.
pp
SOLO. Con Spirito.
Lento
dim.
pp
Con Spirito Agitato.
me; No, not for your crowns and scep - tres, No, not for your crowns and scep - tres, No,
pressez.
pressez.
f
ff
not for your crowns and sceptres, "For my name is Death," quoth he.
Tutti.
Cres.
ff
ff
sf

VANITY.—No musical performer ever had a higher idea of her talents, than that real wonder of her age, Madame Catalani; and she is apt to express it with a *naïveté* which is abundantly amusing. When she visited Hamburg for the first time, Mr. Schwenke, the chief musician of that city, criticisied her vocal performances with great severity. Mad. Catalani, on being told of his dissent from the general opinion, broke out into a great passion, calling him, among other hard names, an *impious* man, "for," added she, "when God has given to a mortal so extraordinary a talent as I possess, people ought to applaud and honor it as a miracle; and it is profane to depreciate the gifts of Heaven!"

THERE is evidence that the pianoforte was known in England about 1767, as it was introduced that year on the stage of the Covent Garden Theater, as "a new instrument." Backers, a German, is supposed to have been the first who manufactured the piano-forte to any considerable extent in England, and the name-board of a piano inscribed "Americus Backers, Factor et Inventor, Jermyn street, London, 1776," is still in existence. The manufacture was early taken up by Tschudi, Stodart, Kirkham, Zumpi, and others, and such was the rapidity of its progress, that within the short space of 10 or 15 years, the harpsichord ceased entirely to be made. A suitable style of music and school of players were not long wanting. Muzio Clementi founded both.

HECTOR BERLIOZ, the celebrated author and composer, volunteered on one occasion the following observations in regard to the salaries of Singers in France: "The first Tenor," he said, "has 100,000 francs per annum, and sings for it about seven times during the month, or eighty-four times during the year. This would be about 1,100 francs per evening. Admitting then that his part would contain 1,100 notes or syllables, the price of each syllable would be one franc. Consequently in William Tell:

"Ma (1 fr.) presence (3 fr.) pour vous est peut être un outrage (9 fr.).
Mathilde (3 fr.) mes pas indiscrets (100 sous.)
Ont osé jusqu'à vous se frayer un passage! (13 fr.)."

"These three lines therefore cost 34 francs. A great sum! Engaging under these circumstances a Prima Donna at the miserable pittance of 40,000 francs, the answer of Mathilde amounts to much less; for every syllable would then cost but 8 sous: but even that is not so bad after all."

Our Musical Correspondence.

FLUSHING.

JANUARY 25, 1861.—Musical matters in this village have been rather dull for some months past, not so much for the lack of musical taste in the community, as the want of a proper hall for concerts.

The music in St. George's (Episcopal) Church, has attracted much attention for a few months past, on account of its excellence. It had not been of a very effective character prior to the occupation of the organ-loft by the present choir.

The plan of a "voluntary" and also of a paid quartette had been tried, and for various reasons there has never been a choir that gave general satisfaction among the members of the congregation till an entirely new order of things was established.

The services of a very accomplished musician in the person of Mr. Frank Gilder, were secured, and he at once set to work and trained a fine choir of boys who have sung for nearly three months and give the most *universal* satisfaction. The plan is found to work admirably.

Some of the boys possess very fine voices. The leading soprano, Master Frank Smith, and the principal alto, Master William F. Powell, both possess remarkably sweet and powerful voices, and sing with much taste and expression.

The utmost order and precision is observed in the choir-gallery. The music comes in promptly at the proper places in the service; no lagging, no confusion is allowed, and consequently every thing moves on pleasantly. I do not exaggerate when I say that I do not believe there is a choir on Long Island that produces sweeter music. The effect of their singing is charming.

W. D.

MILWAUKEE.

JANUARY 26, 1861.—MESSRS. EDITORS: Within the last two weeks a number of concerts have taken place, of which I will try and give some account. The first was a burlesque concert by the Musical Society, the most noticeable features of which were a comic aria, sung by Mr. Abel, the director, burlesquing those Germans and others who assume Italian names, and figure in Italian Operas, and after all make but sorry work of it. A children's symphony, and a quintetto from the Barber of Seville, which was very well given, with perhaps the exception of Dr. Bartolo and Figaro—the former laboring under the difficulty of not having enough to sing, and the latter from having too much. Count Almaviva (Mr. Klien) was decidedly at home, and did his part well, and the *real* monk could not have been improved. Rosina (Miss Shifftner) made the best she could out of the *rôle* at that point; on the whole, it would have been better had the entire act been given. A comic operetta closed the performance. From some reason or other, the concert did not please as well as it might have done. Another concert was that given by the Fabbri Troupe. The audience was exceedingly small, though the performance was of a superior order. A few days ago they gave a second one, in which they were assisted by the Musical Society's orchestra and male chorus. On this occasion they had a large and appreciative audience, and nearly every performer was encored several times. Among other things was a scene and chorus—the Miserere—from Trovatore. In this part the audience had a chance to witness her powers as an actress, as well as her magnificent voice. Mons. Abelli has a fine voice, and secured many admirers here. Mr. Mulder, despite his jolly looks and fat body, is a wonder of activity on the piano. As a leader of the orchestra, he cuts a rather comic figure, however. Mad. Fabbri sang two German songs, by Proch, which I can't say that I liked. The beauty of the melody and rhythm was choked out by the ornamentation of it. Had not the programme said so, I should not have known that there was any thing German about it. The concert closed with a scene and chorus from "Nabuco," in costume, with Mad. Fabbri as "Abigail."

The opera "Norma" will be given here on the 4th of the next month, by the Musical Society, with Mad. Fabbri as Norma, Abelli as Orovisto, and Mr. Abel, the director, as Severo. Mr. Mulder will lead the orchestra. It will be a good time for the citizens of Milwaukee. It is possible that the opera of "Traviata" will be given towards the middle of February.

Yours, musically, FELIX.

BALTIMORE.

JANUARY 28th, 1861.—We should have given you an account of three or four Concerts of the Beethoven Society, and it was certainly not negligence on our part, as you will find explained at the close of our letter, if we did not give a faithful account. We can at least tell you of the Sixth and Seventh Soirée of that same Society, which took place according to the following Programmes:

SIXTH MUSICAL SOIREE.

PART I.—No. 1. Potpourris from Preciosa; *Weber*. 2. Grand Concerto for Violin, performed by Mahr; *Mendelssohn*. 3. Grand Trio; *Reissiger*.

PART II.—No. 1. Quartetto; *Beethoven*. 2. Selections from Zampa; *Herold*. 3. Overture from La Gazza Ladra; *Rossini*.

SEVENTH MUSICAL SOIREE.

PART I.—No. 1. Quintetto; *Mozart*. 2. Trio from Giovani; *Mozart*. 3. Adelaide on the Trombone, performed by Mr. Leuschow; *Beethoven*.

PART II.—No. 1. Quartetto; *Haydn*. 2. Grand Duo Concertante; *Gregoor and Servais*. 3. Overture of Oberon; *Weber*.

The first of these Soirées was attended by a very few persons, as on that evening the streets were not in a walkable condition. An icecoat as slippery as the surface of a skating pond made it almost impossible to maintain one's equilibrium. The few present, sliding their way to the Concert, were however sufficiently rewarded for the little inconvenience, by a programme embracing such a selection as is seldom offered in one evening. Equally excellent was the performance. We, and we understood many others, would be delighted, if the artists would give us the same programme for one of the next Concerts, particularly desirable were it in case of No. 2, the grand Concerto for Violin by Mendelssohn, which is one of those higher conceptions of musical composition not to be comprehended at one hearing. This Concerto, known to be, on account of peculiar difficulties, within the reach of only a small number of Violin virtuosi, was rendered with all its majestic grandeur and beauties, for which Mr. Mahr, the performer, deserves the highest credit. As to No. 1, it is a very finely arranged Trio, pleasing, without being commonplace, nor flattered by an unskillful arrangement, as is often the case in Potpourris. No. 3. The grand Trio by Reissiger for Piano, Violin, and Violon-

cello, is an energetic composition, rich and melodious, which offers attractions both to the mere lover of music and the musician. Mr. Scheidler displayed in it his wonted precision as a Pianist; Mr. Mahr, his spirited Violin-playing, and Mr. Jungnickel his artistic execution on the Violoncello. They played also finely together. In Part II. No. 1, we are sorry not to be able to give the "Opus" of the Quartetto by Beethoven, which is also omitted in the Programme. It was performed with a fine Ensemble, and its manifold beauties were nicely unfolded before the listener.

Variety is the spice of life, so No. 2, Selections of "Zampa," was a very acceptable change.

No. 3. Overture to "La Gazza Ladra," arranged for Piano, Violin, Viola, and Violoncello was received with applause by the audience as one of those popular productions of Rossini which every amateur has at the ends of his fingers.

As to the other Soirée, (7th,) No. 1, The Quartetto, by Mozart, is one of those elaborate efforts of the composer to work out his themes in such various pleasing forms as never to tire the ear. No. 2. Trio, from "Don Giovanni," for Violin, Violoncello, and Piano, was rather an unhappy selection; though well executed we think the arrangement a very indifferent one. In regard to No. 3, "Adelaide," performed on the Trombone, by Mr. Leuschow, we, like a good many more, were attracted by the novelty of the thing, and by the performer, a former member of the well-known Germania Band; we anticipated a great treat; but lo! we were taken in. We consider Mr. L. out of practice on his instrument, or else not qualified for a solo performer. Others may not, but we had the good luck to hear, many years ago a Soloist on the Trombone, and however superior he may have been to Mr. L., we have not formed our opinion by comparison, but independent of it; and we can only sigh and exclaim, poor "Adelaide!" This did not prevent some of the audience, who appeared to be delighted, from encoring the performer. The compliment was returned with the air of "The Star Spangled Banner," in which he seemed to be a little more at home.

The part II. of the Concert we were sorry not to hear, as a previous engagement forbade our staying so long. That evening, a very large audience attended the Concert, the Hall was full to its utmost capacity. We are glad to hear the Society is doing very well, and wish them further success, as their efforts in raising the standard of musical taste in our community deserve to be encouraged by all true lovers of Music. Concluding our epistle we must remark, that however anxious we are to give you an account of all that takes place in musical matters in this city, we can only do so if concert givers, &c., tender us customary facilities of access to their performances.

ARION.

SPRINGFIELD, MASS.

JANUARY 28, 1861.—Music matters are very quiet this winter in our little city. Time was when we boasted our Musical Institute and Philharmonic Society, but now we have only one musical organization, and this a small orchestra. Mr. Richard Escott, its leader, and as good a violinist as we have in this region, was honored last night with a benefit, given him by some of our best "artists." It was quite successful in a pecuniary point of view, so much so that Mr. Escott was encouraged to give another of a similar character last week, when our spacious City Hall was again well-filled. With regard to the music given on each occasion, I will only say that it was of a style to please the masses. Mrs. Escott—familiarly known as Lucy Escott—is the only musician that Springfield has ever produced who has become at all famous. She, although of course not a first-class singer, has enjoyed a considerable reputation as a prima donna. At present she is in California, and when last heard from, was quite turning the heads of the music lovers in that modern Ophir. When in Italy, Mercadante wrote an opera (*Violetta*) "expressly" for her.

Besides the concerts referred to above, we have had this winter one by the Germanias of Boston, who gave us among other good things a very agreeable taste of the music of the future in "Recollections of Tannhäuser."

Quite truly, D. T. S.

PHILADELPHIA.

JANUARY 29, 1861.—What a beautiful custom the Norwegians have of giving the birds a dinner on Christmas day. I have read that "every gable, gateway, or barndoor, is decorated with a sheaf of corn fixed on a long pole." I have been watching, from my window, three or four snow-birds, now upon the old elm tree, and now picking crumbs from off the crusted mounds of snow, thrown there by a fair hand, the owner of which stands within kissing distance of me, (pardon me, ye fine Rolandos), and says, petulantly, "It is a shame, so it is, not to do as the Norwegians do, take care of the birds and"—just here neighbor Todd and his wife dash by in a sleigh, bells jingling, and the aforesaid proprietor of the white hand concluding—"and then take care of me." Certainly, but till I chronicle the news, please get the letters from Idlewild, and read what Willis says about the birds.

And now, dear Review, I can tell you all the musical news in a breath. Carl Gaertner gave another of his classical soirées on the 18th inst. He was assisted by Messrs. Cross, Thunder, Jarvis, Thein, Engelke, Pageman, Hassler, and Meignen. It would be unwise to condemn the performance in toto, but there was much to censure. Mr. Gaertner, himself, in the Quintette (vide programme), was frequently so false in his execution, as to render it apparent even to the uneducated. He is, as I am aware, capable of a much better performance, and I cannot conceive why he so signally failed in this. The following is the programme prepared for the occasion:

PART I.—Quartette in G minor; *Mozart*. For Piano, Violin, Viola, and Violoncello. (1. Allegro.) (2. Andante.) (3. Rondo.)

PART II.—2. Solo for Violoncello; *Kummer*. 3. Concert for Violin, Op. 47; *Spohr*. 4. Ballade for Piano, Op. 32; *Chopin*.

PART III.—5. Quintetto, in C major, Op. 29; *Beethoven*. For two violins, two Violas, and Violoncello. (1. Allegro moderato.) (2. Adagio molto expressivo.) (3. Allegro Scherzo.) (4. Presto.)

We had a grand operatic melange at the Academy on the 24th inst., for the benefit of Mr. George Hood, the business agent. The attendance, notwithstanding the pluvial state of the weather, was very fair. The entertainment proved successful, although composed of broken parts of opera, and therefore unsatisfactory. The selections were arranged by Carl Formes, and consisted of the second acts of Martha and Der Freischutz, a scene from Massaniello, and the singing of the aria Di Tanti Palpiti, and the "Banks of Guadalquiver." The entertainment concluded with an allegorical tableau entitled "Washington." The performance of an entire opera, Martha, for example, would have proven infinitely more attractive, and certainly more agreeable. However, the evening was pleasantly passed, and most of the selections effectively given.

The entertainment opened with the second act of Martha, and the performers, Madame Johannsen, Madame Von Berkel, Formes, and Stigelli, were cordially received. The ladies did passably well, though in the concerted music the former sang too loud; she has lost or at least she did not exhibit the sprightliness in her acting which distinguished her performances some time ago in German opera. Madame Von Berkel acted with considerable spirit, though her voice is inferior in quality and volume. Signor Stigelli was not in voice, and did not do himself justice; indeed he had no opportunity for the exhibition of his powers. His reputation here as a first class tenor is, however, sufficiently established. Of the majestic Formes we need only say that all he did was done as only Carl Formes is capable of doing.

His commanding presence and self-possession always impress an audience in his favor, and there is a manifestation of pleasure whenever he makes his appearance. His voice, too, is as imposing, and there is a fullness and power of intonation, which is only equaled by its surpassing richness of quality. The grand scene from the opera of Tancredi, in which Madame Bishop sang the aria, Di Tanti Palpiti, was deservedly encored. In this and the singing of the "Banks of Guadalquiver," she proved that she still possesses the clear sweetness and purity of tone, as of old, though lacking its fullness. The trio from Der Freischutz was most exquisitely given, though the memory of the Colson and her interpretation of the music yet lingered with us. The duo from Massaniello, by Formes and Stigelli, was sung and acted with exceeding spirit, and was loudly applauded. The concluding tableau was effective, and the singing of "Der Shtar Shpan-gled Panner," was greeted with enthusiasm, although so amusingly translated.

The Germania Orchestra performed the following pieces on Saturday last, at their afternoon "Rehearsal," in a truly admirable manner:

1. Overture—"Wm. Tell;" *Rossini*. 2. Duetino—"Trovatore;" *Verdi*. 3. Waltz—"Elite Dances;" *Lanner*. 4. Adagio—"Sinfonie Triumphal;" *Ulrich*. 5. Overture—"In the Highlands," (1st time); *Gade*. 6. "Carnival of Venice," burlesque, (1st time); *Gungl*. 7. Third Finale—"Freischutz;" *C. M. Von Weber*. 8. Galop—"Bride of the Air," (1st time); *Toller*.

And with this brief mention my musical record ends. Formes, I was informed sub rosa, intends giving an operatic matinee at the Academy on Saturday next, and Carl Wolfsohn and Theodore Thomas' third classical soirée will occur on the 31st inst. Tout à vous,

C. P. C.

Fortnightly Bulletin of New Music.

S. BRAINARD & CO., CLEVELAND.

LE PRINCE IMPERIAL QUADRILLE. Arranged by Wm. Dressler. 35c.—IL BALEN. B. Richards 40c.—SLEIGH RACE IMPROMPTU POLKA. J. Egghard. 35c.—AUBADE MORNING SERENADE. J. Schulhoff. 50c.

FOUR-HAND PIECES.

LA GITANA, (30c.) STRADELLA, (35c.) BLUE EYES, (30c.) MARTHA, (30c.) THE TEAR, by Gambert, (30c.) KUKEN'S MAIDLE, RUCK, Ruck, arranged by J. Doppler. GONDELLIED, by Theo. Oesten.

VOCAL MUSIC.

KILL PATRICK. L. V. H. Crosby. 25c.—GENTLE BE THY FOOTFALL. 25c.—O'ER THE HILL, O'ER THE DALE. Duet. By Stephen Glover. 50c.

OLIVER DITSON & CO., BOSTON.

VOCAL MUSIC.

THE STAR AT HOME. Song. R. S. Taylor. 25c.—O, TAKE ME TO THY HEART AGAIN. Song. M. W. Balfe. 25c.—CAPTAIN KIDD. Ballad. 25c.—ANNIE'S DEATH. Song. H. Christopherson. 25c.—THE OLD FARM GATE. Song. R. S. Taylor. 25c.—BURY ME IN THE SEA. Handel Pond. 25c.

INSTRUMENTAL MUSIC.

RIVERSIDE BARCAROLLE. For Piano. W. H. Clarke. 35c.—ON YONDER ROCK. From "Fra Diavolo." Four hands. (Juvenile Pianiste.) 15c.—MARCHE MOISE. From "Moses in Egypt." Four hands. 15c.—Italian Opera: LUCREZIA BORGIA. "Autumn Fruits." No. 6. J. E. Müller. 25c.—A BEAUTIFUL DREAM. "Nebilbilder." No. 21. T. Oesten. 25c.—SABBATH STRAINS. A collection of celebrated airs. Arranged for four hands, by Dr. Rimbault. Each, 15c.—LA PRIERE D'UNE VIERGE. (Maiden's Prayer.) Varied by C. Grobe. 50c.—MINNIE CLYDE. Varied "Melodies of the Day." C. Grobe. 25c.—LE PRE AUX CLERCS. "Bouquet of Melodies." F. Beyer. 50c.—OVERTURE to Merry Wives of Windsor. P. Nicolai. 75c.—German Choral: "NACH'S MEY MIT," etc. A Masterpiece in Counterpoint. "Organist's Folio." Fischer. 25c.

BOOKS.

OPERA OF MARTHA; or, The Fair at Richmond. By F. von Flotow. Arranged for the Piano-forte. $2.

HOLLE'S CHEAP MUSIC

THE WORKS FOR PIANO-FORTE BY Beethoven, Mozart, Haydn, Bach, Clementi, Weber, Hummel, Czerny, Bertini, Herz, Cramer, Kuhlau, Diabelli, Wollenhaupt and others, at about one third of their usual prices. Apply for catalogues.

Beethoven's Trios for Piano, Violin, and Violoncello, $5. Singly, from 80 to 75c. per Trio.

Schubert's Songs. 3 vols, (large size and print French and German text.) Each vol. $2 75. All three $7 50. Singly, from 10 to 37c. per number—containing several Song2.

Wollenhaupt Sparkling Diamonds. 50c.
" Song of the Syrens, Waltz, (Second Edition,) 75c.

Theo. Hagen. Faribol. Marceau de Genre. 30c.

Music sent by mail, free of postage, on receipt of the marked price. Music of every description, foreign as well as American, for sale by

THEODOR HAGEN,
Agent for Holle's Music,
5 & 7 *MERCER STREET*, (*Care Mason Brothers.*)

ALBERT WEBER,

PIANO-FORTE Manufacturer, 155 West Broadway, (near Canal St.,) N. Y. These PIANOS have gained the very highest recommendations from the Profession and Seminaries, as regards tone and touch; are made in the most thorough and substantial manner; and sold at the lowest Manufacturer's prices. We would advise all who desire a really *good and serviceable* Piano-Forte, to call and examine them. 206-1y

HAZELTON BROTHERS,

PIANO-FORTE MANUFATURERS.
Wareroom,
99 PRINCE STREET, NEAR BROADWAY,
NEW YORK.
225-236

RAVEN, BACON & CO.,

(*Successors to Bacon & Raven.*)
PIANO-FORTE
MANUFACTURERS.
Wareroom,
135 Grand St., (near Broadway,) N. Y.
208-234

HYMNS AND MUSIC

For Sunday-Schools & Prayer Meetings,
PUBLISHED BY
THE AMERICAN SUNDAY-SCHOOL UNION,
No. 1122 CHESTNUT ST., PHILADELPHIA.

The American Sunday-School Hymn-Book. A new and choice collection of Hymns designed for Sunday-schools, and prepared by a committee of Pastors and Superintendents in New York. Price $10 per 100.

Union Hymns; or, Hymns for Sabbath-schools, Bible Classes, Teachers' Meetings, Anniversaries, &c. The arrangement embraces thirty-five general titles, placed on the top of each page, with an index of subjects. The subject also of each hymn is especially designated by a title. The volume contains 546 hymns. In boards, with leather backs, 10 cents.

New Union Hymns; or, Hymns for Sabbath-schools, Bible Classes, Teachers' Meetings, Anniversaries, &c. 529 hymns, new selection, and different from the above. 10 cents.

Sunday-School Hymns. A new selection of nearly 400 hymns, designed specially for Sunday-school use. Cheap form, 10 cents.

The Penny Hymn-Book, for Infant schools. 32 pages, (48 hymns,) per 100, $1.

The Union Minstrel. For the use of Sabbath-schools and Juvenile classes. By Thos. Hastings. 72 pages, 18mo. each, 5 cents.

The Sunday-School Child's Hymn-Book, containing 58 of the most popular of the Union Hymns, so arranged and numbered, that both books may be used in the same school. This is a complete hymn-book, with table of first lines, &c., and in most Sunday-schools will answer all the purposes of a larger and more expensive book 32 pages. 32mo, per 100, $1.

New Sunday-School Hymn-Book. Paper, per 100, $5.

Sacred Melodies for Sunday-Schools and Family Circles, consisting of the following pieces: — Birthday Chorus; I Love Them that Love Me; The Child's Hallelujah; Suffer Little Children. Large quarto size, 5 cts.

Union Prayer-Meeting Hymn-Book. 224 pages, 32mo. Paper, 5 cents; half bound, 10 cents; muslin, 15 cents. 18mo size, large type, cloth, 30 cents.

Prayer-Meeting Tune-Book, adapted to the wants of Prayer-meetings, Sunday-schools, and the Family Circle. It contains 200 tunes, the choicest gems of Sacred Music. 18mo, cloth, 25 cents.

The Hymn and Tune-Book are also bound together. Price, in cloth, 50 cents.

Published and for sale by the
AMERICAN SUNDAY-SCHOOL UNION:
PHILADELPHIA, No. 1122 Chestnut St.
NEW YORK, No. 599 Broadway.
BOSTON, No. 141 Washington St. 25-3

A New Volume of Ditson & Co.'s Standard Operas.

MARTHA;

OR, THE FAIR AT RICHMOND.

BY F. VON FLOTOW.

FOR PIANO SOLO.

PRICE, TWO DOLLARS.

This elegant Edition now comprises:

OPERA OF MARTHA,	English, Italian and German Text, $3	OPERA OF LA TRAVIATA.	Eng. & Ital. Text, $3
OPERA OF NORMA.	English and Italian Text, 3	OPERA OF DON GIOVANNI.	" " 3
OPERA OF SONNAMBULA.	" " " 3	OPERA OF DON GIOVANNI.	Piano Solo, 2
OPERA OF LUCREZIA BORGIA.	" " 3	OPERA OF IL TROVATORE.	" " 2
OPERA OF LUCIA DI LAMMERMOOR.	" 3	OPERA OF LUCIA DI LAMMERMOOR.	" 2
OPERA OF ERNANI.	" " " 3	OPERA OF LUCREZIA BORGIA.	" " 2
OPERA OF IL TROVATORE.	" " " 3	OPERA OF NORMA.	" " 2
		OPERA OF DER FREYSCHUTZ.	" " 2
		OPERA OF MARTHA.	" " 2

THESE VOLUMES HAVE ELICITED UNIVERSAL PRAISE FOR THEIR

Convenient Size, Distinctness of Type, Superior Typography, Correctness of Text,
AND
ELEGANCE AND DURABILITY OF BINDING.

No Expense or Labor is spared to impart to each Volume the *distinguishing features above enumerated.* And they are offered to the public as an UNEXCEPTIONABLE EDITION of the

STANDARD WORKS OF THE MUSICAL WORLD.

*** Copies sent by mail on receipt of the price above specified. Published by

O. DITSON & CO., Boston.

CHEAP EDITIONS OF ORATORIOS, MASSES, &c.,

PUBLISHED BY O. DITSON & CO.

ORATORIOS, ETC.

MESSIAH, by Handel. New and beautiful octavo edition, complete. Price, 75 cents. Cloth, handsomely embossed, ... $1 25
Choruses of "Messiah," uniform with above, $4 per dozen.
CREATION, by Haydn. Fine 8vo ed., complete. Price, 75 cts. Cl., handsomely emb., 1 25
Choruses of "Creation," uniform with above, $4 per dozen.
DAVID. An Oratorio by Neukomm. Price, ... 75
MOSES IN EGYPT. Rossini. Italian and English Words. Price, ... 1 50
PRAISE TO GOD. An Oratorio. G. H. Bristow. 2 00
ROSSINI'S STABAT MATER. Latin and English Words. 75
FEY'S do. do. do. do. do. 4 00

MASSES.

Beethoven's Mass in C, Latin and English Text. Piano or Organ. . . . 75
Haydn's Third Mass in D, do. do. do. . . . 75
Mozart's Requiem, (15th Mass,) do. do. . . . 75
Mozart's Twelfth Mass, do. do. . . . 1 00
De Monti's Mass in B flat, do. do. . . . 75
Farmer's Mass, do. do. . . . 1 00
Guignard's Mass. For Four Voices, ... 1 00
Unison Mass. T. La Hache, ... 1 50
Zimmer's Mass. For Soprano, Tenor, and Bass, ... 2 00
Lambillotte's Mass. Pascale in D. Four Voices, ... 3 00

ANTHEMS AND CHORUSES.

Boston Academy's Collection of Choruses. Piano or Organ Accompaniment, . . 1 50
Cantica Ecclesiastica. English Anthems. G. J. Webb, ... 2 00
Constellation. Anthems, &c., ... 75
Convention Chorus Book, ... 80
The Sacred Chorus Book. Piano and Organ Accompaniment. 1 50
Kreissman's Anthems, for Sabbath Mornings, and Special Occasions, . . . 50
Harmonia Sacra. Anthems, Choruses, Trios, Duets, Solos, and Chants, . . 75
Church and Home. Anthems, Motets, Extracts from Oratorios, ... 2 25
Taylor's Choral Anthems. Choruses, Anthems, Quartets, Trios, ... 75
Twelve German Chorals. By Bach. English Words, ... 1 00
As pants the Hart. Six Voices. By Spohr, ... 20

CANTATAS.

As the Hart pants. Mendelssohn.	$0 37	Hear my Prayer. Mendelssohn.	$0 30
Hymn of Praise "	75	Miriam's Song of Triumph. Schubert.	50
May Queen. W. S. Bennett.	75	Praise of Friendship. Mozart.	30
May Queen Choruses. Bennett.	50	Transient and Eternal. Romberg.	25
Morning. Ries.	30	Storm King. B. F. Baker.	25
Twin Sisters. Juvenile Operetta. Saroni.	40	Burning Ship. B. F. Baker.	50

RICHARDSON'S NEW METHOD.

From the "Evening Star," Washington City.

"This work embraces decided advantages over every other of its class we know of, as it teaches not only the practice (fingering) of the piano, but the principles of harmony and thorough Bass, which no other such work explains so as to be easily comprehended by the student; and without a knowledge of which no piano player, however brilliant his or her execution may be, can become more than a clever performer of a few pieces. This book is calculated to make one a musician, therefore, as well as a player, which is just what has long been wanted in piano-forte instruction books."

This last and best work of its distinguished author is universally admitted to be superior in excellence to all other "Methods," "Systems," and "Schools." Thousands of Testimonials exist to show that IT HAS NO EQUAL!

☞ Be sure that in ordering it you are particular in specifying the "NEW METHOD." Price, $3. Mailed, post-paid, to any address. Sold by all Music Dealers in the States and Canadas. Published by.

OLIVER DITSON & CO., 277 Washington St., Boston.

THE

NEW MODERN SCHOOL

FOR THE PIANO-FORTE.

TO THE MUSICAL PUBLIC.

In answer to the CAUTION to the Musical Public which made its appearance in the "Journal of Music," published by Messrs. Oliver Ditson & Co., we would respectfully state, that the "New Modern School," PURPORTING to contain all that is original, important and valuable in Mr. Richardson's former works—IS PRECISELY WHAT WE HAVE REPRESENTED THE WORK TO BE—with NO ATTEMPT of ours at "palming off" a remodelling of an old production.

When such talent as Thalberg, Dreyschock, Mason senior and junior, Webb, Root, Bradbury, Baker, Jaell, Dresel, Gockel, Bergmann, Kreissmann, Muller, Trenkle, Baumbach, Bruce, and a host of other professors of Music, gave the highest testimonials to the intrinsic worth of the "Modern School," we did not hesitate to introduce all the VALUABLE PORTIONS of it in our NEW Modern School, WHATEVER MR. RICHARDSON'S REASON MAY HAVE BEEN for discarding the work—and furthermore our RIGHT to publish the new work, we believe to be the BEST AUTHORITY.

The introduction of a portrait of the late Mr. Nathan Richardson, was made at the suggestion of many who were his personal friends, and who have manifested their approbation, by using this work in their teaching, and recommending it to their friends.

In conclusion, we would respectfully request all Teachers of music to EXAMINE our "NEW MODERN SCHOOL" and we have no doubt that it will be generally adopted.

RUSSELL & TOLMAN.

We give the names of a few among the many hundreds of artists and professors of music who have given the *highest testimonials* of the intrinsic m rits of the MODERN SCHOOL. In fact, no Piano-Forte Instruction Book ever received a tenth-part as many recommendations, and the talent their names represent is sufficient proof of the value of the work.

S. THALBERG.	ALEX'R DREYSCHOCK.
ALFRED JAELL.	OTTO DRESEL.
AUGUST GOCKELL.	WILLIAM MASON.
LOWELL MASON.	GEORGE J. WEBB.
GEORGE F. ROOT.	WM. B. BRADBURY.
CARL BERGMANN.	AUG. KREISSMANN.
F. F. MULLER.	J. TRENKLE.
FRANCIS G. HILL.	JAMES FLINT,
B. F. LEAVENS.	FRANK H. HOWARD.
W. C. GLYNN,	WM. R. BABCOCK.
ADOLPH BAUMBACH.	THOMAS BRICHER.
EDWIN BRUCE.	A. W. FRENZEL.
ADOLPH KIELBLOCK.	H. PERABEAU.
L. H. SOUTHARD.	A. T. THORUP.
J. B. WHEATON.	JULIUS KNORR.
CHAS. C. PERKINS.	JOHN W. MOORE.
J. C. D. PARKER.	L. P. HOMER.
S. A. BANCROFT.	NATHAN B. CLAPP.
B. J. LANG.	GEORGE L. BABCOCK.

THE NEW MODERN SCHOOL

Contains not only all the valuable portion of the Modern School, but a large number of pieces have been added of a pleasing, melodious, and instructive character, making the whole the most complete Instruction Book for the Piano-Forte ever published.

It is eminently *progressive* in its character; it leads the pupil step by step from the simplest to the most elaborate pieces. Both teacher and pupil may feel every confidence that NO

INSTRUCTION BOOK

has ever been offered to the public which contains so many qualifications for their approval as

THE NEW MODERN SCHOOL.

PRICE $2 50.

☞ Sent per mail, postage paid, on receipt of the price.

Published by RUSSELL & TOLMAN,

291 WASHINGTON ST., BOSTON.

New Publications

OF

JUL. SCHUBERTH & Co.,

LEIPZIG AND NEW YORK.

GOLDBECK, R.
Barcarole, o. 27, 55c.
Chant de jeune fille, o. 2, 55c.
Souv. de Hongrie, op. 29, 50c.

KOEHLER, L.
12 little instructive pieces of popular operas, op. 59, 85c.

KRUG, D.
REPERTOIRE POPULAIRE, Variations for beginners, (without octaves): — 14. Marseillaise; 15. Thuringen, popular Song; 16. Sounds from Home; 17. Last Rose of Summer. Each, 25c.

REPERTOIRE DE L'OPERA, (without octaves):—18. Barber; 14. Freyschütz; 15 Agnes; 16. Dinorah; 17. Tell. Each, 25c.

TECHNICAL INSTRUCTOR op. 75, $2. The best and most valuable book of Exercises and Studies for every student on the Piano.

BERCEUSE, op. 26, 30c.
LA BELLE ROSE, op. 95, 55c.
SWITZER'S LONGINGS FOR HOME —— 55c.
Three charming and melodious pieces, of a moderate difficulty.

LISZT, FR.
4 PARAPHRASES DE CONCERT:—
1. Trovatore, $1.
2. Ernani, 75c.
3. Rigoletto, 75c.
4. God save the Queen, 75c.

VIEUXTEMPS, H.
FANTASIA APPASSIONATA, for Violin and Piano Accompaniment, $1 90. With Orchestra, $3 85. Orch. Score, $2 70.
BOUQUET AMERICAIN, for Violin and Piano, 1st Series, containing: Willie, we have missed you; St. Patrick's Day; Days of Absence, $1 50.

WELS, CHS.
2d Fantaisie de Concert—Lucrezia, op. 46, 75c.
A brilliant and effective piece of this popular composer, not exceeding the capacities of middling performers.

GOLDBECK, R.
MUSICAL QUESTIONS AND ANSWERS; a basis to all musical instruction, containing the elements and rudimentary principles of music and its science. 25c.

SCHUMANN, R.
Advice to Young Musicians. 25c. No pupil should be without this little work, whereon the true principles of art are founded.

We call the attention of the public to our large and well-assorted stock of

MUSIC,

of our own publications, and those of other houses, which is constantly increased with the newest out.

To Seminaries, Teachers, and Dealers we allow the most liberal terms.

Catalogues of our own publications, and those of A. CRANZ, Hamburg, for the sale of which we are Agents, may be had gratis on application.

JUL. SCHUBERTH & CO.,

Publishers and Dealers in

FOREIGN & AMERICAN MUSIC,

ST. NICHOLAS HOTEL BUILDING,

96 Spring Street,

2- *Near Broadway.*

HARPS!

J. F. BROWNE, Manufacturer Warerooms, 709 BROADWAY, New York, between Fourth street and Washington Place, near the New York Hotel.

Prices and descriptions forwarded by mail.

Strings of the best quality, and every requisite for the Harp.

J. F. Browne would call attention to his large and choice collection of

HARP MUSIC,

both foreign and own publications. Just published, "40 Studies." in four Numbers, forming, with the "FIRST SIX WEEKS," a complete general course of Instruction for the Harp.

2-1y

May God Save the Union.

UNION HYMN.

Words by Rev. G. DOUGLAS BREWERTON.
Music by CARL WOLFSOHN.
Just Published by

G. ANDRE & CO.,

2. 1104 CHESTNUT ST., PHILA.

WHEELER & WILSON'S

SEWING MACHINES.

New Improvements—Reduced Prices.

THE WHEELER & WILSON MANUFACTURING CO. beg to state that, in the reduction of the prices of thei Sewing Machines, the public shall have the benefit of the decisions of the United Stat s Courts in favor of their patent. This reduction is made in the belief that they will hereafter have no litigation expenses in defence of their rights. The Wheeler & Wilson Sewing Machines will now be sold at rates that will pay fair profits on the capital invested, cost of manufacture, and expense of making sales—such prices as will enable the company, as heretofore, to sell first-class Machines, and warrant them in every particular.

They are adapted to every want that can be supplied by a Sewing Machine, and approved alike by Families, Dress-Makers, Corset-Makers, Gaiter Fitters, Shoe Binders, Vest Makers, and Tailors generally.

☞ Each Machine complete with a Hemmer.

OFFICE, No. 505 BROADWAY, N. Y.

Send for a Circular. 26-

MISS M. E. HAWLEY,

VOCALIST, (CONTRALTO.)

TEACHER OF SINGING

Residence,

46 BANK ST., near Fourth.

22-241

PHILIP P. WERLEIN,

PUBLISHER, and DEALER IN SHEET MUSIC AND MUSIC BOOKS; Exclusive Agent for Lights & Bradbury's new Patent Piano-fortes. Every article of

MUSICAL MERCHANDISE.

Nos. 3 & 5 CAMP, AND 173 CANAL ST.,

223-tf **New Orleans, La.**

BLODGETT & BRADFORD,

Music Publishers,

WHOLESALE AND RETAIL DEALERS IN

SHEET MUSIC

AND

MUSICAL MERCHANDISE.

N. B.—The celebrated *Roman Violin and Guitar Strings.* Music mailed free of postage on receipt of marked price.

Price of Roman String, 25 cents.

209 MAIN ST., BUFFALO, N. Y.

J. R. BLODGETT. 22-1y WM. R. BRADFORD

E. H. FROST,

PARK ST. CHURCH, BOSTON, MASS., will attend a limited number of Conventions this Fall.

Address as above. 224-6m

A NEW INSTRUMENT.

THE TRIOLODEON. Patented, 1858, by M. DUCKER. Warerooms, 618 Broadway, New York.—Receiving a large Silver Medal at the Fair of the American Institute, 1859, and the highest Testimonials from Vieuxtemps, Thalberg, Arthur Napoleon, and others.

The Patentees very confidently refer to Theo. Eisfield, Esq.

Adapted for Parlors, Vestries, Churches, and Lodges. 222-tf

32,000.

THE DIAPASON;

A NEW COLLECTION OF CHURCH MUSIC.

BY

GEORGE F. ROOT,

Composer of "The Haymakers," "The Flower Queen," "The Shining Shore," "Rosalie, the Prairie Flower," etc.; Author of "The Sabbath Bell," "The Shawm," "The Academy Vocalist," etc.

The best evidence of the manner in which Mr. Root's new book is received by the public is afforded by the fact that we have already had occasion to send to press THIRTY-TWO THOUSAND COPIES, though it is yet in the beginning of its first season.

It contains about *half as much again more matter* than any other of the new books, affording room for great variety and completeness in all its departments.

It contains an ample and careful selection of the *old, well-known tunes*, which are so generally considered indispensable in Singing-Schools as well as Choirs. Mr. Root succeeded in making arrangements with the proprietors of the copyrights of these to use all that he desired.

Yet its NEW TUNES are of course its main feature. These are from a variety of sources, including a large number from Mr. Root which have never before been published. There are also liberal contributions from Dr. Mason, Mr. Bradbury, and other eminent composers.

NEARLY ONE HUNDRED Anthems and Set Pieces, most of which are new, are included in its pages, affording the most ample variety for special occasions and the ordinary church-services. THE SINGING SCHOOL DEPARTMENT is very full, including over three hundred Exercises and Secular Pieces for Practice, *more than two hundred* of which are Songs, Part-Songs, Glees, Rounds, or other pieces set to words. This portion of the work includes also a brief Manual for Musical Instruction, prepared expressly for it by Dr. Lowell Mason.

By a new arrangement, the music is nearly always printed with but *one part on a staff*, while two-thirds of the tunes are on large type, and all on very clear, distinct type.

For sale by Booksellers generally.

Single copies sent by us to teachers for examination, by mail, post-paid, on receipt of Seventy-Five Cents.

Price in New York, $8 per dozen.

THE PEOPLE'S TUNE BOOK:

A CLASS-BOOK OF CHURCH MUSIC FOR CHOIRS, CONGREGATIONS, AND SINGING-SCHOOLS.

BY

LOWELL MASON, Dr. of Music.

Besides containing many excellent new tunes, the PEOPLE'S TUNE BOOK forms especially one of the best collections of the most useful and popular *old tunes* ever issued, and, with its large, clear type, with one part on a staff, and but two tunes on a page, cannot fail to be very popular as a Singing-School Book, as well as for Choirs and Congregations.

Price in New York, $6 per dozen.

HASTINGS' CHURCH MUSIC.

BY

THOMAS HASTINGS, Dr. of Music.

The many friends of Dr. Hastings will welcome this work, which collects in one volume the choicest results of the labors for two score years, of this eminent composer of Church Song. It has, indeed, been prepared at the suggestion of friends, who desired to possess in one volume those pieces which have proved most popular and useful in all the author's previous works. Like the PEOPLE'S TUNE BOOK, it is printed from clear large type, two tunes on a page. Every Choir and Musical Association should have a set of this book.

Price in New York, $6 per dozen.

BRADBURY'S ANTHEM BOOK:

A COLLECTION OF ANTHEMS, CHORUSES, OPENING AND CLOSING PIECES; ADAPTED TO THE WANTS OF CHOIRS, MUSICAL ASSOCIATIONS, CONVENTIONS, ETC.,

BY

WILLIAM B. BRADBURY.

The want of a new Anthem Book which should contain a greater variety of pieces for the various occasions of ordinary or special religious services than it is possible to include in an ordinary collection of Church Music, has led to the preparation of the present volume, which collects together the favorite old pieces, and presents many new ones, especially such as are suitable for opening and closing worship.

Retail price. $1 25.

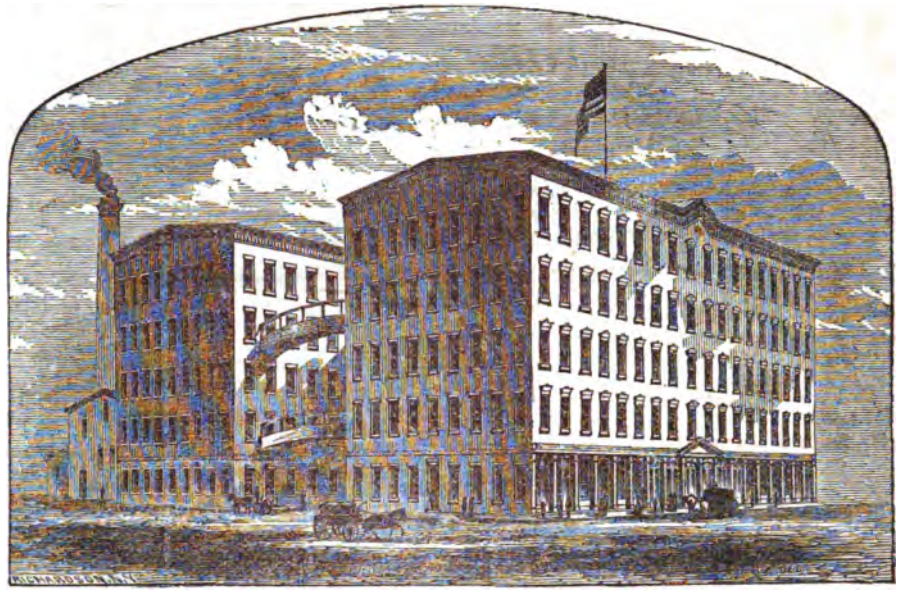
☞ **Catalogues of our numerous Musical Publications sent to any address on application.**

MASON BROTHERS,

5 & 7 MERCER STREET, NEW YORK.

LIGHTE & BRADBURY'S

PATENT INSULATED FULL IRON FRAME NEW SCALE



GRAND & SQUARE PIANO-FORTES.

The Insulators between the iron frame and wooden portions of the instrument, prevent the tinny, or metallic tone, so justly complained of in the ordinary use of the Iron Frame, and give freedom to the vibratory portions of the instrument; thereby insuring a durability hitherto unattained, while the singing quality, power, and richness of tone, are greatly enhanced; thus entitling the Insulated Iron Frame to the *first position* in modern improvements to the Piano-Forte.

Testimonials in regard to the superiority of our New Scale Patent Insulated Piano-Fortes.

"I have examined the Piano-Fortes of Lighte & Bradburys with entire satisfaction. I know not that there are any others better, either in our own country or elsewhere." DR. LOWELL MASON.

"In clearness, richness, and volume of tone, delicacy, elasticity of touch, and fine repeating action, I have never played upon their equal." H. A. WOLLENHAUPT.

"Being requested to express my opinion of your New Scale Patent Insulated Iron Frame Piano-Fortes, I am happy to say that I can accord with your wishes most cheerfully, as I have rarely found an Instrument that has afforded me so much pleasure. In volume, richness, evenness, and purity of tone, and in delicacy of touch, they certainly excel, as well as in that beautiful singing quality so desirable, yet so seldom found." WILLIAM MASON.

"I have never played upon so rich and heavy a tone Square Piano-Forte." ARTHUR NAPOLEON.

"I am astonished and delighted with the New Scale Iron Frame Piano-Fortes made by you. There must be a splendid future for Lighte & Bradbury Piano-Fortes." GEO. F. ROOT.

"I have never played upon so fine an instrument" GEO. F. BRISTOW.

"I consider them as to beauty, richness, fullness and equality of tone, as well as their agreeable, elastic touch, equal if not superior to any Pianos made in this country or Europe" KARL WEIS.

"In power, quantity, and equality of tone, they certainly excel; while for that peculiar rich and singing tone so invaluable as an accompaniment to the voice, I have never met their equal." C. BASSINI.

"In strength, purity, and richness of tone, together with extraordinary vibratory qualities, they rank second to none." GEO. H. CURTIS.

"They surpass very much in quality and brilliancy all the instruments I have ever seen. Their great power and pleasant touch give them the preference in the schools of this city over all others." MARCUS COLBURN.

"I cannot refrain from saying, after some fourteen years' knowledge of your Piano-Fortes, and after using some 200 in schools and otherwise, that I consider your New Scale Patent Iron Frame the best Piano-Forte I ever saw." F. H. NASH.

WAREROOM, 421 BROOME STREET,

A FEW DOORS EAST OF BROADWAY, NEW YORK.

SATISFACTORY GUARANTY GIVEN.

THE

MUSICAL REVIEW AND Musical World.

5 CENTS SINGLE.] PUBLISHED FORTNIGHTLY, BY MASON BROTHERS. [VOL. XII.—No. 4.

NEW YORK, SATURDAY, FEB. 16, 1861.

THE NEW YORK MUSICAL REVIEW AND MUSICAL WORLD,

(*Being the union of these two long-established and well-known Musical Journals,*)

IS PUBLISHED FORTNIGHTLY—

Each number containing sixteen quarto pages, including four pages of new music. THE REVIEW AND WORLD aims to be a comprehensive, able, and impartial musical journal.

MUSICAL INTELLIGENCE

From both hemispheres will be posted up with care and diligence. Especially we mean to keep our readers informed of every thing musical that is happening in America, and our pages will present a record of the concerts, conventions, festivals, societies, and other musical doings, all over the land. In doing this, we shall be much aided by

CORRESPONDENTS

In our own and foreign countries, who will take care to omit nothing of interest which may occur in their different sections.

CRITICISM.

THE REVIEW AND WORLD aims to be impartial and just, yet appreciative. It aims to do justice to its readers, as well as to composers, authors, artists, and manufacturers.

MUSICAL ESSAYS.

Short practical essays on the various topics of interest which may arise will find place in its columns.

MUSICAL INSTRUCTION.

It will be hereafter, as it has been heretofore, the aim of THE REVIEW AND WORLD to be of practical value to its readers. Dr. LOWELL MASON, Messrs. GEO. F. ROOT, WM. B. BRADBURY, and other of the leading teachers in the country, have, from time to time, given in its columns Courses of Instruction in the various departments of music. Similar series of lessons will be given in the future.

MUSICAL TALES,

Of a select character, mostly founded on musical history, are translated from the French or German, or written expressly for it.

MUSIC.

Each number contains four pages of choice music, consisting of Songs, Duets, Trios, Quartets, Part Songs, Anthems, Sentences, Motets, Sabbath Evening Melodies, together with a small proportion of such instrumental music as it is supposed will be likely to be of interest and value to the largest number of our subscribers.

OUR ADVERTISING

Is hardly of less interest to musical readers than the other matter. Here may be found the earliest and fullest announcements of new music, books, instruments, and other matters of which it is important that they should be advised.

FINALLY—

Every teacher of music, every one whose business is in any way connected with music, every lover of music, is interested in extending the circulation of the REVIEW AND WORLD. Wherever it goes, it increases the interest in musical matters, and benefits the cause generally.

TERMS.

One copy per annum,	$1 00
Delivered in New York,	1 25
Five copies for	4 00

Invariably in advance.

ADVERTISEMENTS.

Per square of the space of eight lines agate solid, (seventeen squares to a column,) each insertion,	$1 00	One column, per annum,	$250 00
One column, each insertion,	15 00	One half column, per annum,	150 00
One half column, "	8 00	Professional cards, of four lines or less, per annum,	6 00

☞ MONEY for subscriptions, in sums not exceeding five dollars, may be sent by mail, at our risk, provided it is inclosed in the presence of the post master, and he takes a memorandum of the number and description of the bills.——Subscriptions may commence with any number, but none will be received for less than a year.—Be sure to write the name very plainly, and give the name of the post office, county and *State*.——Subscribers desiring to have their post-office address changed, must always give the name of the town to which their paper has been hitherto sent.——The postage on THE REVIEW AND WORLD is *thirteen cents* per annum, payable quarterly in advance at the office where it is received; if within the State, the postage is one half that amount. Subscribers in Canada will remit *twenty-six* cents in addition to their subscriptions, as we have to pre-pay to the line, at the New York office, one cent on each number. Agents are desired to extend the circulation of THE REVIEW AND WORLD in every town.

THE MUSICAL REVIEW AND WORLD, as well as all our musical publications, may be obtained in Boston, Mass., of CROSBY, NICHOLS, LEE & Co., 117 Washington street, who are authorized to receive subscriptions for us.

Mr. JOHN BOWER, 1514 George street, Philadelphia, is our agent for that city.

Messrs. ROOT & CADY, No. 95 Clarke street, Chicago, are our agents for the North-west.

LOWELL MASON, Jr., DANIEL G. MASON. } PUBLISHED BY MASON BROTHERS, 5 & 7 Mercer St., NEW YORK.

MUSIC IN THIS NUMBER.

Psalm.—"With one Consent." Adapted to English words for the MUSICAL REVIEW, by Dr. L. MASON 13
"Sadly as now we Sever." From the German, by Dr. L. MASON 14
Study for Piano. S. HELLER. Op. 47 15

BEETHOVEN.

BY THEODOR HAGEN.

AFTER having said about the *works* of the great master as much as we deem necessary in this place, it remains for us only to allude to the last years of his *life*, which were characterized by troubles more numerous even than those of his previous experience. These sprang mostly from his family relations, and especially from his connection with his nephew. In the Royal Library at Berlin, there are twenty-nine letters, written by Beethoven to the young man in the summer of 1825, which throw a sad light upon this matter. Nothing but complaints about the want of truth in the nephew, of his dissipation, etc. His brother is commonly designated as "Signor Fratelli," or "Mr. Brother;" his brother-in-law enjoys the epithet, "miserable wretch," etc. At length the hopeful young man gave evidence of a deeper repentance than ever before; at the same time he gave up his studies at the college, or rather they gave him up, and he resolved to enter the polytechnic school in Vienna, for the purpose of becoming a merchant—a vocation which suited him still less than the one he had already tried.

Beethoven at once left Baden (a suburb of Vienna), where he had resided heretofore, and returned to Vienna, in order to be nearer his dear relative. But in a very short time the poor master had to drink the most bitter cup of his misfortunes with regard to this boy, who at-

tempted suicide, and consequently, according to the Austrian laws, became the object of the tender mercies of the police. These functionaries carried him to a safe place for the purpose of educating him in religion, arguing that a man who was inclined to commit such a crime was wanting in that enlightenment which religion is fitted to bestow on the human mind. This last disgrace brought upon the highly honored name of Beethoven had great effect not only upon the disposition of his mind, but also his bodily appearance. The firmness of his muscles seemed to have given way to his grief, and he looked more like a man of seventy than one of fifty-six.

It was in this frame of mind that the vision of his old friend and playfellow, Stephen von Breuning, rose before his mind; that he felt a desire to press once more the hand of that man in whose hospitable house he had found his own home, and who later, in Vienna, when he had reached a high station at the Court of Austria, had been his truest friend, by energetically protesting against the master's adoption of his nephew. A reconciliation (for difference of opinion in regard to this nephew had alienated them) took place, and brought once more a congenial warmth into the desolate heart of our unfortunate master.

Meanwhile, the "religious education" of the nephew by the police had been concluded, and he was returned to his uncle, with the warning, not to leave him longer than one day in Vienna. As the young man had again changed his mind, and wished to become a soldier, it was resolved to send him first to Gneixendorf, where Beethoven's brother, John, resided. Meanwhile, the Field-Marshal Lieutenant, Von Stutterheim, offered, for the sake of the uncle, to admit the nephew to his regiment as cadet, for which act of kindness Beethoven dedicated to him his quartet in C sharp minor.

That the master's residence at his brother's farm was not a pleasant one, can be easily imagined after what we know about their respective relations. Ludwig was soon neglected; not only did he fail to receive the slightest attention to his delicate health, and the peculiarity of his habits, but even with regard to his lodgings and food, he experienced great neglect. The "lord of a manor," under which title he had once called upon his brother Ludwig, in Vienna, of course did not know how to treat an artist, a genius, "a lord of brains," as the master styled himself in declining the visit of his brother. Beethoven was soon compelled to leave his brother's house, taking, however, his nephew with him, whose morals had not very much improved in the somewhat questionable family circle of his uncle, "the lord of a manor." Beethoven returned with the boy to Vienna, risking whatever penalties the police might inflict upon him for such a disobedience of their orders. But that there should not be one instance in the intercourse of the two brothers where Mr. John might show some signs of brotherly feeling, this "lord of the manor" refused to the departing brother and his nephew the use of his close carriage, so that Ludwig was compelled to make the journey in an open calash. Owing to the exposure, he fell the victim of a violent inflammation of the bowels, the cause of his death.

(To be Continued.)

A GREAT portion of the fashionable performance of the present day consists of a series of notes, striking upon the ear in quick succession, and chiefly pleasing from their very rapidity. The hand and not the head, is the fortune of the modern piano-player; and true musical feeling ranks second to long fingers. If a performer can put the whole piano fairly out of tune in five minutes, it is a feat to be proud of; and should he audibly break two strings, the effect is materially heightened. In these displays of musical sleight of hand, the beauty and eloquence of the art are, to a certain extent, lost sight of; and many of the audience pay large sums for a seat near the pianist, in order (as they say) to "look at his fingers." Like the conjurors, however, his great aim is to baffle their scrutiny; his "hands are quicker than their eyes;" and although several afterward purchase his works, and attempt to imitate him, few, indeed, can ever attain the perfection of the original wizard.—*Grobe's Almanac.*

The Musical Review & Musical World.

NEW YORK, FEB. 16, 1861.

CONGREGATIONAL SINGING SUCCESSFUL.

EDITORS REVIEW.—A communication in your last number moves me to take the pen, especially as you take so much interest in congregational singing, that I believe you will be willing to give me sufficient space to chronicle its complete success in a little church, of which it is my privilege to be a member. I wish to add this mite to the proof that this way of singing is not only desirable, but entirely practicable. Our congregation, located in a country village, numbers from one to two hundred persons, who are chiefly farmers and mechanics, with a few merchants, doing business in a neighboring city. Among our whole number, we have very few, I think not a dozen, who can read music. We have therefore no special advantages in musical knowledge; yet, as I have said, we succeed greatly, *entirely*. I know that we succeed, in several ways:

1. Never in my life before have I so much enjoyed the songs of the sanctuary, and felt so fully their influence upon my own heart.

2. Others of our little flock testify to the same profit and pleasure.

3. Strangers, when they visit us, unite heartily in our songs of praise, and speak to us of their enjoyment of this part of our service.

4. I rarely hear any *musical* criticisms of our songs. Everybody sings, and so is a participator, and not a critic. As I have said, we often speak to one another, and others speak to us of hearty *enjoyment* of our songs, but this refers chiefly, I am sure, to a religious and not a musical pleasure. The singing is felt to be a part of the worship of God.

5. Everybody is satisfied:—I think there is not one exception to this. (1)

6. If what I have already said is true; if we realize such religious effects as these, I contend that it is comparatively unimportant whether we make *good music* or not; yet I admit that we could hardly realize these religious effects except by good music as one of the means, and therefore add, that capable musical judges testify that we sing *well;* that their ears are not offended by gross violations of time or tune. (2)

Have I not reason to say we are entirely successful?

Let me, then, tell how we have succeeded, what means we have used, in the hopes that our experience may aid some other congregation in securing what we regard as so precious a privilege.

1. We use easy, simple, natural, melodious tunes. I mention this first, because observation and experience teach me that no one thing is more important to success. We have constant opportunity to observe that we succeed better with some tunes than others, and these are always such as have in the greatest degree the characteristics I have named. (3)

2. Every person in the congregation has the music, as well as the words, always before him. This is secured by using a book having words and music on the same page. This may seem unimportant where so few can read music, but I think it is of great consequence. The few who can sing by note are thus sure to have the notes before them, and so can sing with promptness and confidence. Others soon learn enough to make the music a *help* to them; they learn, for instance, that when the notes are higher on the staff, the sounds are higher, and that black notes stand for shorter sounds than white ones; and with only this knowledge the music is a considerable help to them.

3. Our instrument (one of Mason & Hamlin's Organ Harmoniums) stands at the side of the pulpit, on the same level with, and not separated from the people. In playing over the tune before singing, the melody is kept very distinct. Sometimes, indeed, through a great portion of the tune no other part is played. The people listen, and when they begin to sing, many have already a very good idea of the melody, though they have never heard it before. We have very few interludes, and these very short. (4)

4. Nearly all of us, men as well as women, sing the *melody*. This gives a firm body of sound on that part, and it is easy for those who sing entirely by ear to sing with us. When the people have learned the air of any tune thoroughly, so that they are not likely to be thrown out, some of us, who are able to do so, and who happen to think of it, drop into the other parts. Generally, however, we leave the instrument to fill up the harmony, and it does it very well. (5)

5. We open our mouths and sing heartily. The leader of our music has told us that the worst fault we can have in respect to singing, is not to sing

t all. We wish to keep very clear of this; and, besides, the few of us who ave confidence in our ability, are anxious to help others, and so we sing oldly and firmly.

6. We make no attempts at what I will call artificial expression; yet we nd that we are not without this desirable quality. This comes naturally om a circumstance which I will mention under another heading.

7. We have been encouraged to think more of the *words* than of the mu-c. Entering thus into the spirit of what we sing, we seem unconsciously to equire a truer and better expression than many choirs attain.

8. We always stand when we sing.

9. We sing in a lively, spirited manner. It is true that our leader (who lso plays the instrument) has to push us up a little here, but the necessity ecomes, weekly, less and less. Some of us had confirmed bad habits in his respect to contend with, but we are improving. Singing thus, we find o difficulty in getting through the longest hymns without finding it fatiguing r tedious, and thus our pastor never feels it necessary to call on us to omit erses. We sing the hymns entire, as they are in the book, and wish they vere longer, rather than shorter. (6)

10. In our Sabbath School we use the same hymns and tunes which we se in the Church services. Thus we become more familiar with them, and he children learn them and so can sing with us.

These are the principal things that occur to me to mention; proper tunes; he music as well as the words before each person; the melody of the tune iven out very clearly beforehand; the air, the part sung by nearly all; a lain firm lead; a desire to realize the emotions of the hymns rather than any ffort to make pretty music; a position of the body in which it is easy to ing; and a lively spirited manner, preventing fatigue and keeping interest live.

The book which we use is "The Sabbath Hymn and Tune Book." At irst we supposed we should be obliged to sing the tunes at singing meetings efore attempting them on the Sabbath. A little experience taught us that his was not necessary, and now the clergyman selects the hymn he wants, vithout any reference to the tune, and we always sing the tune which is on he same page. Even when it is a tune which we have not sung before, some who cannot read music, by listening carefully when the air is played over n the instrument in the simple, distinct manner I have described, are enabled o join in the first verse; by the time we get to the third verse the whole ongregation are with us. Of course I do not mean to assert that *every one* ings; there are exceptions, but they are few.

Now if we, humble in numbers and capacity, can attain such success as his, how many congregations are there in the land which cannot succeed in ongregational singing, *providing* they try in the right way? If they had earned to value this privilege as much as we have, I am sure there are not nany who would not make the attempt. (7) ASAPH.

(1.) This is a most remarkable state of things indeed. We congratlate our correspondent and the church with which he is connected, for urely there are not many churches where *all* are satisfied with the inging.

(2.) We presume our correspondent does not intend to convey the mpression that "good music," in the proper sense of the term, is to be heard in the congregational singing of which he speaks, or that the esult of congregational singing anywhere can be in that sense "good nusic"—but only that it is good of its kind, good congregational singng, or good for the purpose for which it is designed, good for the purposes of public worship.

(3.) It is often a cause of failure in the attempts at congregational inging, that unfit tunes are used; sometimes tunes too difficult, and often uch as are of such a weak structure, as to be unable to sustain the great horus of many voices.

(4.) It is a great fault in "giving out the tune" (as it is called) on the instrument, that the melody is not made to stand out clearly. It is often covered up by much harmony, or by intermediate *grace* notes, put in by the organist; or the tones are not struck distinctly, but are run together, or the proper time is disregarded. The only use of playing over the tune before singing is, to let the people know precisely how it should be sung. It should be played therefore with perfect simplicity, just as it is written, or as it is to be sung.

(5.) That there should be a good lead of men's voices on the melody is quite important to good congregational singing. Indeed it is one of those things on which success essentially depends. We have never heard any good congregational singing where it has been otherwise.

(6.) The singing of the whole hymn, we are convinced by much observation, is necessary to the best effect of the psalm service. In the use of some hymn books it is indeed necessary to abridge, but there are others, (at least one,) in which it is not; we recommend the experiment of singing the whole hymn. Let it be followed for a year, and the congregation will not be satisfied to return to the very common custom of cutting up and omitting, often taking away much of the religious power of the service.

(7.) We give our most hearty approval of almost all that Asaph has told us of the doings in his church, and we do not hesitate to say to others, desirous of congregational singing, Go and do likewise, and the work will prosper in your hands. L. M.

SPECIAL ADMISSION FEES.

To the Editor of the Musical Review and Musical World.

THERE is a large class of young men in this city, in moderate circumstances, who are studying music for a profession, and, on account of the high prices, are excluded from musical performances, and thus seldom hear the beauties of Mozart, Haydn, Beethoven, Rossini, Verdi, Donizetti, etc. Cannot something be done to admit *bona fide* Musical students, who wish to hear the music they study, at less than the usual price, as in Vienna, Naples, etc., and other German and Italian cities. K.

WE take great pleasure in publishing the above communication, as an adoption of the proposal contained in it might not only serve the interests of the students, but also those of the concert-givers and managers of the opera. If these gentlemen would, for instance, issue such tickets as are hinted at above, who knows whether on some evenings the usually empty seats in our Academy of Music could not be filled by an eager crowd of young men anxious to inform themselves about the merits of "Verdi, Donizetti, and Rossini." If the managers would give admission to the musical students and the professors, say for twenty-five cents each, there is good reason to believe that at least a part of the great mass of teachers would avail themselves of this opportunity to qualify themselves to speak about the opera from their own experience. A fear that a too great rush for tickets would injure the interests of the managers is altogether preposterous, for it ought to be known by this time that the patronage of most professional musicians can only be obtained by an unlimited use of free tickets. This is equally true with regard to concerts. It is a matter of fact that in a great many instances nothing short of an extra supper could induce our "enlightened" professors to go to any concert, so that the concert-giver will not risk anything by holding out to the profession the privilege of attending his concert at a moderate rate, while he possibly may secure the attendance, and in most cases also the welcome fees, of a few earnest and less enlightened musical students. The Philharmonic Society has adopted this plan, by which it has secured among the teachers some very powerful agents. If the concerts of the *Arion*, which are given during this winter, were conducted on the same principle, the members would probably not be obliged to suffer loss, as has been the case with their two concerts which have recently taken place.

It may be objected, that most of the teachers can obtain admission for nothing if they apply for it in the right quarter. Supposing this to be true, we say, so much the worse. Let those pay who must or should feel the greatest interest in the advancement of their art, and who are directly benefited by it, but give them the benefit of their profession, especially as it is presumed (although in most instances wrongly) that they can not pay as much as other people. The ease with which so-called musical people can obtain gratuitous admission to concerts and operas we consider the most efficient cause of the failures of so many efforts of our deserving artists, and for this reason we should think it a wise step on the part of our concert-givers to adopt the proposition made in the communication at the head of this article.

MUSIC IN NEW YORK.

Academy of Music.

Just as the young aspirant for the honors of the stage must always essay such difficult rôles as Juliet or Lady Macbeth, so every new *debutante* in opera will try her hand at the Rosina of Rossini's incomparable "Barber." There is no use in contending against so common a custom; and we therefore accept Miss Hinckley's performance of this rôle as an inevitable thing, and with the hope that it will be her last effort in this way, for the present we will say no more of her Rosina. But we have a word or two in regard to the introduction of "The Star Spangled Banner." At the present time we can accept such an absurd interpolation, it is true, but only on condition that it be well sung. Now, the song is a difficult one for a soprano—an impossible one for Miss Hinckley's voice. But all this might have been lost sight of in the blaze of her patriotism, had she deigned to make herself familiar with some portion of the words in advance of the performance. But for an American *prima donna* to sing one of the national airs without the slightest spirit, haltingly, and at a loss for each succeeding word until it was supplied by the prompter, was something for which the waving of a miniature Stars and Stripes did not at all compensate. That the words were new for the occasion is no excuse at all.

As to the general performance of this charming opera of Rossini, we can conscientiously say that it was the worst, without exception, to which we have listened on any occasion. Ferri was a conscientious pains-taking artist, as usual, it is true, but all else was bad—unmitigatedly bad. We are at a loss to determine which of the three, Susini, Colletti, and Brignoli, was the most unendurable; but we are willing to give the palm of preference to Brignoli's Almaviva, as the very poorest performance of an operatic rôle possible.

Academy of Music.

"Un Ballo in Maschera," by Verdi.—Years ago an opera by *Auber*, "Gustave III., ou le bal masqué," occupied one of the most prominent positions on the European stage. It was performed hundreds of times in France, Germany, England and Russia; it was travestied in all possible shapes and fashions, and became for a long time the operatic watchword of the dilettanti of Europe. Based upon a well-known incident in Swedish history, the plot had all the attractions of an exciting drama, together with a finale in which everybody could enjoy his natural propensities for a regular bal masqué, and *on the stage too*. Well, Auber's opera had its run, as a good many other operas have had in their time; as "Il Trovatore" has had in ours, and—that is the end of it. It is now a good many years since "Gustave" was laid on the shelf, and it would probably have been entirely forgotten, if Signor Verdi had not stepped up to recall to our mind its graceful and genial music. For Signor Verdi, not being able to find a suitable new book, thought best to take hold of a good old one, and consequently hit upon the identical Gustavus, converting him however into an Italian duke or count, and changing the scenery from Stockholm to any place in Italy. The Italians, however, seem not to have been very well disposed towards this foreign intrusion upon their own scenery, and consequently transported the whole affair to Boston (America), in which imagined locality it produces the most astonishing effects. The Governor, and the Page, and the Bal masqué "towards the end of the 17th century"—all this is so marvelously illustrative of modern Italian opera and its most talented representative, that we consider the production of "Un ballo in maschera," as a perfect boon to the future historian of this phase of Musical Art. However, in order that our readers may judge for themselves, we give the plot as indicated in the libretto:

"Richard, Count of Warwick and Governor of Boston, America, falls in love with Amelia, the wife of Reinhart, his secretary and intimate friend. Amelia conceives a similar passion for him; but, in order to preserve her honor and virtue, goes to consult Ulrica, a black astrologer, in order to know from her the means of subduing her passion. Ulrica tells her that she knows a certain herb, growing in a certain place, near Boston, where criminals are led forth for execution, the juice of which causes people to forget the objects of their love; but she tells her that this herb must be gathered personally by moonlight, by those very people who stand in need of its magic powers. Amelia, though frightened at the description of the place, and of the circumstances under which the magic herb was to be gathered, still pressed by what she thinks to be her duty, determines to go and fetch the same that very night. Richard, meanwhile, who had gone at the same time to visit the astrologer, for amusement, with a party of friends, in disguise, overhears all the conversation that passes between Amelia and Ulrica, and thereupon he secretly resolves to follow Amelia during the night to the above-mentioned place—which he accordingly does. But, while conversing there with Amelia, he is accosted by Reinhart, Amelia's husband, who had come thither to warn him against the danger he was in, of being assassinated by a party of conspirators, headed by Samuel and Tom, who had followed him secretly to that place, to that effect. Reinhart having persuaded Richard to go home alone, lest the lady, going with him, should serve as a mark for his assailants, Richard, before going, makes Reinhart promise on his oath to accompany home the lady without removing the veil from her face, nor attempting otherwise to discover who she is. This Reinhart promises faithfully to do. But, while on their way, they are surrounded by the conspirators, who, upon finding Reinhart instead of the Count, try to conceal their purpose, by pretending to have gone there to meet some lady. Meanwhile, Tom insists upon seeing the lady who is with Reinhart; and, while the latter strives to defend her, a general strife ensues, during which Amelia, through fright, drops her veil, and she is consequently recognized by all the party. Reinhart, upon finding out the treacherous conduct of the Count in his regard, turns into hatred all the affection he had previously entertained for him, and in revenge he joins the conspirators in a plot to assassinate the Count at a masked ball, which he was to give at his house the ensuing night. Lots having been drawn as to who of the conspirators was to stab the victim, the task falls upon Reinhart, who accordingly succeeds in accomplishing the deed. Richard, before dying, assures Reinhart that, notwithstanding all that had happened, his wife was pure and innocent; and, for his part, he reveals to him the determination he had made the day previous, to send both him and Amelia to England, in order to avoid every further occasion of tempting her virtue: then, forgiving all those who were implicated in his assassination, he dies sincerely regretted by his people, who had loved him like a father for the many benevolent acts he had exercised towards them."

With regard to the music, we are happy to say, that some portions of it indicate an effort on the part of its author to raise himself above that cheap and vulgar style of patchworking, with which most of his former effects were produced. The short, melodic bits, thrown mostly into the sharp dance rhythms are not altogether predominant; there is occasionally an attempt at more breadth of melody, although in a merely melodic point of view, Verdi seems in his new opera to have drawn more or less on his former scores. But the treatment is better, the orchestration is richer, the instrumentation less coarse and vulgar, and the second act especially offers some fine points of fluent and characteristic music. That an occasional return to the regular Trovatore accompaniment is unavoidable, can be easily imagined; and for this reason we were not at all surprised to find suddenly, after much eloquence, the well-known clarionet accompaniment, so profusely patronized in his "Trovatore."

But we have to take Verdi as he is, and we must confess we take him much less unwillingly in this opera, than in a good many others he has composed.

That the opera was successful, is in our present dearth of musical excitement a matter of course; but that it will have a long run, as "Il Trovatore" had, we doubt, simply because musically it is better than that opera. However much depends upon the circumstance, whether fashion will legalize the participation of our dilettanti in the Bal masqué. In the first representation this seems not to have been the case, for this part of the opera was really a very shabby affair.

The performance offered little scope for laudatory remarks, especially with regard to the soli. Everybody was painstaking, but unfortunately this alone makes no artists. Miss Hinckley sang the rôle of the Page but more with a certain stereotype movement of her head, than with voice and art. If the young lady cannot get over the difficulties of a few floritnres and some high tones in any other way, she had better give them up at once. Mad. Colson threw very much life and warmth into the personification of her rôle, but unfortunately this rôle with the exception of

one air is a poor one. We were however pleased to see that such a delicate woman could go abroad in a low dress, on a cold winter night, and apparently not take cold. Signor Brignoli was a very poor Governor, often stumbling under the few incumbrances his rôle offered. Signor *Ferri* as Reinhart was acceptable, so was Miss Phillips in her difficult and ungrateful rôle of the Astrologer. The scenery offered nothing remarkable.

Third Philharmonic Concert.

PROGRAMME.

PART I.—Symphony, No. 3, Op. 97, in E flat, 1st time—*R. Schumann;* 1. Allegro con brio. 2. Intermezzo—Moderato. 3. Adagio Espressivo. 4. Largo—Solenne. 5. Finale—Presto. Frühlings-Nahen, (Approach of Spring)—*C. Kreutzer;* German Liederkranz of New York. Mr. Agricola Pauer, Director. Fantasia Capricious for "Cornet à Piston"—*L. Schreiber;* Mr. Louis Schreiber.

PART II.—Symphony, No. 2, in B flat—*Jos. Haydn;* 1. Largo—Allegro vivace. 2. Adagio. 3. Menuetto—Allegro. 4. Finale—Presto. Nachthelle—*F. Schubert;* Chorus for Male Voices, with Orchestra Accompaniment. German Liederkranz of New York. Mr. Agricola Pauer, Director. Elegie—Cantabile for "Cornet à Piston"—*Theo. Eisfeld;* Composed for and performed by Mr. Louis Schreiber. Overture to "Tannhäuser" and "Der Sängerkrieg auf Wartburg," in E—*R. Wagner.* Conductor—Theodore Eisfeld.

Although the above Symphony, by Schumann, goes under the title of "the third," yet it is the fourth and last he wrote (in the year 1850, six years before his death and four years before the first symptoms of his aberration of mind appeared). It is true, one year later (1851) his Symphony in D minor made its appearance in public, but this work was composed in 1841, and a partial scoring, in 1851, is the cause of the work being classified as the "fourth Symphony." Schumann wrote the Symphony in E flat in Dusseldorf, and it is said to have originated from the impression made upon him by the sight of the Cathedral in Cologne; it is also a memorial of the festivals, which took place at that time in connection with the inauguration of the then Archbishop of Cologne, *Von Gossel*, as Cardinal. To this circumstance may be attributed the somewhat unusual phenomenon of five parts in the Symphony. The additional part is the fourth in the work, that which now bears in the score the simple mark of expression "Solemn," but which was originally marked as follows: "In the character of an accompaniment to a solemn ceremony." Afterwards, upon the publication of the work, Schumann omitted this sentence, giving as his reason: "One must not show his heart to the people, a general impression of the work is more suitable to them; at least then they are not continually making senseless comparisons." Yet, if the master had not acted upon this principle, and if consequently the audience had been acquainted with the circumstances alluded to above, as well as with the fact that he remarked with regard to the other parts of the Symphony: "Popular elements must prevail, and I believe I have succeeded in this," who knows, whether the reception of especially this production would not have been heartier, because the composition itself was more easily understood. "The popular elements" are less apparent in the first part in E flat (which, although not strikingly original in its motivo, is full of masterly combinations and exceedingly rich in imaginative traits) than in the second, third and fifth parts. The melody in the Scherzo in C especially, so strikingly introduced by the bassoons, violas and violoncelli, is one of those which one can easily "take home." It is popular style, idealized by the hand of an artist. The third (slow) movement in A flat is one chain of deep-felt melody: not quite original, it is true, in its beginning, but sustained and elaborated with such pure artistic sentiment, so beautifully impressive in its coloring, that it must leave the conviction in the listener, that the author was one of the few chosen composers of Germany. For, if it is given to many to write Allegros, Scherzos short and quick temp., full of interest and intellectuality—music of that quality which the French call in literature, *spirituel*—a quality which is one of the characteristic features of the music of a great many imitators of Schumann, it is only the few who can sustain to the end, in an Adagio, a deep-felt sentiment, so that the interest in it never wavers in the listener.

The fourth part has the character of sacred music. It is solemn, and would readily suggest such ideas as are connected with a solemn service in a church, even if we were not informed of the original intention of the author while composing it. The last part, also in E flat, suggests the idea of a triumphal movement, certainly not wanting in "popular elements," occasionally presenting even more than are to be anticipated in Schumann's music. The rendering of this interesting work by the orchestra was, on the whole, satisfactory.

In Haydn's Symphony, also, a popular style was offered to us, equally artistic in its way, and certainly enjoyable at a proper time, but not between the hearing of a Symphony by Schumann and Wagner's Overture to Tannhaüser.

A very interesting feature of the concert was the rendering of Schubert's poetical chorus, "Nachthelle," a perfect gem of delicate coloring, very finely given by the members of the *Liederkranz*, under the direction of Mr. Pauer.

Let us in conclusion say, that Mr. Schreiber, as usual, captivated the audience by his artistic and tasteful performance of a *fantasia capriciosa* of his own and an *Elegie Cantabile* by Mr. Theo. Eisfeld.

Mason & Thomas's Third Soiree.

PROGRAMME.

I. Quartet in E flat major—*Cherubini;* (1) Adagio, Allegro agitato, (2) Larghetto, (3) Scherzo Allegro moderato, (4) Finale, Allegro assai—Messrs. Thomas, Mosenthal, Matzka, and Bergner.

II. Trio in E flat major, op. 100, for piano, violin, and violoncello—*Schubert;* (1) Allegro, (2) Andante con moto, (3) Scherzando, Allegro moderato, (4) Allegro moderato—Messrs Mason, Thomas, and Bergner.

III. Quartet in A minor, op. 41, No. 1—*Schumann;* (1) Andante espressivo, Allegro, (2) Scherzo, Presto, (3) Adagio, (4) Presto—Messrs. Thomas, Mosenthal, Matzka, and Bergner.

SPOHR tells us in his autobiography, that at the time of his visit to Paris (1821), when one of his quartets was produced before Cherubini, this master had scarcely heard any other composition of chamber music than occasionally a quartet by Haydn, and that he was unacquainted with what Mozart and Beethoven had done in this style. He himself said to Spohr: "Your music, as well as the form and the style of this kind of composition, is still so strange to me that I can not comprehend and follow immediately; I should therefore like to have you repeat the quartet just played."

According to this, Cherubini must have composed the above quartet at a much later period, a fact more obvious when we come to consider that he wrote in all only three quartets. For, to judge from the masterly treatment which prevails in all its parts, a treatment which, in boldness of conception and thoroughness of execution, well compares with many of the best compositions of chamber music in existence, Cherubini must have become thoroughly familiar with the peculiarities of this form of composition. To listen to this quartet, and to think that it was written by an Italian, causes much reflection, not so much on account of the German character of its treatment, as because of the lack of that ease and sweetness of melody for which the Italians are distinguished. The motivos in the quartet are stern, sometimes quaint, generally cold and grave. Only in the trio of the Scherzo, (of which Mendelssohn must have thought a great deal when he wrote his fairy music in "Midsummer Night's Dream,") more warmth of coloring, more expansion of feeling, even a kind of sly humor, exhibit themselves; but the rest is thoroughly intellectual in character—very interesting to the musician, but we should think presenting few sympathetic qualities to the mass of a concert audience.

This want, however, was fully supplied in Schubert's trio, which followed the performance of the above quartet. Here stronger appeals to the heart as well as to the imagination were offered to the listeners. While Cherubini's music may be justly called objective, Schubert's is thoroughly subjective. The longings of a richly artistic nature, its overflowing joys and sorrows, its passions and its feelings, are given in such glowing and deep-felt language as to make us easily overlook the occasional want of control over the form, and that polished restraint which is the triumph of art over matter. More of this we find in the quartet in A minor, by Schumann, with which the concert was concluded, although that fluency of melody which Schubert could command was not given to his enthusiastic admirer and the faithful restorer of a more general appreciation of his music. This quartet belongs to the earliest inspiration of Schumann in the field of orchestral music, and has the

advantage of that fresh spontaneity of invention which, in his later works, is sometimes missing. This quartet has been often played in New York, but never so well as on this last occasion. It seemed as if every one of the performers were gifted with that grand requisite for his task which the biographer of Schumann, Mr. Wasielewski, justly calls "a loving faithfulness." Besides, all the artists were in their best mood, not only in the rendering of this quartet, but also of the compositions which preceded it, and if any concert could ever be called successful, this one deserved the title. Mr. Bergner, who performed the violoncello parts in the different pieces, came fully up to the expectations raised by his established reputation as our best violoncello player.

Glees and Madrigals.

A NUMBER of our best amateur and professional singers have, for some time past, been practising the best madrigals and glees, under the direction of Dr. Brown. A somewhat impromptu proposition to give a concert in behalf of one of the party, Mr. Walter, organist of Trinity Chapel, was cordially accepted, and the concert was given to a crowded audience. A repetition was demanded, and the party concluded this time to give another concert in behalf of Mrs. Jameson, who sings at Dr. Cheever's church. The concert took place at Dodworth's, on Friday, the 1st inst., and was well attended. The programme numbered twenty pieces, and with the encores, about twenty-five in all.

Punch says, "All encores must be paid for"—an excellent suggestion, which certainly deserves American adoption. It is no exaggeration to say, that madrigals have never been better sung in this country. Why can not such compositions of Festa, Morley, Wilbye, etc., be heard oftener? Dr. Brown deserves special commendation for bringing before the public these almost forgotten works of the masters of the last three centuries. May it not be hoped that the public generally may hear these productions oftener?

Both the solos and choruses were well received by an appreciative audience. S. L.

Answers to Correspondents.

R. K. S.—We have not a Maelzel's metronome at hand, but from recollection we should say the time of the tune respecting which you enquire, would be indicated by 80 ♩ or 90 ♩. It is not of much consequence, however, in what time such a tune is sung, and you can hardly go wrong, or spoil the time. For replies to your other queries, we must refer you to any work on the elements of musical notation. Our readers will hardly thank us for taking up our space with information that can be obtained from the elements of music prefixed to any one of the numberless collections of Church Music published.

M. L. C.—An instrument, whether it be violin, flute, or any other, when accompanying a choir in church music or a congregation, should always play the parts as written, and not an octave higher. The effect of the latter is very bad indeed.

A melodeon should be used in accompanying just as an organ would be if you had one—that is, it should not be played in piano-forte style, but where a tune is continued from chord to chord in any one part, that tune should be continued on the instrument without any new striking on the key. There may be an exception to this rule, when necessary for the purpose of keeping up the time, but the effect is never so good.

YORK, PA.—Marx's Musical Composition is incomparably the best work issued on this subject. Price, $2. There are several collections of Anthems published—Bradbury's Anthem Book is the latest. Besides this, there is the Boston Anthem Book, Dyer's Collection of Anthems, Woodbury's Liber Musicæ, etc., etc. Which is the best, is a question of taste, and depends also upon the uses for which it is designed.

J. R. M.—We think Zundel's Modern Organ School will prove just the book you need; it contains quite ample directions as to use of stops, style of playing, etc. It is published by Oliver Ditson & Co., Boston. Price, $3. Your musical contributions are submitted to those having charge of that department of the REVIEW AND WORLD. But we may here add, that we have quite as much of such contributions as we shall require for some time. Anything of superior merit will always be acceptable, but we have much matter of musical interest just now in hand, awaiting space to present itself to our readers.

A. A., Pa.—"What reason is there for placing the base clef upon F? Is it because custom or accident placed it so?"

Because the clef first used was the letter F. The sign now used, which we call the base clef, is a corruption of the original form of the letter F. If you have any knowledge of the old so-called black letter, or German Text, you will easily trace the resemblance. The clef we use for soprano, tenor, and alto, in church music, is a variation of the letter G, which was originally used.

Sheet Music Review.

G. Andre & Co., Philadelphia.

THIRD PERIOD.

WEDDING SOUNDS. Waltz. By G. Satter.
Full of characteristic features, interesting and, if well played, effective.

DIANA. Morceau de Salon. Chas. Wolfsohn.

VOCAL MUSIC.

SAVE THE UNION. A patriotic song. Words by Mrs. Thomas M. Coleman. George Felix Benkert. 25c.
Vigorous and effective. The treatment is musician-like.

A. Bagioli, New York.

VOCAL MUSIC.

DOMINE DEUS, QUI TOLLIS, QUI SEDES. By A. Bagioli. 30c.
The sentiment in this composition is well carried out. The motivos are good, and the treatment is musician-like.

MUSICAL GOSSIP.

MESSRS. MASON & THOMAS's Fourth Soirée will take place at Dodworth's Hall, on Tuesday Evening, February 26, at 8 o'clock.

MR. SATTER's second concert will take place on Tuesday Evening, 19th inst. He will be assisted by Messrs. Stigelli, Aptommas, and Timm.

MR. APTOMMAS recently gave a fine entertainment at his conservatories. Mr. Powell read a lecture on art, and a carefully selected programme was presented.

THE Cleveland (O.) Musical Society have given the first concert of their third season. Mr. Byerley was conductor, and Mr. Pease, pianist.

MADAME LOUISE ABEL, the distinguished pianist, will give a concert at Chickering's, February 21st.

AT Norwich, Ct., a new musical association has been formed, called the "Norwich Harmonic Society." The following officers were elected, viz.: President, John A. Sterry; Secretary and Treasurer, J. N. Crandall; Librarian, Bela P. Learned; Conductor, A. Jantz; Pianist, H. T. Turpin.

THE Nelson sisters have been making the people of Utica, N. Y., "usually reserved almost to freezing," "positively enthusiastic." Mr. Alfred Nelson is with them as buffo, and "little Robert Nelson" sang "Columbia 's the Pride of the Ocean," and was (of course) enthusiastically encored.

MR. S. WESLEY MARTIN, of Chicago, has been holding some very successful conventions in Indiana. The people of that region are warmly interested in musical matters, and promise well for the future. The diapason is becoming very popular there.

SOME very valuable additions have been lately added to Holle's cheap music, viz.: Schubert's Songs, Vol. IV., Dussek's Compositions for piano for two and four hands, Mozart's Sonatas for piano and violin, etc. For further particulars see our advertising columns.

AN English Opera Season commenced at Niblo's this week. The opera performed was "Linda di Chamounix;" the performers were Mad. Anna Bishop, Miss Annie Kemp, Mrs. and Mr. Bowler, and Mr. Cook. Conductor, Mr. Carl Auschütz.

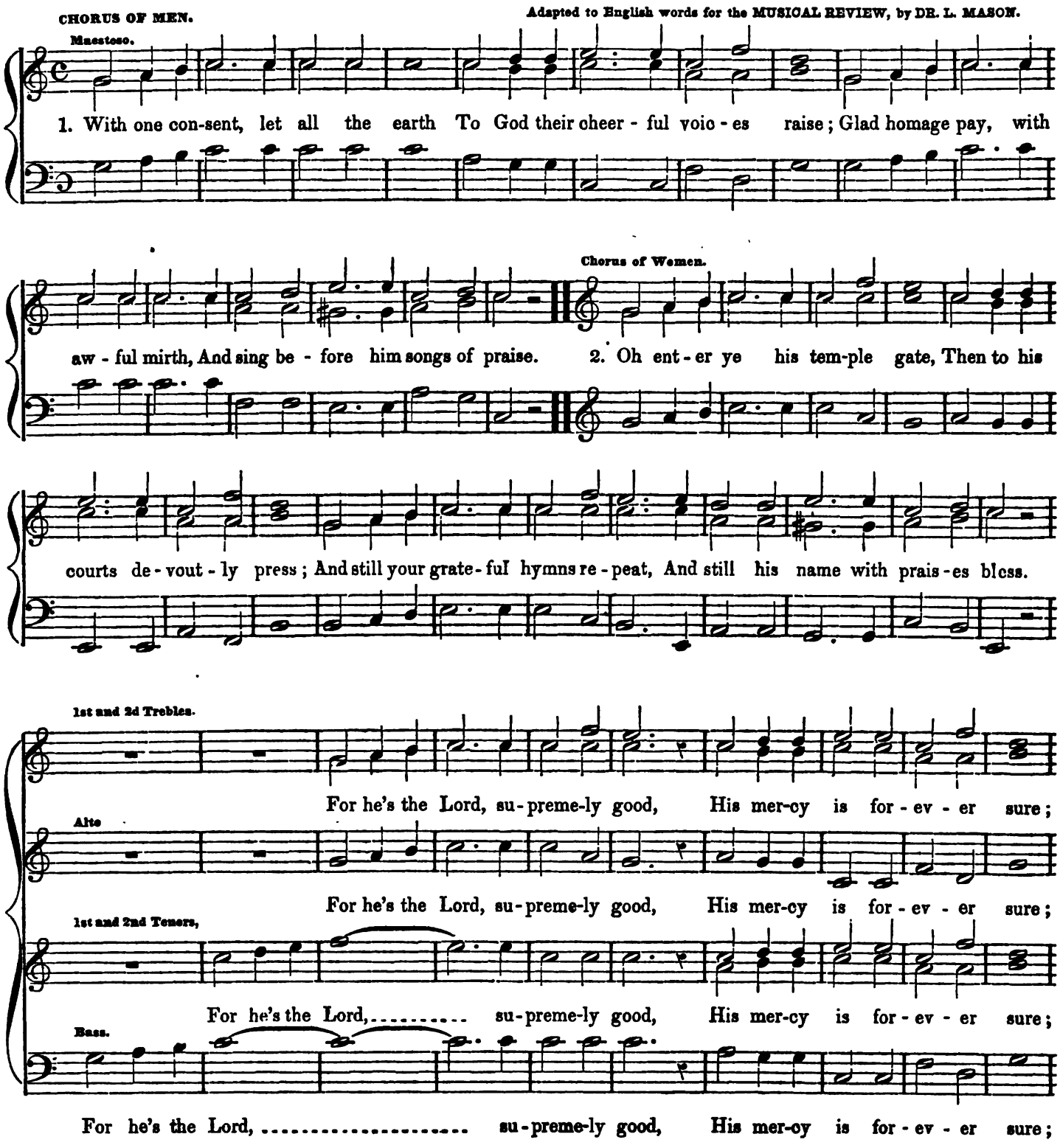
EUROPEAN ITEMS.

THE *Gazette Musicale*, in Paris, thus concludes its notice on "Un Ballo in Maschera:" "We place this opera below 'Travatore' and 'Rigoletto' nearer to 'Traviata,' and above a good many old and new operas of the master."

From the *London Athenæum* we quote on the same subject: Signor Verdi's "last" is about as lively an Italian topic in music as we are likely to be treated with in a year when the Quadrilateral may be closely looked into, and His Holiness invited to change the temporal form of his establishment. 'Un Ballo in Maschera' has been produced at Paris. The *libretto* is that of M. Scribe's 'Gustave' altered to suit the notions of Southern censorship,—and altered again (for Paris) so

Psalm.—"With one Consent."

[100th of TATE & BRADY. From MEHUL'S "JOSEPH."]



His truth, which al - ways firm - ly stood, To end - less a - ges shall en - dure.

His truth, which al - ways firm - ly stood, To end - less a - ges shall en - dure.

His truth, which al - - - ways firm - ly stood, To end - less a - ges shall en - dure.

His truth, which al - - - - - - ways firm - ly stood, To end - less a - ges shall en - dure.

"Sadly as now we Sever."

From the German, by Dr. L. MASON.

Larghetto.

Sad - ly as now we sev - er, Dear friends we breathe fare - well, Tho' words or tears can

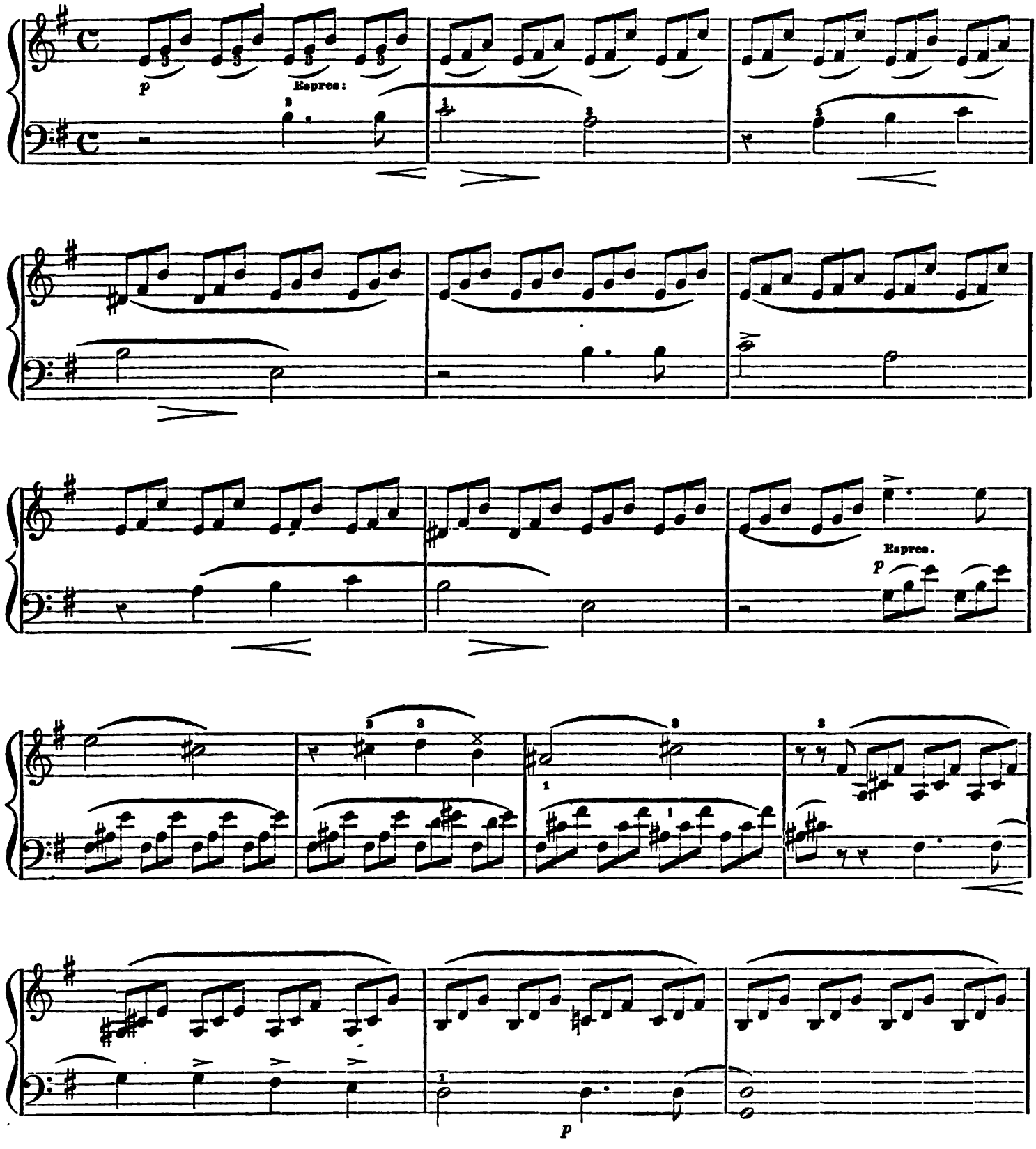
nev - er, Our fond af - fec - tion tell; Yet mem - 'ry first must per - ish And

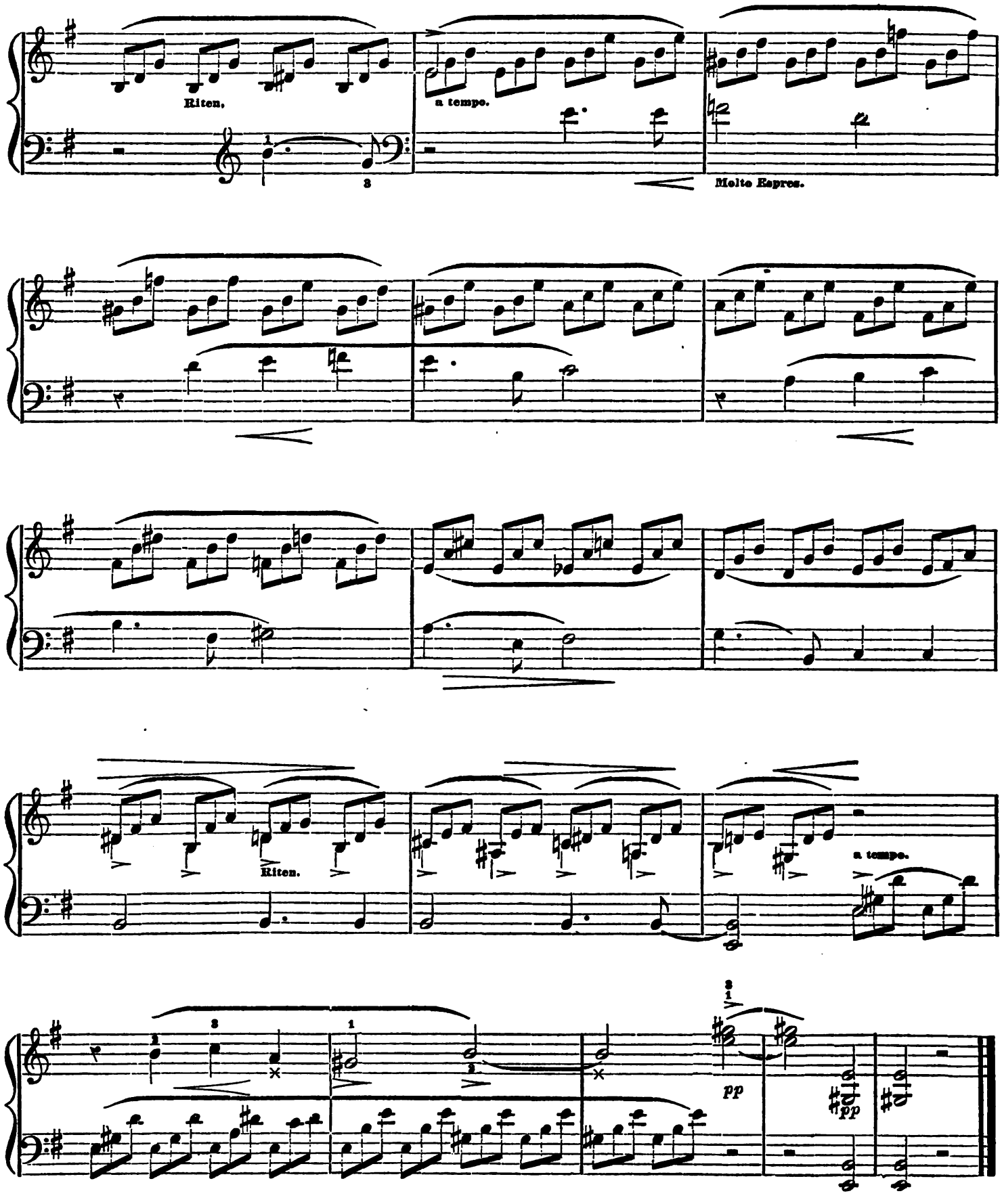
life in dark - ness cease Ere we shall fail to cher - ish, These hours of bles-sed peace.

Study for Piano.

ADAGIO. (M.M. ♩=72.)

S. HELLER. Op. 47.




Riten.
a tempo.
Molto Espres.
Riten.
a tempo.
pp
pp

to avoid possible competition with M. Auber's opera. The principal singers are Mesdames Penco and Alboni and Mdlle. Battu, Signori Mario and Graziani.—"At last," writes a correspondent, "we have had the 'Ballo in Maschera,' which has been in rehearsal for ten weeks. I think I shall like it. There is, at all events, some life in it, and some of that '*imprévu*' which makes so large a part of Signor Verdi's success. It is wretchedly performed in regard to *mise-en-scène*, but, at Covent Garden, I can imagine it pleasing very much. Signor Mario did very well till the fourth act, when, by a bad cadence, he totally spoiled the effect of his principal *morceau*. Signor Graziani, strange to say, was excellent, and, for the first time in my life, I applauded him heartily. He has a beautiful *cantabile* in the fourth act, which he sings magnificently. His, without question, is the greatest success of the performance."

"No end of new, or as good as new, because forgotten, facts turns up in respect to 'Don Juan.' The other day, while running through the scandalous and unwholesome 'Memoirs of Da Ponte' (a book, strange to say, not long ago introduced to the French public, by a Preface from no less solemn a gentleman-usher than M. De Lamartine), in quest of a date, we found a reminder of a 'Don Juan,' by Gazzaniga, a flimsy Italian composer, performed in London during Mr. Taylor's lessee-ship of our Italian Opera House, to which, for a while, Da Ponte was poet. Such a work, on turning to biographical dictionaries, proves to have existed. Is there a living creature who has ever heard a note of the music, or seen a line of it?—Gazzaniga was born in 1743 at Cremona, and died in the years betwixt 1813 and 1819. He was a voluminous composer.

It is said that the new Italian tenor engaged by Mr. Gye is Signor Tiberini, married to the Signora Ortolani, who sang in London during the later seasons of Mr. Lumley's management of Her Majesty's Theatre.

The *Deutsche Musikzeitung* in Vienna tells us, that on a Programme of a Concert, given December 14th, 1828, a Symphony in C by Franz Schubert is mentioned. Schubert wrote two Symphonies in C, No. 6 and No. 7. If this was the seventh, the general belief, that this well-known Symphony was first performed in Leipzig in 1839, is erroneous.

Two very interesting books have lately appeared in Germany, to which we shall allude hereafter, namely: "From Bach to Wagner, By A. Reifzmann," and "Æsthetics of pianoforte playing, By Dr. Adolph Kullock."

MISCELLANEOUS.

GOETHE AND MENDELSSOHN.

The First Meeting between the Poet and the Composer.

(*From Rellstab's Autobiography.*)

In the evening we assembled in Goethe's rooms to tea, for he had invited a large party of his Weimar musical acquaintances, to make them acquainted with the boy's extraordinary talents. Presently Goethe made his appearance; he came from his study, and had a habit—at least I generally noticed it—of waiting till all the guests were assembled ere he showed himself. Till that period his son and daughter-in-law did the duties of host in the most amiable way. A certain solemnity was visible among the guests prior to the entrance of the great poet, and even those who stood on terms of intimacy with him underwent a feeling of veneration. His slow, serious walk, his impressive features, which expressed the strength rather than weakness of old age, the lofty forehead, the white, abundant hair, lastly, the deep voice and slow way of speaking, all united to produce this effect. His "Good evening" was addressed to all, but he walked up to Zelter first, and shook his hand cordially. Felix Mendelssohn looked up with sparkling eyes at the snow-white head of the poet. The latter, however, placed his hands kindly on the boy's head and said, "Now you shall play us something." Zelter nodded his assent.

The piano was opened and lights arranged on the desk. Mendelssohn asked Zelter, to whom he displayed a thoroughly childish devotion and confidence, "What shall I play?"

"Well, what you can," the latter replied, in his peculiarly sharp voice; "whatever is not too difficult for you."

To me, who knew what the boy could do, and that no task was too difficult for him, this seemed an unjust depreciation of his faculties. It was at length arranged that he should play a fantasia, which he did to the wonder of all. But the young artist knew when to leave off, and thus the effect he produced was all the greater. A silence of surprise ensued when he raised his hands from the keys after a loud finale.

Zelter was the first to interrupt the silence in his humorous way, by saying aloud, "Ha, you must have been dreaming of kobolds and dragons; why, that went over stick and stone!" At the same time there was a perfect indifference in his tone, as if there were nothing remarkable in the matter. Without doubt the teacher intended to prevent, in this way, the danger of a too brilliant triumph. The playing, however, as it could not well otherwise, aroused the highest admiration of all present, and Goethe, especially, was full of the warmest delight. He encouraged the lad, in whose childish features joy, pride, and confusion were at once depicted, by taking his head between his hands, patting him kindly, and saying jestingly, "But you will not get off with that. You must play more pieces before we recognize your merits."

"But what shall I play," Felix asked, "Herr Professor?"—he was wont to address Zelter by this title—"what shall I play now?"

I cannot say that I have properly retained the pieces the young virtuoso now performed, for they were numerous. I will, however, mention the most interesting.

Goethe was a great admirer of Bach's Fugues, which a musician of Berka, a little town about ten miles from Weimar, came to play to him repeatedly. Felix was therefore requested to play a fugue of the grand old master. Zelter selected it from the music book, and the boy played it without any preparation, but with perfect certainty.

Goethe's delight grew with the boy's extraordinary powers. Among other things he requested him to play a minuet.

"Shall I play you the loveliest in the whole world?" he asked, with sparkling eyes.

"Well, and which is that?"

He played the minuet from "Don Giovanni."

Goethe stood by the instrument listening, joy glistening on his features. He wished for the overture of the opera after the minuet; but this the player roundly declined, with the assertion that it could not be played as it was written, and nobody dared make any alteration in it. He, however, offered to play the overture to "Figaro." He commenced it with a lightness of touch—such certainty and clearness as I never heard again. At the same time he gave the orchestral effects so magnificently, that the effect was extraordinary; and I can honestly state that it afforded me more gratification than ever an orchestral performance did. Goethe grew more and more cheerful and kind, and even played tricks with the talented lad.

"Well, come," he said, "you have only played me pieces you know, but now we will see whether you can play something you do not know. I will put you on trial.

Goethe went out, re-entered the room in a few moments, and had a roll of music in his hand. "I have fetched something from my manuscript collection. Now we will try you. Do you think you can play this?"

He laid a page, with clear but small notes, on the desk. It was Mozart's handwriting. Whether Goethe told us so or it was written on the paper I forget, and only remember that Felix glowed with delight at the name, and an indescribable feeling came over us all, partly enthusiasm and joy, partly admiration and expectation. Goethe, the aged man, who lays a manuscript of Mozart, who had been buried thirty years ago, before a lad so full of promise for the future, to play at sight—in truth such a constellation may be termed a rarity.

The young artist played with the most perfect certainty, not making the slightest mistake, though the manuscript was far from easy reading. The task was certainly not difficult, especially for Mendelssohn, as it was only an adagio; still there was a difficulty in doing it as the lad did it, for he played it as if he had been practising it for years.

Goethe adhered to his good-humored tone, while all the rest applauded. "That is nothing," he said; "others could read that too. But I will now give you something over which you will stick, so take care."

With these words he produced another paper, which he laid on the desk. This certainly looked very strange. It was difficult to say were they notes or only a paper ruled and splashed with ink and blots. Felix Mendelssohn, in his surprise, laughed loudly. "How is that written? Who can read it?" he said.

But suddenly he became serious, for while Goethe was saying, "Now, guess who wrote it?" Zelter, who had walked up to the piano and looked

over the boy's shoulder, exclaimed, "Why, Beethoven wrote that! any one could see it a mile off. He always writes with a broomstick, and passes his sleeve over the notes before they are dry. I have plenty of his manuscripts. They are easy to know."

At the mention of this name, as I remarked, Mendelssohn had suddenly grown serious—even more than serious. A shade of awe was visible on his features. Goethe regarded him with searching eyes, from which delight beamed. The boy kept his eyes immovably fixed on the manuscript, and a look of glad surprise flew over his features as he traced a brilliant thought amid the chaos of confused, blurred notes.

But all this only lasted a few seconds, for Goethe wished to make a severe trial, and give the performer no time for preparation. "You see," he exclaimed, "I told you that you would stick. Now try it; show us what you can do."

Felix began playing immediately. It was a simple melody; if clearly written a trifling, I may say no task, for even a moderate performer. But to follow it through the scrambling labyrinth, required a quickness and certainty of eye such as few are able to attain. I glanced with surprise at the leaf, and tried to hum the tune, but many of the notes were perfectly illegible, or had to be sought at the most unexpected corners, as the boy often pointed out with a laugh.

He played it through once in this way, generally correctly, but stopping at times, and correcting several mistakes with a quick "No, so;" then he exclaimed, "Now I will play it to you." And this second time not a note was missing. "This is Beethoven, this passage," he said once turning to me, as if he had come across something which sharply displayed the master's peculiar style. "That is true Beethoven. I recognize him in it at once."

With this trial-piece Goethe broke off. I need scarcely add, that the young player again reaped the fullest praise, which Goethe veiled in mocking jests, that he had stuck here and there, and had not been quite sure.

Our Musical Correspondence.

ST. JOHNSBURY, VT.

We have been trying for a couple of years to get Mr. G. F. Root to conduct a musical convention in this part of the State, and have at last succeeded. The "Connecticut River Valley Musical Association" held their annual convention in this place this week under his direction; it is needless to add, with benefit and much enjoyment to all.

The attendance both of singers and listeners was very large, including "our first people," among whom were the family of the present governor of the State, our clergymen, and other distinguished individuals from "all about," even from the dominions of her majesty Queen Victoria.

Among our lions in St. Johnsbury, you know, are the scale manufactory of the Messrs. Fairbanks, and ——— the cold weather. The latter animal roared magnificently for the benefit of our musical friends; indeed, on the last morning of the gathering he astonished even the "oldest inhabitant." The mercury shrank away below forty, and froze up in very terror, and the spirit thermometer, having perhaps become rather unsteady by the liquor it had taken, fell down lower still. But all this did not much disturb the convention—there was too much interest for that. C.

SHILOH, IND.

January 24, 1861.—I cannot forbear expressing to you what a good time we have just enjoyed in our midst.

A week's Musical Convention, under the direction of Mr. S. Wesley Martin, closed here on Saturday last, which resulted, we think, in a great deal of good.

We were not accustomed to hear before, that music is not merely to be sung as an accomplishment, but for a more laudable purpose; viz.: to improve our moral and physical being in many ways.

Mr. Martin lectured considerably upon the different offices of music; first, as a means of worshiping the Lord, and secondly, as a means of cultivating our higher and nobler feelings; at the same time, advising us as to what kind of music we should sing, and remarking upon Musical Expression, Production of Tone, &c.

We cannot here give a full account of the proceedings, but suffice it to say, that although it rained nearly every day, and many had far to come, still, there was an average attendance of fifty singers; that the last night the house was crowded, and when the hour of parting had arrived, and Mr. M. had made a few touching remarks, the Convention closed by "all the people" singing, "Praise God from whom all blessings flow," to Old Hundredth. The Diapason was the book used in the Convention. Cantata.

DETROIT, MICH.

February 6, 1861.—Humbug.—I am not going to trouble you about the conduct of our Southern brethren, although that is the most important question at present; but I will say a word or two concerning a *Prof.* Robbins who goes from city to city, for the benevolent purpose of introducing *his* system of teaching the Piano Forte, or as he calls it, the "Daily Requirements," by Prof. Robbins. By using this system, (so he says,) a pupil will accomplish more in three months, than he will in as many years by using the ordinary method. All of the first-class artists approve of it, and only those who are *ignorant*, disapprove! Oliver Ditson & Co., and Russell & Tollman will, no doubt, be making him offers for his "Requirements," that their methods may continue to sell.

The next feature which I shall class under this head is—*Travelling Minstrels.* We have been bored with several of those beings of late, who go about the country trying to *imitate* the *unfortunate negro*, by looking, dressing, singing and acting like him, without regard to his feelings at all. Even in this time, when we are compelled to hear about him in all of the newspapers of the day, they will not pass us by. We have no *taste* for these performers, or their performances, therefore cannot speak of the merit or demerit of these wandering humbugs.

Mrs. C. Varian James, a pleasing singer, whose personal appearance is quite attractive, has given several concerts here which have proved successful. We think her singing is generally overestimated. She certainly is not a first-class artist, as some of her admirers claim. Her voice is of good quality and considerable power, but lacks flexibility. At her last concert on Monday evening, February 4th, she attempted a trill, but completely failed. We think she would do better to confine herself more to ballads. Her pianist, Ed. Hoffmann, is a fine accompanist and as such is gaining a reputation to be proud of. At her concerts here, Mrs. James was ably assisted by Messrs. Buchhiester and Alexander of this city—the former a clarionetist, and the latter a violinist, both of whom played acceptably to the audience.

We understand that T. Martin Towne, teacher of music in the Public Union Schools, (one of the Normals of 1860,) is to bring out Root's new cantata, "Belshazzar," some time during the winter. Flat Seven.

PHILADELPHIA.

February 11, 1861.—A classical soirée or two, or private musicales now and then, and a rehearsal by the "Germania," constitute our only entertainments. Musicians seem afraid to venture upon any new enterprise. Wolfsohn and Thomas' last soirée occurred on the 31st ult. At this late day it would be unnecessary to speak in detail of the performance. I need only say, that in every particular the artists were successful. They were assisted by Th. Kammerer, (violin,) Simon Hassler, (viola,) Ch. Schmitz, (violoncello,) G. Zeigler, (contrabasso,) C. Koch, (flute,) A. Killner, (hautbois,) and A. Birgfeld, (corno.) The following pieces were most satisfactorily rendered throughout:

Part I.—Quartett (D major, Op. 18.)—*Beethoven;* (*a*) Allegro. (*b*) Andante con moto, (*c*) Scherzo—Allegro. (*d*) Presto—Finale. Messrs. Thomas, Kammerer, Hassler, Schmitz.
Part II.—1. (*a*) Blumenstück (Bouquet), Op. 19—*Schumann;* (*b*) Ballade (A b major, Op. 47)—*Chopin;* Carl Wolfsohn. 2. Fantaisie de Concert—*Vieuxtemps;* Theodore Thomas.

Part III.—Septett (D minor, Op. 74)—*Hummel;* (*a*) Allegro con spirito. (*b*) Menuetto ò Scherzo—Allegro. (*c*) Andante con Variazioni. (*d*) Finale.—Vivace. Messrs. Wolfsohn. Hassler, Schmitz, Ziegler, Koch, Kellner, Birgfeld.

Carl Gartner is giving Saturday afternoon concerts at the Assembly Buildings—probably I should call them meridian entertainments, for they are held during the middle of the day. I trust the sun of popular favor may shine right lustily upon him.

Bonewitz's sixth soirée is to be given at the ware-rooms of Blasius Brothers, Chestnut Street, to-morrow evening. Should you choose to read the Programme!

1. Sonata, Op. 53, C. major—*Beethoven;* Herr Bonewitz. 2. Prayer—*Satter;* Madame Johannsen. 3. Flute Solo—*Briccialdi;* Mr. Mollerus. 4. (*a*) Marche Mythologique, No. 8—*Satter;* (*b*) Rondo Capricioso—*Mendelssohn;* Herr Bonewitz. 5. Aria di Barbiere de Sevilla—*Rossini;* Madame Johannsen. 6. Elisire d'Amore—*Hensel;* Herr Bonewitz.

The following selection was given last Saturday afternoon by the Germania Orchestra. The day was clear, and the attendance so numerous that many sought admittance to the Hall in vain. So popular are these rehearsals.

1. Overture—Zampa—*Herold;* 2. Air—Don Juan—*Mosart;* 3. Mountaineer's Spring Jubilee, (by request)—Gungel; 4. Adagio—Fifth Sinfonie, (by request)—*Beethoven;* 5. Overture—Pilgrimage to Ploermel—*Meyerbeer;* 6. Duett—The Pretty Gascoyners, (first time)—*Schaeffer;* 7. Polka—Hussars—*Neumann;* 8. First Finale—Rienzi—*R. Wagner.*

On Friday, the 15th inst., Signor Stigelli announces a grand farewell concert at the Musical Fund Hall, assisted by M'lle Carlotta Patti—"Prima Donna Soprano," Mr. Theodore Thomas, (whom you favorably knew,) and Mr. S. B. Mills, who makes his first appearance here in the character of "a celebrated pianist." Tout à vous, C. P. C.

Fortnightly Bulletin of New Music.

OLIVER DITSON & CO., BOSTON.

VOCAL MUSIC.

CALL ME PET NAMES. Ballad. Mrs. Mary Blaede. 25c.—THE REAPER AND THE FLOWERS. Song. J. R. Thomas. 25c.—AMONGST THE VILLAGE SWAINS. Song in "Marriage of Georgette." By Victor Massé. 25c.—THE NIGHTINGALE'S SONG. By Victor Massé. 30c.—GOLD RULES THE WORLD. From "Bianca, the Bravo's Bride." 25c.—MY CHILDHOOD'S DAYS. From "Bianca, the Bravo's Bride." 25c. ONCE MORE UPON THE PATH OF LIFE. From "Bianca, the Bravo's Bride." 'TWAS HE MY ONLY THOUGHT. Ballad. From "Bianca, the Bravo's Bride." 25c.—GLORIOUS WINE. From "Bianca, the Bravo's Bride." 30c.—BALM OF GILEAD. Comic Song. H. T. Bryant. 25c.—THE IRISHMAN. A humorous song. J. R. Thomas. 25c.

INSTRUMENTAL MUSIC.

LETTRES MUSICALES. Nocturne. C. A. Shaw. 25c.—STILL IN MY DREAMS THOU 'RT NEAR. Varied. Ch. Grobe. 50c.—OVERTURE to "Nebuchadnezzar." Verdi. 75c.—L'ETOILE AIMIE. (Thou art so near, and yet so far.) Transcribed by Ascher. 50c.—OUR POLKA. R. Harrison. 25c.—THE AUSTRIAN MEDLEY FOR THE PIANO. C. Grobe. 50c.—FORT SUMTER GRAND MARCH. S. Glover. 25c.—MAJOR ANDERSON'S QUICKSTEP. S. Glover. 30c.—ANNIE LAURIE. Impromptu for the Piano. J. S. Drake. 25c.—HEAR ME, NORMA. "Modern Juvenile Pianist." Four hands. 15c.—I CAPULETTI ED I MONTECHI. "Modern Juvenile Pianist." Four hands. 15c.—MARKET CHORUS. "Modern Juvenile Pianist." Four hands. 15c.—AGNUS DEI. No. 3, "Sabbath Strains." Dr. Rimbault. 15c.—BEFORE JEHOVAH'S AWFUL THRONE. "Sabbath Strains." Dr. Rimbault. 15c.

BOOKS.

DINORAH. (Le Pardon de Ploermel.) With Italian and English Words. G. Meyerbeer. $3.00.

MASON & HAMLIN,

MANUFACTURERS OF

Melodeons & Harmoniums

THE UNDERSIGNED take this method of informing their friends and the public that, owing to the late destruction of their manufactory by fire, they find themselves entirely unable to meet the constantly increasing demand for their Instruments. Their new and enlarged manufactory is, however, rapidly progressing, and until its completion, they already occupy temporary apartments for manufacturing purposes.

With many thanks for past favors, they respectfully solicit a continuance of orders, which, with the aid of new and improved machinery, and largely increased facilities, they are confident of speedily answering with Instruments, which shall more than sustain the reputation already acquired.

4- **MASON & HAMLIN, Boston, Mass.**

FOR SALE.

FILES of the First Vol. of the **Musical Gazette; Musical Review**, from Vol. VI to Vol. XI.; **Dwight's Journal**, from Vol. IX. to Vol. XVII.; for sale at one-fourth the subscription price for each volume. Address S. L., care of Mason Bros. 4-

(AMUSEMENTS.)

Polyphonic Association,

BROOKLYN,

WILL give their FIRST PUBLIC CONCERT at the Athenæum, on THURSDAY EVENING, February 21.

TICKETS, 50 cents—for sale at the principal Music and Book Stores. 4-

G. ANDRE & CO.,

IMPORTERS OF

FOREIGN MUSIC,

1104 Chestnut St., Philadelphia.

A large assortment of AMERICAN MUSIC constantly on hand. 4-

ALBERT WEBER,

PIANO-FORTE Manufacturer, 155 West Broadway, (near Canal St.,) N. Y. These PIANOS have gained the very highest recommendations from the Profession and Seminaries, as regards tone and touch; are made in the most thorough and substantial manner; and sold at the lowest Manufacturer's prices. We would advise all who desire a really *good and serviceable* Piano-Forte, to call and examine them. 206-1y

HAZELTON BROTHERS,

PIANO-FORTE MANUFATURERS.

Wareroom,
99 PRINCE STREET, NEAR BROADWAY,
NEW YORK.
225-236

HOLLE'S CHEAP MUSIC

JUST ARRIVED.

Schubert's Songs. 4th vol. $2 50. Singly, from 10 to 25c. each.

Dussek's Compositions for Piano (17 pieces for two and 2 pieces for four hands.) $3 50. Singly, from 10 to 50c. each.

Mozart. 18 Duos for Piano and Violin. $3 65. Singly, from 10 to 30c. each.

Brunner. Operatic Potpourris. (New Selection.) 25c. each.

THE WORKS FOR PIANO-FORTE BY Beethoven, Mozart, Haydn, Bach, Clementi, Weber, Hummel, Czerny, Bertini, Herz, Cramer, Kuhlau, Diabelli, Wollenhaupt and others, at about one third of their usual prices. Apply for catalogues.

Beethoven's Trios for Piano, Violin, and Violoncello, $5. Singly, from 30 to 75c. per Trio.

Schubert's Songs. 3 vols, (large size and print French and German text.) Each vol. $2 75. All three $7 50. Singly, from 10 to 37c. per number—containing several Songs.

Wollenhaupt Sparkling Diamonds. 50c.
" Song of the Syrens, Waltz, (Second Edition,) 75c.

Theo. Hagen. Faribol. Marceau de Genre. 30c.

Music sent by mail, free of postage, on receipt of the marked price. Music of every description, foreign as well as American, for sale by

THEODOR HAGEN,

Agent for Holle's Music,

5 & 7 *MERCER STREET*, (*Care Mason Brothers.*)

MODERN SCHOOL

FOR THE

ORGAN.

A New, Progressive, and Practical Method.

IN THREE PARTS.

BY JOHN ZUNDEL,

Organist and Director at Plymouth Church, Brooklyn, N. Y.

A NEW, PROGRESSIVE, AND PRACTICAL METHOD,

And will be found to be the most comprehensive and efficient "School" for the Organ extant.

PART I.

HISTORY OF THE ORGAN.—Showing the progressive improvements of the instrument from the earliest accounts to the present time.

DESCRIPTION OF THE ORGAN.—The Bellows—Wind-Trunk and Chests—Claviers, Key-Bands, or Manuals—Draw-Stops—Pipes—Flute and Reed—Size and Compass of the Stops—Rules for a proper examination of an Organ of Ten Sounding Stops. Organs suited to Country and City Churches, and to the different styles of Singing.—Organ Touch—Styles (Legato and Staccato).

PSALMODY PLAYING.—General Remarks concerning Accompaniments, and on playing Chords, Voluntaries, and Interludes, with Important Directions for the care of Organs and Exercises for the acquirement of a correct Organ Touch.

TWO-PART PLAYING.—Progressive Exercises interspersed with Suitable Interludes and Voluntaries.

THREE-PART PLAYING.—Exercises for rendering the fingers independent of each other, and for "fingering by substitution," with Voluntaries and Short Pieces.

FOUR-PART PLAYING.—Distinction of Close and Dispersed Harmony, Voluntaries, Preludes, and Postludes. Grace Notes and embellishments illustrated. Arpeggios.

PART II.

PEDAL PLAYING.—Remarks relating to the Pedal—Compass of Pedal Board—Exercises for the alternate use of the Right and Left Foot, in passing the feet over and under each other, in substituting one foot for the other, in the alternate use of the toes and heels, and in sliding from one Key to another.

MIXED EXERCISES.—Comprising Exercises on Two and on Three Staves, for the left foot alone, for Octave playing, and for the execution of the Pedal shake.

PRACTICAL VOLUNTARIES.—Suited to various occasions.

PART III.

COMBINATION OF STOPS.—List of Combinations that may be made on Organs of Various specified Sizes.

OPENING AND CONCLUDING VOLUNTARIES.

COMPOSITIONS OR EXERCISES OR PRACTICE.—In the combination of Stops, for Concerts and Concluding Pieces.

Price of Modern School for the Organ, $3; on receipt of which a copy will be forwarded, post-paid. Published by

OLIVER DITSON & CO., 277 Washington St., Boston.

17th Volume of Ditson & Co.'s Standard Operas Now Ready.

DINORAH.

(LE PARDON DE PLOERMEL.)

A ROMANTIC OPERA IN THREE ACTS.

WITH ITALIAN AND ENGLISH WORDS.

THE LATTER BY

HENRY F. CHORLEY.

THE MUSIC BY G. MEYERBEER.

PRICE, $3.

This elegant Edition now comprises:

OPERA OF DINORAH.	Ital. and Eng. Text, $3	OPERA OF LA TRAVIATA.	Eng. & Ital. Text, $3
OPERA OF MARTHA.	English, Italian and German Text, 3	OPERA OF DON GIOVANNI.	" " 3
OPERA OF NORMA.	Eng and Italian Text, 3	OPERA OF DON GIOVANNI.	Piano Solo, 2
OPERA OF SONNAMBULA.	" " " 3	OPERA OF IL TROVATORE.	" " 2
OPERA OF LUCREZIA BORGIA.	" " " 3	OPERA OF LUCIA DI LAMMERMOOR.	" " 2
OPERA OF LUCIA DI LAMMERMOOR.	" " 3	OPERA OF LUCREZIA BORGIA.	" " 2
OPERA OF ERNANI.	" " " 3	OPERA OF NORMA.	" " 2
OPERA OF IL TROVATORE.	" " " 3	OPERA OF DER FREYSCHUTZ.	" " 2
		OPERA OF MARTHA.	" " 2

THESE VOLUMES HAVE ELICITED UNIVERSAL PRAISE FOR THEIR

Convenient Size, Distinctness of Type, Superior Typography, Correctness of Text,

AND

ELEGANCE AND DURABILITY OF BINDING.

No Expense or Labor is spared to impart to each Volume the *distinguishing features above enumerated*. And they are offered to the public as an UNEXCEPTIONABLE EDITION of the

STANDARD WORKS OF THE MUSICAL WORLD.

*** Copies sent by mail on receipt of the price above specified. Published by

O. DITSON & CO., Boston.

THE

NEW MODERN SCHOOL

FOR THE PIANO-FORTE.

TO THE MUSICAL PUBLIC.

In answer to the CAUTION to the Musical Public which made its appearance in the "Journal of Music," published by Messrs. Oliver Ditson & Co., we would respectfully state, that the "New Modern School," PURPORTING to contain all that is original, important and valuable in Mr. Richardson's former works—IS PRECISELY WHAT WE HAVE REPRESENTED THE WORK TO BE—with NO ATTEMPT of ours at "palming off" a remodelling of an old production.

When such talent as Thalberg, Dreyschock, Mason senior and junior, Webb, Root, Bradbury, Baker, Jaell, Dresel, Gockel, Bergmann, Kreissmann, Muller, Trenkle, Baumbach, Bruce, and a host of other professors of Music, gave the highest testimonials to the intrinsic worth of the "Modern School," we did not hesitate to introduce all the VALUABLE PORTIONS of it in our NEW Modern School, WHATEVER MR. RICHARDSON'S REASON MAY HAVE BEEN for discarding the work—and furthermore our RIGHT to publish the new work, we believe to be the BEST AUTHORITY.

The introduction of a portrait of the late Mr. Nathan Richardson, was made at the suggestion of many who were his personal friends, and who have manifested their approbation, by using this work in their teaching, and recommending it to their friends.

In conclusion, we would respectfully request all Teachers of music to EXAMINE our "NEW MODERN SCHOOL" and we have no doubt that it will be generally adopted.

RUSSELL & TOLMAN.

We give the names of a few among the many hundreds of artists and professors of music who have given the *highest testimonials* of the intrinsic merits of the MODERN SCHOOL. In fact, no Piano-Forte Instruction Book ever received a tenth-part as many recommendations, and the talent their names represent is sufficient proof of the value of the work.

S. THALBERG.	ALEX'R DREYSCHOCK.
ALFRED JAELL.	OTTO DRESEL.
AUGUST GOCKELL.	WILLIAM MASON.
LOWELL MASON.	GEORGE J. WEBB.
GEORGE F. ROOT.	WM. B. BRADBURY.
CARL BERGMANN.	AUG. KREISSMANN.
F. F. MULLER.	J. TRENKLE.
FRANCIS G. HILL.	JAMES FLINT,
B. F. LEAVENS.	FRANK H. HOWARD.
W. C. GLYNN,	WM. R. BABCOCK.
ADOLPH BAUMBACH.	THOMAS BRICHER.
EDWIN BRUCE.	A. W. FRENZEL.
ADOLPH KIELBLOCK.	H. PERABEAU.
L. H. SOUTHARD.	A. T. THORUP.
J. B. WHEATON.	JULIUS KNORR.
CHAS. C. PERKINS.	JOHN W. MOORE.
J. C. D. PARKER.	L. P. HOMER.
S. A. BANCROFT.	NATHAN B. CLAPP.
B. J. LANG.	GEORGE L. BABCOCK.

THE NEW MODERN SCHOOL

Contains not only all the valuable portion of the Modern School, but a large number of pieces have been added of a pleasing, melodious, and instructive character, making the whole the most complete Instruction Book for the Piano-Forte ever published.

It is eminently *progressive* in its character; it leads the pupil step by step from the simplest to the most elaborate pieces. Both teacher and pupil may feel every confidence that NO

INSTRUCTION BOOK

has ever been offered to the public which contains so many qualifications for their approval as

THE NEW MODERN SCHOOL.

PRICE $2 50.

☞ Sent per mail, postage paid, on receipt of the price.

Published by RUSSELL & TOLMAN,

291 WASHINGTON ST., BOSTON.

New Publications

OF

JUL. SCHUBERTH & Co.,

LEIPZIG AND NEW YORK.

GOLDBECK, R.
Barcarole, o. 27, 55c.
Chant de jeune fille, o. 2, 55c.
Souv. de Hongrie, op. 29, 50c.

KOEHLER, L.
12 little instructive pieces of popular operas, op. 59, 85c.

KRUG, D.
REPERTOIRE POPULAIRE, Variations for beginners, (without octaves): — 14. Marseillaise; 15. Thuringen, popular Song; 16. Sounds from Home; 17. Last Rose of Summer. Each, 25c.

REPERTOIRE DE L'OPERA, (without octaves):—13. Barber; 14. Freyschütz; 15 Agnes; 16. Dinorah; 17. Tell. Each, 25c.

TECHNICAL INSTRUCTOR op. 75, $2. The best and most valuable book of Exercises and Studies for every student on the Piano.

BERCEUSE, op. 26, 30c.
LA BELLE ROSE, op. 95, 55c.
SWITZER'S LONGINGE FOR HOME. — 55c.
Three charming and melodious pieces, of a moderate difficulty.

LISZT, FR.
4 PARAPHRASES DE CONCERT:—
1. Trovatore, $1.
2. Ernani, 75c.
3. Rigoletto, 75c.
4. God save the Queen, 75c.

VIEUXTEMPS, H.
FANTASIA APPASSIONATA, for Violin and Piano Accompaniment, $1 90. With Orchestra, $3 85. Orch. Score, $2 70.
BOUQUET AMERICAIN, for Violin and Piano, 1st Series, containing: Willie, we have missed you; St. Patrick's Day; Days of Absence, $1 50.

WELS, CHS.
2d Fantaisie de Concert—Lucrezia, op. 46, 75c.
A brilliant and effective piece of this popular composer, not exceeding the capacities of middling performers.

GOLDBECK, R.
MUSICAL QUESTIONS AND ANSWERS; a basis to all musical instruction, containing the elements and rudimentary principles of music and its science. 25c.

SCHUMANN, R.
Advice to Young Musicians. 25c. No pupil should be without this little work, whereon the true principles of art are founded.

We call the attention of the public to our large and well-assorted stock of

MUSIC,

of our own publications, and those of other houses, which is constantly increased with the newest out.

To Seminaries, Teachers, and Dealers we allow the most liberal terms.

Catalogues of our own publications, and those of A. CRANZ, Hamburg, for the sale of which we are Agents, may be had gratis on application.

JUL. SCHUBERTH & CO.,

Publishers and Dealers in

FOREIGN & AMERICAN MUSIC,

ST. NICHOLAS HOTEL BUILDING,

98 Spring Street,

2- *Near Broadway.*

HARPS!

J. F. BROWNE, Manufacturer. Warerooms, 709 BROADWAY, New York, between Fourth street and Washington Place, near the New York Hotel.

Prices and descriptions forwarded by mail.

Strings of the best quality, and every requisite for the Harp.

J. F. Browne would call attention to his large and choice collection of

HARP MUSIC,

both foreign and own publications. Just published, "40 Studies." in four Numbers, forming, with the "FIRST SIX WEEKS," a complete general course of Instruction for the Harp.

2-1y

May God Save the Union.

UNION HYMN.

Words by Rev. G. DOUGLAS BREWERTON.
Music by CARL WOLFSOHN.
Just Published by

G. ANDRE & CO.,

2- 1104 CHESTNUT ST., PHILA.

WHEELER & WILSON'S

SEWING MACHINES.

New Improvements—Reduced Prices.

THE WHEELER & WILSON MANUFACTURING CO. beg to state that, in the reduction of the prices of thei Sewing Machines, the public shall have the benefit of the decisions of the United States Courts in favor of their patent. This reduction is made in the belief that they will hereafter have no litigation expenses in defence of their rights. The Wheeler & Wilson Sewing Machines will now be sold at rates that will pay fair profits on the capital invested, cost of manufacture, and expense of making sales—such prices as will enable the company, as heretofore, to sell first-class Machines, and warrant them in every particular.

They are adapted to every want that can be supplied by a Sewing Machine, and approved alike by Families, Dress-Makers, Corset-Makers, Gaiter Fitters, Shoe Binders, Vest Makers, and Tailors generally.

☞ Each Machine complete with a Hemmer.

OFFICE, No. 505 BROADWAY, N. Y.

Send for a Circular. 26-

MISS M. E. HAWLEY,

VOCALIST, (CONTRALTO,)

TEACHER OF SINGING

Residence,

46 BANK ST., near Fourth.

223-241

PHILIP P. WERLEIN,

PUBLISHER, and DEALER IN SHEET MUSIC AND MUSIC BOOKS; Exclusive Agent for Lighte & Bradbury's new Patent Piano-fortes. Every article of

MUSICAL MERCHANDISE.

Nos. 3 & 5 CAMP, AND 173 CANAL ST.,

223-tf **New Orleans, La.**

BLODGETT & BRADFORD,

Music Publishers,

WHOLESALE AND RETAIL DEALERS IN

SHEET MUSIC AND MUSICAL MERCHANDISE.

N. B.—The celebrated *Roman Violin and Guitar Strings.* Music mailed free of postage on receipt of marked price.

Price of Roman String, 25 cents.

209 MAIN ST., BUFFALO, N. Y.

J. R. BLODGETT. 22-1y WM. R. BRADFORD

E. H. FROST,

PARK ST. CHURCH, BOSTON, MASS., will attend a limited number of Conventions this Fall.

Address as above. 224-6m

RAVEN, BACON & CO.,

(Successors to Bacon & Raven.)

PIANO-FORTE

MANUFACTURERS.

Wareroom,

135 Grand St., (near Broadway,) N. Y.

206-234

32,000.

THE DIAPASON;

A NEW COLLECTON OF CHURCH MUSIC.

BY

GEORGE F. ROOT,

Composer of "The Haymakers," "The Flower Queen," "The Shining Shore," "Rosalie, the Prairie Flower," etc.; Author of "The Sabbath Bell," "The Shawm," "The Academy Vocalist," etc.

The best evidence of the manner in which Mr. Root's new book is received by the public is afforded by the fact that we have already had occasion to send to press THIRTY-TWO THOUSAND COPIES, though it is yet in the beginning of its first season.

It contains about *half as much again more matter* than any other of the new books, affording room for great variety and completeness in all its departments.

It contains an ample and careful selection of the *old, well-known tunes*, which are so generally considered indispensable in Singing-Schools as well as Choirs. Mr. Root succeeded in making arrangements with the proprietors of the copyrights of these to use all that he desired.

Yet its NEW TUNES are of course its main feature. These are from a variety of sources, including a large number from Mr. Root which have never before been published. There are also liberal contributions from Dr. Mason, Mr. Bradbury, and other eminent composers.

NEARLY ONE HUNDRED Anthems and Set Pieces, most of which are new, are included in its pages, affording the most ample variety for special occasions and the ordinary church-services. THE SINGING SCHOOL DEPARTMENT is very full, including over three hundred Exercises and Secular Pieces for Practice, *more than two hundred* of which are Songs, Part-Songs, Glees, Rounds, or other pieces set to words. This portion of the work includes also a brief Manual for Musical Instruction, prepared expressly for it by Dr. Lowell Mason.

By a new arrangement, the music is nearly always printed with but *one part on a staff*, while two-thirds of the tunes are on large type, and all on very clear, distinct type.

For sale by Booksellers generally.

Single copies sent by us to teachers for examination, by mail, post-paid, on receipt of Seventy-Five Cents.

Price in New York, $8 per dozen.

THE PEOPLE'S TUNE BOOK:

A CLASS-BOOK OF CHURCH MUSIC FOR CHOIRS, CONGREGATIONS, AND SINGING-SCHOOLS.

BY

LOWELL MASON, Dr. of Music.

Besides containing many excellent new tunes, the PEOPLE'S TUNE BOOK forms especially one of the best collections of the most useful and popular *old tunes* ever issued, and, with its large, clear type, with one part on a staff, and but two tunes on a page, cannot fail to be very popular as a Singing-School Book, as well as for Choirs and Congregations.

Price in New York, $6 per dozen.

HASTINGS' CHURCH MUSIC.

BY

THOMAS HASTINGS, Dr. of Music.

The many friends of Dr. Hastings will welcome this work, which collects in one volume the choicest results of the labors for two score years, of this eminent composer of Church Song. It has, indeed, been prepared at the suggestion of friends, who desired to possess in one volume those pieces which have proved most popular and useful in all the author's previous works. Like the PEOPLE'S TUNE BOOK, it is printed from clear large type, two tunes on a page. Every Choir and Musical Association should have a set of this book.

Price in New York, $6 per dozen.

BRADBURY'S ANTHEM BOOK:

A COLLECTION OF ANTHEMS, CHORUSES, OPENING AND CLOSING PIECES; ADAPTED TO THE WANTS OF CHOIRS, MUSICAL ASSOCIATIONS, CONVENTIONS, ETC.,

BY

WILLIAM B. BRADBURY.

The want of a new Anthem Book which should contain a greater variety of pieces for the various occasions of ordinary or special religious services than it is possible to include in an ordinary collection of Church Music, has led to the preparation of the present volume, which collects together the favorite old pieces, and presents many new ones, especially such as are suitable for opening and closing worship.

Retail price. $1 25.

☞ **Catalogues of our numerous Musical Publications sent to any address on application.**

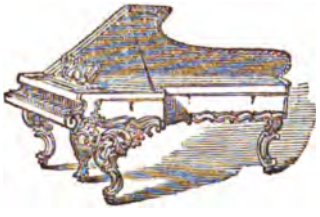
MASON BROTHERS,

5 & 7 MERCER STREET, NEW YORK.

STEINWAY & SON'S

GOLD **MEDAL**

Factory on 4th Av., occupying the entire block between 52d & 53d Sts.

PATENT  **OVERSTRUNG**

GRAND AND SQUARE PIANO-FORTES,

ARE NOW CONSIDERED THE BEST PIANOS MANUFACTURED.

THESE PIANOS HAVE TAKEN THE FIRST PREMIUM,

Wherever and whenever Exhibited in Competition with the Best Makers of

NEW YORK, BOSTON, PHILADELPHIA, AND BALTIMORE.

AMONG THE JUDGES WERE

GOTTSCHALK, WM. MASON, H. A. WOLLENHAUPT, AND OTHER MUSICAL CELEBRITIES.

CERTIFICATE

Given by nearly all our Greatest and most Prominent Musicians and Artists regarding our Instruments.

NEW YORK, JAN., 1860

The undersigned, having personally examined and practically tested the improvement in GRAND PIANOS, invented by H. STEINWAY, in which the covered strings are overstrung above those remaining, do hereby certify:

1. That as a result of the said Improvement, the voice of the Piano is greatly improved in quality and power.
2. The sound by Steinway's Improvement is much more even, less harsh, stronger, and much better prolonged, than that realized in any other Piano with which we are acquainted.
3. The undersigned regard the Improvement of Mr. Steinway as most novel, ingenious, and important. No Piano of similar construction has ever been known or used, so far as the undersigned know or believe.

GUSTAV SATTER,	WILLIAM MASON,	S. B. MILLS,	JOHN N. PATTISON,
WM. A. KING,	ROBERT GOLDBECK,	U. C. HILL,	GEORGE W. MORGAN,
HENRY C. TIMM,	CARL BERGMANN,	GEO. F. BRISTOW,	THEODORE EISFELD.

AND MANY OTHERS.

☞ EVERY INSTRUMENT WARRANTED FOR THE TERM OF FIVE YEARS. ☜

WAREROOMS, Nos. 82 & 84 WALKER ST., (near Broadway,) NEW YORK.

THE

MUSICAL REVIEW

AND

Musical World.

5 CENTS SINGLE.] PUBLISHED FORTNIGHTLY, BY MASON BROTHERS. [VOL. XII.—No. 5.

NEW YORK, SATURDAY, MARCH 2, 1861.

THE NEW YORK MUSICAL REVIEW AND MUSICAL WORLD,

(Being the union of these two long-established and well-known Musical Journals,)

IS PUBLISHED FORTNIGHTLY—

Each number containing sixteen quarto pages, including four pages of new music. THE REVIEW AND WORLD aims to be a comprehensive, able, and impartial musical journal.

MUSICAL INTELLIGENCE

From both hemispheres will be posted up with care and diligence. Especially we mean to keep our readers informed of every thing musical that is happening in America, and our pages will present a record of the concerts, conventions, festivals, societies, and other musical doings, all over the land. In doing this, we shall be much aided by

CORRESPONDENTS

In our own and foreign countries, who will take care to omit nothing of interest which may occur in their different sections.

CRITICISM.

THE REVIEW AND WORLD aims to be impartial and just, yet appreciative. It aims to do justice to its readers, as well as to composers, authors, artists, and manufacturers.

MUSICAL ESSAYS.

Short practical essays on the various topics of interest which may arise will find place in its columns.

MUSICAL INSTRUCTION.

It will be hereafter, as it has been heretofore, the aim of THE REVIEW AND WORLD to be of practical value to its readers. Dr. LOWELL MASON, Messrs. GEO. F. ROOT, WM. B. BRADBURY, and other of the leading teachers in the country, have, from time to time, given in its columns Courses of Instruction in the various departments of music. Similar series of lessons will be given in the future.

MUSICAL TALES,

Of a select character, mostly founded on musical history, are translated from the French or German, or written expressly for it.

MUSIC.

Each number contains four pages of choice music, consisting of Songs, Duets, Trios, Quartets, Part Songs, Anthems, Sentences, Motets, Sabbath Evening Melodies, together with a small proportion of such instrumental music as it is supposed will be likely to be of interest and value to the largest number of our subscribers.

OUR ADVERTISING

Is hardly of less interest to musical readers than the other matter. Here may be found the earliest and fullest announcements of new music, books, instruments, and other matters of which it is important that they should be advised.

FINALLY—

Every teacher of music, every one whose business is in any way connected with music, every lover of music, is interested in extending the circulation of the REVIEW AND WORLD. Wherever it goes, it increases the interest in musical matters, and benefits the cause generally.

TERMS.

One copy per annum,	$1 00
Delivered in New York,	1 25
Five copies for	4 00

Invariably in advance.

ADVERTISEMENTS.

Per square of the space of eight lines agate solid, (seventeen squares to a column,) each insertion,	$1 00	One column, per annum,	$250 00
One column, each insertion,	15 00	One half column, per annum,	150 00
One half column, "	8 00	Professional cards, of four lines or less, per annum,	6 00

☞ MONEY for subscriptions, in sums not exceeding five dollars, may be sent by mail, at our risk, provided it is inclosed in the presence of the post master, and he takes a memorandum of the number and description of the bills.——Subscriptions may commence with any number, but none will be received for less than a year.—Be sure to write the name very plainly, and give the name of the post office, county and *State*.——Subscribers desiring to have their post-office address changed, must always give the name of the town to which their paper has been hitherto sent.——The postage on THE REVIEW AND WORLD is *thirteen cents* per annum, payable quarterly in advance at the office where it is received; if within the State, the postage is one half that amount. Subscribers in Canada will remit *twenty-six* cents in addition to their subscriptions, as we have to pre-pay to the line, at the New York office, one cent on each number. Agents are desired to extend the circulation of THE REVIEW AND WORLD in every town.

THE MUSICAL REVIEW AND WORLD, as well as all our musical publications, may be obtained in Boston, Mass., of CROSBY, NICHOLS, LEE & Co., 117 Washington street, who are authorized to receive subscriptions for us.

Mr. JOHN BOWER, 1514 George street, Philadelphia, is our agent for that city.

Messrs. ROOT & CADY, No. 95 Clarke street, Chicago, are our agents for the North-west.

LOWELL MASON, Jr., DANIEL G. MASON. } PUBLISHED BY MASON BROTHERS, 5 & 7 Mercer St., NEW YORK.

MUSIC IN THIS NUMBER.

Thou Com'st to me in Dreams. Words by Nilla. Composed for the *Musical Review Review and World*, by J. A. Butterfield 17
Alameda. C. M Rev. A. A. Graley 18
Lorain. 7s 6 lines. Rev. A. A. Graley 18
The Lily. Part Song. Words by Park Moody. Music by James R. Murray 19
Hamelton. L. M. Chalon Blanchard 20
Forestville. 7s. C. M. Mitchell, Jr. 20

BEETHOVEN.

BY THEODOR HAGEN.

DECEMBER 2, 1826, Beethoven returned with his nephew to Vienna. He sent at once for his former physicians, Braunhofer and Stunderheim, but in vain; the first of these gentlemen considered the distance too long, and the latter, who had promised to come, never made his appearance. The nephew was then ordered to bring another physician, which he did by the dutiful method of telling a waiter in a coffee-house, where he used to play billiards, to procure a doctor for his uncle. The waiter, after some time, went to the hospital, where he met with Dr. Wawrush, who at once hastened to the sick bed of the great master, but who, unfortunately not recognizing the true nature of the disease, inspired Beethoven with little confidence. But though the doctor's visits became a burden to him, he was fortunately soon freed from a heavier one, the presence of his fine nephew, who, in the last part of December, was forced to join his regiment in Iglau, in Maehlen. It may be well to mention here, that the latter part of the life of this nephew, who died April 13, 1858, compared rather favorably with the many feats of wrong doing in earlier life which we have been compelled to exhibit. After having been philologist, merchant, and soldier, he at last entered the

service of a private gentleman, as secretary, and as such led an exemplary life, and enjoyed the reputation of being a respectable citizen and father.

After the departure of his nephew, Beethoven seemed to regain his old spirit, which was fostered by the presence of the son of his old friend, Breuning, then eleven years old, and now a practicing physician in Vienna. The lad seemed to be able to make the master forget, if only for a short time, the anguish of his disease. His sickness had commenced as inflammation of the lungs, induced by a severe cold. But soon it assumed the phase of abdominal dropsy, and showed such alarming symptoms that December 18th the first tapping became necessary; January 8th the second operation; followed as soon as the 28th of the same month, by a third.

In this crisis Beethoven thought of his former friend, Dr. Malfatti, who meanwhile had become a celebrated physician. He was anxious not only to consult him with regard to his sufferings, but also to press once more his hand as a friend. Malfatti, who, with many others, had been offended by the master, refused several times to comply with his wishes; but at last his pride was conquered, and reconciliation took place. The regimen of Dr. Wawrush was at once put aside, and the patient had simply to take every day a large portion of punch ice, which really did him so much good that he soon wished to resume his work of composing. But this was strictly forbidden; the only occupation allowed being reading of light literature. Just then the novels of Walter Scott were extensively read, and Beethoven easily yielded to the fashion. But while he was reading "Kenilworth," he threw the book on the floor, exclaiming: "The fellow does write only for money after all." He again returned to his old friends, Plutarch, Homer, Plato, and Aristotle; and as to music, he profited by an opportunity offered him by his friend, Schindler, to go over some new songs by Franz Schubert, such as "The Young Nun," "The Hostage," "The Diver," "Elysium," and the "Ossian Songs," which compositions gave so much satisfaction to the great master that he exclaimed: "Truly there is a divine spark in Schubert." At that time, however, only a few of Schubert's songs were published.

If it had not been for his anxiety to defray the expenses attendant on the cure of his disease, which, according to his physician, might require a long time, Beethoven would have felt comparatively easy, surrounded as he was, by a few loving and anxious friends; but how could he live, when every attempt at composing was strictly forbidden? In these circumstances, it was but natural and right for him to think of the debt owed to him by Prince Galitzin, for the second and third quartets, written upon his order, as well as for the dedication of the great overture in C, op. 124. The payment of this debt, 125 ducats, might be hourly expected, as the works had been sent during the winter of 1825-26. Only after a long season of expectation, Beethoven addressed himself to Messrs. Steiglitz & Co., in St. Petersburg, who, according to the letter sent to the master by the prince, March 11, 1824, would pay the amount upon Beethoven's requisition. The bankers answered that Prince Galitzin had gone to the army in Persia, and that they had no order to pay the amount due Beethoven. It was about the middle of December, 1826, when Beethoven received the following letter from the prince, dated Charkoff, Nov. 10-22, 1826:—

"*My dear and worthy Mr. Beethoven:*—You must consider me very thoughtless and undutiful in leaving you so long without an answer, especially after having received from you two new masterpieces of your immortal and inexhaustible genius. But alas! for unfortunate circumstances. At present I live in the depth of Russia, and in a few days I start for Persia to make war. Before that I certainly shall send to Messrs. Steiglitz & Co. the sum of 125 ducats, and I cannot but offer you my thanks for your works, and my excuses for having so long neglected to give you a sign of life."

Let us say that, in spite of the promise of the prince, Beethoven never received the sum mentioned above.

(*Conclusion in our next number.*)

The Musical Review & Musical World.

NEW YORK, MARCH 2, 1861.

CONTEMPORARY CRITICISM.

The court musician, Johann Baptist Schaul, (see his Letters on Taste in Music,) says, amongst other things: "What a difference there is between Mozart and Boccherini! (Trios, Quartets, etc.) The former leads us between rugged rocks, into a thorny forest, with only here and there a flower; while the latter takes us into cheerful scenes, to blooming fields, pure, rippling brooks, and thick groves, where one gives way with pleasure to the sweet longings, which refresh the soul even when distant from these lovely visions. Yes, I admire the art of that musical Dædalus (Mozart), who knows how to build such large, impenetrable labyrinths, but I cannot find the Ariadne who offers me the thread to discover the entrance, much less the path of egress."

"It is a pity," says a voice from Vienna, (in January, 1787,) "that Mozart, in his artistic and really fine compositions, loses himself in too high regions, in the effort to become a creator. His new quartets, which he has dedicated to Haydn, are somewhat too much spiced, and what palate can bear this long?"

Sarti (the same composer whom Mozart has made immortal by introducing a motivo of his in the music of the second finale, where Don Giovanni is at supper) tried to prove, in a passionate article, that the composer of those quartets had written some music intolerable, in consequence of most surprising transgressions of rules and offenses to the ear. Nageli criticized Mozart's Symphony in C very sharply, in order to show that Mozart was without style, and often flat and confused.

In Berlin, where "Don Giovanni" was performed December 20, 1790, for the first time, one might read the following criticism in one of the papers: "If ever an opera was anxiously expected, if ever there was a work by Mozart raised to the skies before its performance, it was this 'Don Juan.' The composer must not speak to us by overloading the instruments, but with heart-feelings and passions; then he writes grandly, then his name will go down to future generations, and a perennial laurel will blossom for him in the Temple of Immortality. Goetry, Monsigny, and Philidor will prove this. Mozart intended, in his 'Don Giovanni,' to write something unusual, inimitably grand; certainly the unusual is there, but not the inimitably grand. Whim, caprice, pride, but not the heart, was the creator of 'Don Giovanni.'"

In a Berlin correspondence in the *Journal of Fashion* (1791), it is said: "The composition of this opera is fine, but here and there too artificial and overloaded with instruments."

"Nobody," remarks the *Monthly Musical Journal*, "will fail to recognize in Mozart the man of talent, as well as the experienced and agreeable composer; but until now I have not heard him considered by any thorough musician as a correct, less as a perfect artist, and still less with regard to poetry, as a correct and fine composer."

In Berlin at that time Dittendorf's little opera, "Doctor and Apothecary," was preferred to "Figaro" and "Don Giovanni."

It is well known that in Florence, the birthplace of the opera in general, "Don Giovanni," after six and thirty rehearsals, was laid aside as impossible to be performed; and later, after the first performances in 1818, it met with a failure. In 1857 they hissed there "this worn and *hyberborean* music" to such an extent that it could not be performed a second time. In Milan, this opera was also hissed at its first performance (1814), and "The Magic Flute" met with the same fate in 1816 and 1818 in both places, the Italians considering it to be a "musica scelerata" —without any melody.

The Quartets by Mozart, mentioned above, being supposed to be full of typographical errors, were returned from Italy to the publisher; and the Prince Krozalkowitz, a great amateur in Vienna, destroyed the parts of the same quartets as containing nonsensical music, while he enjoyed very much the Symphonies by Gyrowetz.

THE LARYNGOSCOPE.

[*From the "Neue Zeitschrift für Musik," in Leipzig.*]

Dr. George Lewin, of Berlin, has invented an apparatus, by which it is possible to recognize at once, and to remove by an easy, sure, and local method the numberless obstructions and diseases of singers, which exhibit themselves in the organism of the voice from the trifling hoarseness up to the most dangerous sufferings of the larynx.

It was the celebrated singing master M. Garcia, in London, who originated the idea of this invention, in attempting to obtain a view of the inside of the larynx by the use of a small reflector; the observations which he made were published in the English Philosophical Magazine, &c., 1855. After Garcia, a Professor Czermak, in Pesth, (Hungary,) tried to introduce the "Kehlkopfspiegel" (larynx-mirror) into medical science. But to Dr. G. Lewin of Berlin belongs the credit of inventing an apparatus, by which it is not only possible to see clearly the organs of the larynx, and even the air-tubes, but also to apply locally the efficient remedies. He, too, was the first, who, by the use of his apparatus, adopted the local treatment in diseases of the throat, and obtained the most satisfactory results. Among other cases, we will simply mention one, where a man, having been for ten months almost voiceless, and after using in vain every other treatment, regained, after a short operation, his powerful clear voice, as is related in the "Medicinische Central Zeitung" for September, 1860. Just so a crowned head was cured of a very bad hoarseness, which had lasted for years, and which had resisted all remedies applied to it. A feature of this treatment is, that it causes neither pain nor fright.

The laryngoscopù apparatus of Dr. Lewin consists of a mirror, by means of which a pencil of intense light is reflectively thrown into the cavity of the throat, and the beams made to fall upon the most hidden bronchial organs, so that the view of all these parts comes clearly before the eye. Thus one can watch the highly interesting movements of the vocal cords, and observe phenomena highly important to the teacher of the voice.

We think it but right, even in this journal, to call attention to this invention, because so many singers are obliged to close their career in consequence of so-called incurable diseases of the throat, and because we know singers who have been so fortunate as to regain, by the treatment of Dr. Lewin, their voices lost for years. Yes, we feel convinced that soon the time will come when singers will have the organs of the voice examined by the laryngoscope before entering the profession.

RUD. VIOLE.

MUSIC IN NEW YORK.

"PRAISE TO GOD," ORATORIO, BY G. F. BRISTOW.

THIS composition was performed at Irving Hall, by the members of the Harmonic Society—Miss Brainard, Mrs. Jameson, Messrs. J. R. Thomas and Haselwood, and an orchestra. The work consists of nineteen numbers, including an instrumental introduction. There are Choruses, Duos, Quartets and Soli. Each number treats the same subject, that is, "Praise to God." It is for this reason that the work is not exactly what in our days is called an Oratorio; that is to say, there is no action, no dramatic interest whatever in it, and there being, consequently, very little scope for variety, the task of the composer is so much the greater: considering this difficulty, we must say that Mr. Bristow has done remarkably well. Whether authors with more imagination and creative powers would not have done better, we will not decide for the present; it is honorable enough to have accomplished the task as he has done. There is an especial want of contrast, not only with regard to ideas, but also in treatment—such contrast as modern æsthetics require. Mr. Bristow dates with his music in a past period of our art; his motivos, his modulations, his whole treatment indicate this. This would be all very well, if that was not wanting which alone lives through the ages, and which alone makes us seek to revive the musical past—a large style, great ideas, power. Mr. Bristow has none of these qualities; but, considering his native musical disposition, it is certainly commendable, that he never aims to display them. He seems to be willingly guided by the hand of Mendelssohn, for instance, and others, without even making an attempt to move independently. There is nothing original, nothing striking about his music, nothing to excite us; no stirring discords, no flashing bits of new ideas—all goes along smoothly, evenly, correctly, decently, but occasionally in a very tiresome fashion. The ideas are not exactly taken from this or that score, and yet they remind one of something previously heard. For instance, the motivo with which the Introduction (which is, by the by, well made and finely scored) opens certainly cannot be called new. It is poor, and yet Mr. Bristow evidently dwells upon it with delight. A remarkable feature in this Introduction is the Andante in A minor—a fine melody, a kind of Nocturno, which, as far as we could ascertain from one hearing, had no connection either with the Introduction itself or with the whole work. It is somewhat hastily introduced and abruptly ended. Now, if this Andante had been taken up by the composer in the vocal part, he might have easily gained a good effect, and its occurrence in the Introduction would have been to some purpose.

The work, which was in some respects well performed, received the entire approbation of the small audience gathered to listen to it. And this is but right. Such distinguished and honorable efforts, as Mr. Bristow has made in the cause of musical art in this city, such high aspirations, ought to meet with encouragement, and we were glad to see that several numbers of the score: for instance, the Chorus in A flat, "The holy Church"; the Solo for Soprano in D minor, "When thou tookest upon thee," (well sung by Miss Brainard), the Duo for Alto and Tenor in G, "Day by day we magnify thee;" pleased so well as to call forth an *encore*.

Mason & Thomas's Fourth Soiree.

PROGRAMME.

I. Trio in G minor, No. 8, op. 110, for Piano-forte, Violin, and Violoncello—*Schumann;* (in four movements,) Messrs. Mason, Thomas, and Bergner. II. Violoncello Solo, Morceau de Salon—*Stranaky;* F. Bergner. III. Piano-forte Solo, (*a*) Deux Rêveries, 1, Au matin, 2. Au Soir, (*b*) Valse-Caprice—*Wm. Mason;* Wm. Mason. IV. Quartet in F major, No. 7, op. 59—*Beethoven;* 1. Allegro, 2. Allegretto scherzando, 3. Adagio, 4. Allegro, Theme Russe—Messrs. Thomas, Mosenthal, Matzka, and Bergner.

The Grand used on this occasion, from the factory of Steinway & Son.

THERE can be no doubt that these soirées enjoy the favor and patronage of our artists and amateurs, for with each successive concert Dodworth's room is better filled with such listeners. At this last soirée the room was crowded.

The trio, by Schumann, which was played on this occasion, is, in our opinion, one of his very best compositions. There is all that humor in it, and that originality, those fine traits of genius, that beautiful blending of the music given to the three instruments, and especially that naturalness of conception and freshness of idea, which can be found in the works that belong to the first period of his career as an instrumental composer. Of course one hearing alone is not sufficient for impressing the listener with all the beauties of such a work; but there are so many striking points in it, that even a single hearing, in our opinion, inspires many a one with a desire to become more acquainted with it. The quartet in F, op. 59, by Beethoven, is the first of the three which he wrote in the winter of 1806-7, and published in 1808, with the dedication to Count Rasumovrsky. It was most probably in deference to the nationality of the latter amateur, then Russian ambassador in Vienna, that Beethoven introduced, in the finale of this quartet, as well as in the third part of the one in E minor, a Russian theme. As we mentioned on a former occasion, when the above quartet was played, it shows more depth, a more independent treatment than were apparent in his first three quartets, published in 1801. There was a great step between them and the three published in 1808, and we should think it but probable that Beethoven referred to the above quartet in F, as well as to the two others, included in op. 59, when he wrote to his friend, Karl Amenda: "Do not give away your quartet, as I have altered it very much, not knowing, till now, how to write quartets."

EDA KUHN LOEB LIBRARY

The violoncello solo, by Mr. Bergner, gave the audience at these soirées an opportunity to judge of this gentleman as a virtuoso, and let us say, that he acquitted himself of his task with taste and discretion. He has a fine tone and good expression. Mr. Wm. Mason favored us with the performance of three pieces, and as an encore, with his popular *Dance Rustique*. We have before spoken about his *Deux Reveries*. His *Valse-Caprice* was new to us. It is, in its first part, somewhat in Chopin's style, and throughout very attractive by the exquisite and artistic treatment it has received at the hands of its accomplished author.

Mr. Satter's second concert, at Dodworth's, was attended, if not better than the first, certainly quite as well. The artist played his fantasia on airs from "La Juive," (for the second time by request,) Beethoven's Sonata in C sharp minor, op. 27, a Nocturno, by Chopin, a Song without words, by Mendelssohn, his well-known arrangement of the Minuetto, from Mozart's 6th Symphony in E flat, "Printemps d'Amour," a Mazourka de Concert, by Gottschalk, "Lullaby," by William Mason, Sextet of "Lucia," by Liszt, and concluded with an Improvisation of Themes given by the audience. These themes were from "Ernani," "Il Trovatore," and "Lucrezia Borgia." Mr. Aptommas and Mr. Rexford assisted. We were detained from hearing the performances of the first part of the programme. The rendering of the pieces by Gottschalk and Mason was very satisfactory; the "Lullaby," however, might have been played a little quicker. Liszt's well-known fantasia on "Lucia" we have heard performed better. Mr. Satter spoiled the effects of the runs for the left hand by a too liberal use of the pedal.

Mr. Satter's first Matinée took place last Thursday. Of this, as well as of his third concert, which will take place next week, we shall speak in our next number.

Madame Louise Abel's Soirée Musicale at Chickering's Warerooms attracted a small but select audience. Mad. Abel played several pieces by Chopin, Stamaty, and the first part of the Sonata in C, op. 53, by Beethoven. Besides these, she performed, together with Mr. Bergner, the Meditation on the first Prelude by Bach, for Piano and Violoncello, by Gounod, which is certainly not the worst Mr. Gounod has done. Mad. Abel again showed herself to be a conscientious artist. She was successfully assisted by Mr. Bergner and Signor Centemeri, the distinguished baritone.

Academy of Music.

Verdi's new opera, "Un Ballo in Maschera," is, for the present, withdrawn from the *repertoire*. The receipts for each of the last performances of this opera were about $800. Miss Kellogg, the new American *prima donna*, selected for her *debut* the somewhat difficult *role* of Gilda in "Rigoletto." This was rather a bold undertaking for a young girl, who has scarcely left the training of her singing master. However, as the proverb goes, "To the courageous, the world;" so it may be, that Miss Kellogg will, in due time, reign in that world of art into which she has entered. The promises are not so bad. Although her voice for the present is not exactly brilliant with regard to quality, yet there are indications, that, carefully educated, it will acquire the power still more to impress her audiences with the talents she evidently possesses. Her training has been, thus far, good; she delivers well; has already a good deal of execution, and what was wanting in this respect at her first performance, seemed to us rather a result of nervousness than lack of ability. Strange to say, she moves with much more ease, and acts much better than we have witnessed lately in the case of a singer, who is said to have had in this respect a good deal of experience abroad. It is needless to say that Miss Kellogg met with a superabundance of applause, and was the recipient of an immense quantity of bouquets.

MUSIC IN BROOKLYN.

Third Philharmonic Concert.

PROGRAMME.

Part I.—Symphony in B flat—*Neils W. Gade.* Aria, de "Ernani," "Infelice"—*Verdi;* Signor Susini. Cavatina, de "Il Barbiere di Siviglia," "Una Voce"—*Rossini;* Signorina Elena. Quartette, for French Horns, Recitativo e Andante Religioso—*F. Weber;* H. Schmitz, T. Prahl, T. La Croix, and G. Schmitz. Cavatina, de "Linda di Chamounix," "O luce di quest' anima"—*Donizetti;* Miss Hinkley.

Part II.—Overture de "Il Flauto Magico"—*Mozart.* Incantation Scene de "Robert le Diable"—*Meyerbeer;* Signor Susini. Cavatina, de "Norma," "Casta Diva"—*Bellini;* Signorina Elena. Aria de "Traviata," "Ah! forse e lui"—*Verdi;* Miss Hinkley. Overture to "Tannhauser"—*R. Wagner.*

To avoid the confusion attendant upon the first concert at the Academy, the directors opened the doors on this occasion at 6 o'clock, so that the house filled up slowly, and much more to the public satisfaction than could have been anticipated.

The concert opened with the performance, by the orchestra, of the Symphony in B flat, by Neils W. Gade. The execution was characteristically good, but the selection an unfortunate one. While it is true that Gade was a pupil of Mendelssohn, we cannot agree with the eulogistic remarks printed on the reverse of the programmes, that "the mantle of the great composer had fallen upon him," etc.

The overture to the "Magic Flute" was rendered with much precision, and the "Tannhauser" never fails to give satisfaction; on this occasion it was the finest feature of the instrumental performances.

Signor Susini sang the "Infelice" of Verdi, giving satisfaction, and received an enthusiastic encore.

The quartet on the French Horns, although pleasing, failed to meet the expectations of the audience.

Signora Elena and Miss Hinkley each had their partisans present, and each received about the same amount of applause, although from different portions of the audience.

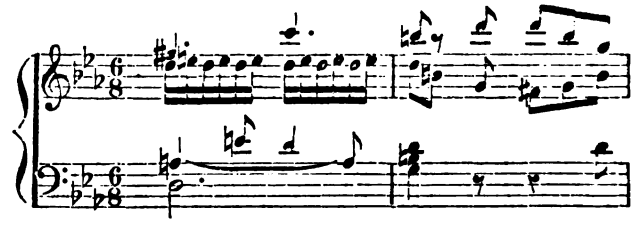
The former sang "Una Voce," from the "Barber of Seville," poorly; but fully atoned for it in her rendering of "Casta Diva," which, although so often heard, and at times from better singers, still received and merited an encore. Miss Hinkley sang the "O luce di quest' anima," of Donizetti, finely, but hardly sustained herself in the "Aria" from "Traviata."

Owing to the greater comfort of the audience, the concert was more satisfactory than usual, but *musically* inferior to any given by the society this season. X.

Answers to Correspondents.

C. W. H., Wynantskill.—"From the answer to my letter in your last No., it is evident that you have put a different (though not altogether unwarranted) construction upon its language from that intended. The illustration sent you was designed simply *as* an illustration of the *idea*, viz.: the "respective duration" of the notes, and not as a specimen of *polyphonic* composition, or of an *impossibility*. It is this "idea," when applied to compositions of a "polyphonic" or "a more puzzling character," to which I allude. I wish for a *general* rule, and not the explanation of any *particular passages*. I am under obligations to you for your kindness in answering my first communication, and I now avail myself of your expressed willingness to explain the matter, as the passages to which you refer are those which I have already come across"

We referred to those periods in Beethoven's and modern music, where several parts are introduced, and where, at first sight, it seems impossible to execute them. Let us take at random an illustration from Beethoven's Sonata, "Farewell, Absence, and Return." In the last part (Holle's edition, p. 11) we find the following:—



In the first measure we have four distinct voices singing together. The D in the bass has to be kept down, while the same hand has to play its ninth E. Now, supposing the hand should not be able to do this, in this case the pedal comes into its modern legitimate use. The little finger is raised from the D, the pedal kept down, and the E played with the thumb. The aim of the composer, to make the D heard throughout the measure, will be thus attained. Upon this the moderns have based those effects, which we meet in almost any of their pieces, namely, the holding out of one long note (either in the bass or the treble) by the pedal, while the fingers continue to play the strain of the melody. It may be thus justly said that the use of the pedal, for the purpose of giving additional compass and strength to the finger, an invention so essentially modern, is yet fully foreshadowed in the older compositions, not only by Beethoven, but also by authors who preceded him. But let us proceed in our investigation of the above illustration. In the second measure an ordinary player will be at first somewhat puzzled how to execute the music. We have three parts before us: the middle part is the motivo, upon which the whole finale is based; the treble (D D B G) repeats the first part of this motivo. Where does the anent lie? In the middle part, which gives the whole motivo. Consequently the performer has to aim to render it as smoothly and evenly as the unavoid

able change of the two hands permits. We need not indicate that the G, F sharp, and G have to be played with the left hand, and the last B and G with the right hand. And in this again we find the germ of one of the resources of piano-forte playing wrongly considered modern, which consists in rendering the melody by changing the hands, as largely practiced by Mendelssohn and others.

E. C. S. We believe that not one of the three National Airs of the United States is strictly an original American composition. Their history is not in every case fully ascertained, but is somewhat as follows: "Yankee Doodle" is said by most critics to have been the composition of an English physician, and to date back to the French wars, when it was composed in derision of the appearance of the volunteers from the colonies who assisted the British regulars. By others it is said to date as far back as the time of Cromwell. It was certainly known in England before the American Revolution, and was sung in derision of the Bostonians by the soldiers who garrisoned that city. But the laugh turning to the other side at the retreat of Concord and Lexington, and the people thus inaugurating the revolt, made the troops *dance* their way back to the same tune their bands had *played* as they marched

Since that time the air has been a national one, and American hearts have exultingly responded to it in every age and in all lands.

The music of the "Star-Spangled Banner" is an old English air, once bearing the title, we believe, of "Anacreon in Heaven." Robert Treat Paine adapted to this air one of his popular songs, "Adams and Liberty," during the life of Washington, one verse of which was in praise of the Father of his Country. But it was not until 1811 that Francis Scott Key, then a young lawyer, composed the present words in remembrance of the bombardment of Fort McHenry, when Baltimore was besieged by the British fleet. The sight of the national banner proudly floating amid the carnage and destruction of the attack inspiring the refrain, which has given the title to the song.

The words of "Hail Columbia" were written in 1798 by Judge Joseph Hopkinson, one of the signers of the Declaration of Independence, to what was called the "President's March," an air composed by a German named Foyles, on the occasion of a visit from the President to one of the New York theaters.

Sheet Music Review.

S. Brainard & Co., Cleveland.

FIRST PERIOD.

AUSTRIAN TATTOO. Karl Merz. 25c.
A well-known melody, likely to become very popular.

KITTIE'S FAVORITE. Waltz. Charles H. Lamb. 10c.

SECOND PERIOD.

LE DESIR. Fantasia. By F. Beyer. 35c.

FOR FOUR-HANDS.

FIRST PERIOD.

MEDLEY DUETS. By James Bellak. Each, 15c.
Twenty-four numbers, comprising waltzes, schottisches, galops, redowas, operatic melodies, marches, etc.

VOLK'S HARPE. 12 Divertisements. By Theo. Oesten. Each, 35c.
Somewhat more difficult than those by Bellak. Very commendable.

EXERCISES.

BERTINI'S EXERCISES OF THE SCALE, in single and double Notes. 35c.

BERTINI'S ARPEGGIO EXERCISES. 35c.

These useful Exercises are taken from Bertini's Method. In this cheap form they will undoubtedly and deservedly find a great many purchasers.

VOCAL MUSIC.

SPRING ALP SONG. Arranged for the Piano or Guitar. A. Marschner. 25c.
THE INVITATION. A. Marschner. 25c.
SWISS MOUNTAINEER. do. 25c.
THE ALPINE HERDSMAN. do. 25c.
Tyrolese Songs, of a pleasing character.

COME IN, AND SHUT THE DOOR. Ballad. By T. G. Calicott. 35c.
A pretty song, of a popular character.

BRAINARD'S SOCIAL ORCHESTRA. A collection of Polkas, Schottisches, Quadrilles, etc., arranged for small orchestras, consisting of First and Second Violins, Bass, Clarionet, and Cornet, with Flute *ad libitum*. Edited by S. M. Wergel. Twelve numbers. Each, 50c.

This is a welcome addition to the catalogue of pieces for small orchestras. It will be especially relished in social circles.

Firth, Pond & Co., New York.

FIRST PERIOD.

SICILIAN VESPERS QUADRILLE. F. B. Helmsmuller. 35c.
Judging from the popularity of its melodies, this quadrille is likely to please very much.

VIVA L'AMERICA MARCH, as played by Dodworth's Band. 25c.
Everybody knows Mr. Millard's vigorous song, which is fully illustrated in this March.

SECOND PERIOD.

CLARABELLA. Schottisch de Salon. Charles Wels. 35c.

VOCAL MUSIC.

I PRAY THEE, DEAREST, THINK OF ME. August Mignon. 25c.
A good melody.

OH, LET HIM KNOW. (Oh, dites lui!) French Romance. L. Kotschöubey. 25c.
French style; quite effective.

O GOD, MY KING. Sacred Song. George William Warren. 30c.
Simple and commendable.

'TIS BUT A LITTLE FADED FLOWER. Ballad. J. R. Thomas. 35c.
THE DEATH OF LLEWELYN. Welsh Ballad. 20c.
The first of these songs was performed, with great applause, by Mrs. Bishop. It is quite expressive, and well done. The second song is quaint, but attractive.

Russell & Tolman, Boston.

FIRST PERIOD.

SUMMER 'S GONE! Variations on "Faded Flowers." By Chas. Grobe. 40c.

SECOND PERIOD.

MELANGE OPERATIQUE. By A. Baumbach. 40c.
No. 2, comprising airs from "The Sicilian Vespers," "La Favorita," "William Tell," "Ernani."

VALSE MELODIQUE. Carl Peller. 30c.
Full of indications of talent. The orthography in this piece is not to our liking.

PRAYER IN THE CHAPEL. Chas. Neustadt. 30c.

NOCTURNE. C. Galos. 25c.

FIRST PERIOD.

ANNIE O' THE BANKS O' DEE. Variations. B. Richards.
Good for teaching purposes.

SILVER WREATH POLKA. Geo. W. Lyon.
WEDDING WALTZES. W. V. Wallace. 50c.
MY PRETTY JANE GALOP. Henry Prince. 50c.
In the trio the song, "Jane, my pretty, pretty Jane" is introduced. Likely to become popular.

FOR FOUR HANDS.

SIX ENTRATAS. Designed for School Exhibitions. Composed and arranged for two performers, by Charles Hess. No. 1, Tournament. 50c.
Useful. The doubling of the D sharp in the Seconds (p. 1, second space) seems to us rather unnecessary.

VOCAL MUSIC.

THE LOVED ONE WAS NOT THERE. B. Augusto. 25c.
THE QUIET EYE. do. 25c.
MY ONLY TREASURE IS MY SONG. do. 25c.
NONE SHALL BREATHE A SIGH FOR ME. do. 25c.
BY THE GLOOM THAT SHADES MY HEART. do. 30c.
SWEET BRIDE OF SLEEP. do. 35c.
The name of this author is, as far as we know, new; but to judge from the above songs, he will soon become known, for they are superior to the general average of songs published here. Almost every one of them contains something good, and one of them, "The quiet eye," is positively charming. The treatment throughout is musician-like, and the ambition of the author to exhibit some connection between his music and the words it is set to, can not fail to produce a good impression, and ought to be generally adopted by our song writers.

A HOME IN THE HILLS FOR ME. Quartet. H. P. Banks. 25c.
COTTAGE BEHIND THE HILL. Song. do. 25c.
THOUGHTS OF THEE. Ballad. do. 25c.

I'M BUT THE WITHERING FLOWER. Serenade. S. K. Conant. 25c.
For a low voice.

ELLA MAY. Charles Hess. 25c.
Popular style.

I AM CONTENTED. Flotow. 25c.
Very expressive, that is to say, in Mr. Flotow's style.

WHAT SHALL I CALL THEE? Richard Mulder. 35c.
WHERE SHALL I FIND THEE? do. 35c.
These songs fully justify the reputation Mr. Mulder enjoys as a thorough musician. We understand they were sung with great applause by Mme. Fabbri. There is much artistic merit in them.

O. Ditson & Co., Boston.

SECOND PERIOD.

HOME, SWEET HOME. Brinley Richards. 40c.
Brilliant and effective.

CHANT DU POETE. Nocturne. A. Croisez. 35c.
THE VESPER HYMN. Arranged by B. Richards. 50c.
Two good show pieces, of different character.

FIRST PERIOD.

DOUCE REVERIE ET MAZURKA. Bardarzewska. 25c.
We hope this piece will meet with the same success as attended the author's "The Maiden's Prayer." It is of about the same merit.

DINORAH POLKA. Jean Weber. 50c.
Containing the best melodies of the opera, "The Pardon of Ploermel."

FEUILLES D'ALBUM. Deux Impromptus. Carl Mayer. 25c.
Two interesting little pieces.

SICILIAN VESPERS QUADRILLE. Carl Zerrahn. 35c.

LES PERLES. A selection of favorite airs. Arranged by Edward F. Rimbault. Each, 15c.
No. 2, Tuttoe sciolto, "La Sonnambula." No. 3, Fra poco a me, "Lucia."

L'Age d'Or. Four Rondinos, by F. Thinten. No. 3, "Le Rossignol." No. 4, "Le Perroquet." Each, 15c.

All these small pieces are pleasing and instructive.

VOCAL MUSIC.

The Vesper Chime. Ballad. Geo. Linley. 25c.

Absent one. do. do. 25c.

Both excellent songs. The first we like best, as being more truthful in its sentiment, simple, and quite characteristic. The air, however, is not quite original.

I love my little native Isle. Frank Mole. 25c.

This is called a Tambourine song. It is full of grace, and will prove very effective if sung in the right spirit.

Forget thee. W. T. Wrighton. 25c.

Simple music.

Il Chiar di Luna. (Oh, Night, thou 'rt delightful.) Duet for soprano and contralto. Lucigi Steffanoni. 35c.

This can be made an effective duo. It is comparatively easy.

Vieni meco. (Come, O come with me.) Guglielmo.

This song requires a good command over the voice in order to produce the right impression.

When Glasses take their merry round. Chas. Lloyd. 25c.

A humorous song. Good, vigorous music.

Sunny Meadows. Song. By Stephen Glover. 25c.

The Moonlit Stream. Ballad. do. 25c.

Two good songs; welcome to the many admirers of the popular author.

Saluts. Music for the Choirs of the Catholic Church. By Abbot Louis Lambillotte:

No. 4. Regina cœli. Duet and Chorus. 60c.

No. 5. Veni, Creator. Quartet, Trio, and Chorus. 60c.

Judging from the want of good music for the above purpose, we think that there will be many applications for these pieces.

MUSICAL GOSSIP.

A grand Sacred Concert took place last Sunday Evening at St. Ann's Church; the performers were Miss Carlotti Patti, Madame Strakosch, Miss Salambier, Miss Montmorency, Mr. Eben, the flutist, and Mr. W. Doehler, the violinist. Mr. W. Berge, organist, and Mr. Th. Schreiner, conductor.

Messrs. Schubert & Co. have received an interesting novelty, the piano score with text of Rubinstein's Oratorio, "Paradise Lost." We call the attention of our German singing clubs to this fact.

A union song, "All Hail to the Union," words by Mrs. E. Coleman, music by J. M. Deems, met with a decided success at Baltimore. It was sung by 28 voices to an audience of 2,500 persons.

A French journal suggests a change in the names of the tones of the musical scale, which, while it may have success in France and Italy, is not so likely to please in Austria at least. According to this distinguished director, the old gamut is worn out, and hereafter in place of *re, mi, fa, sol, la, si, do,* we should have *Ma, gen, ta, sol, fe, ri, no.*

The Messiah was recently performed by the Worcester, Mass., Mozart Society, for the benefits of the Orphans' Home. Mr. Frost of Boston was director, and the concert was a complete success.

Miss Mary O. Gamble's first concert at Jersey City was a very successful affair. Mrs. Abbot, Mr. Sanderson, as pianist, Messrs. Thomas and Haselwood assisted. Messrs Dibble and Abbot were accompanists. The performances are highly commended.

A very pleasant and successful musical conventiod has recently been held at Hackettstown, N. J., under the charge of Mr. Geo. F. Root. Much satisfaction was expressed by those who were present.

EUROPEAN ITEMS.

We quote the following from Richard Wagner's recent Letter, published in Paris:

"No doubt, the depreciatory opinion of the character of the so-called opera public, entertained by the weaker nature of artists, is one of its first causes (of the want of character in the style of operatic music.) Did I not hear, that even Weber, that pure, noble, and loving spirit, sometimes afraid of the consequences of his proceedings with regard to character and style in his music, bestowed upon his wife the claims of the 'Paradise,' as he expressed it, and submitted, for the pacification of the 'Gods,' to certain concessions and modifications in his conceptions and in his style?"

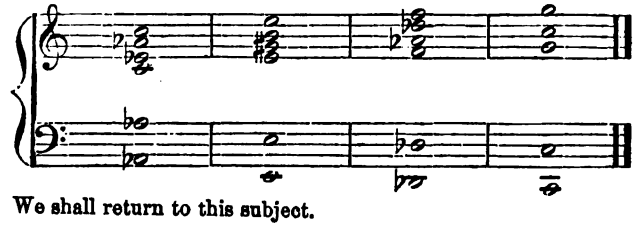
With reference to the Russian composer Bortniansky, Prince George Galitzin, who is now giving concerts in London, chiefly for the purpose of introducing the music of Russian composers, publishes the following comments:

"Bortniansky, born in the Ukraine in 1752, was a serf. As a rule, a peasant in his position, however great his genius, would be without the necessary means and opportunities of developing it. Fortunately for himself and posterity Bortniansky had a generous master, who sent him to Italy where he studied under Galuppi, a composer who, as the readers of Dr. Burney may remember, was for some years musical director at the Russian Court. Galuppi went to St. Petersburg in 1766, (at which time Bortniansky was only 14,) and had just returned when Dr. Burney met him at Venice. While in Italy, Bortniansky devoted much attention and study to the works of Haydn, and composed operas, symphonies, sonatas, and vocal and instrumental pieces of all kinds. On his return to St. Petersburg he was appointed chorus-master to the Imperial Chapel, of which he afterward became director, retaining that post until his death. At the Imperial Chapel Bortniansky confined himself entirely to sacred music, writing, among other pieces, thirty-six vocal cantatas, each founded on one of the *Psalms* of David, and eight '*Cherubim's Songs.*' He was replaced at the Imperial Chapel by Lvoff's father, the father of Lvoff by Lvoff himself, while Lvoff is now making way for Lvoff's brother. The illustrious Glinka was once associated with Lvoff in the direction of the Imperial Chapel, but only remained there a few months. It is evident that this establishment is destined to remain in the hands of the Lvoffs, and it is not surprising that it should get worse and worse every day."

With regard to the Russian *National* Hymn, commonly attributed to Lvoff, the Prince Galitzin informs us that there are two; a real one by Glinka, and a borrowed one by Lvoff.

"As a conclusion to my quadrille," says the Prince, "I have introduced the *real* Russian Hymn. The word *real* requires an explanation. The Emperor Nicholas, at the beginning of his reign, *ordered* the composition of a *National* Russian Hymn, for until that time, at all state ceremonials, 'God save the Queen' was played. Foremost in the list of competitors appeared the names of the Colonel of Gendarmerie, Lvoff, and Michael Glinka. Glinka, a composer of *conscience* and of *genius*, *created* a National Hymn, whereas Mr. Lvoff found it much more simple to *borrow* one. Glinka's Hymn is formed out of Slavonian elements; that of Lvoff disfigured from the hymn of the 'Sicilian Mariners.' But Lvoff had the advantage over Glinka of being not only a composer but also a servant of the State, and the Emperor Nicholas thought more of what Lvoff had borrowed than of what Glinka had created. Thus we have two hymns—one false, the other real. Glinka took a noble revenge in placing his composition at the end of his 'Life of the Czar,' and I have done myself the honor of adding it to my "Russian Quadrille.'"

The *Credo* in Liszt's Grand Mass is concluded with the following interesting succession of Chords.



We shall return to this subject.

Mr. Stoepel's "Hiawatha," the verse recited by Miss Matilda Heron, has been performed by this time at Covent Garden theater in London.

It is said, that Wagner has proposed the condition, that at the performance of his "Tannhauser," at the Grand Opera in Paris, the *Claque* shall not be present. This would be a novel experiment in a French theater.

A new Concert Hall, described as magnificent, has been opened at Stuttgard.

Joachim, the great violinist, is "starring" at Vienna.

Thou Com'st to me in Dreams.

Words by NILLA. COMPOSED FOR THE MUSICAL REVIEW AND WORLD by J. A. BUTTERFIELD.

Thou com'st to me in

p

Andante con espressione.

p

dreams, ba-by, In vis-ions of the night— Thy blue eyes full of bles-sed-ness, Are glanc-ing on my

Cres.

sight. The mu-sic of thy

f *rit.* *a tempo.* *pp*

breath, ba-by, Is falling on mine ear, In those dear old accustomed tones, I loved so much to hear.

Repeat Sym.

dim. *dolce.*

ALAMEDA. C. M.

REV. A. A. GRALEY.

SOPRANO

1. Thou love - ly source of true de - light, Whom I un - seen a - dore,

ALTO

TENOR

2, Thy glo - ry o'er cre - a - tion shines; But in thy sa - cred word

BASS

Un - veil thy beau - ties to my sight, That I may love thee more.

I read in fair - er, bright - er lines, My bleed - ing dy - ing Lord.

LORAIN. 7s 6 LINES.

REV. A. A. GRALEY.

SOPRANO

1. Rock of A - ges, cleft for me, Let me hide my - self in thee; Let the wa - ter and the blood.

ALTO

TENOR

2. Should my tears for - ev - er flow, Should my zeal no lan - guor know, This for sin could not a - tone,

BASS

From thy wounded side that flowed Be of sin the per - fect cure, Save me, Lord and make me pure.

Thou must save and thou a - lone! In my hand no price I bring; Sim - ply to thy cross I cling.

The Lily.

PART SONG.

Words by PARK MOODY. Music by JAMES R. MURRAY.

SOPRANO

1 The li - ly on its fra - gile stem, Looks up and drinks the dews of Heaven, And

ALTO

TENOR

2 So doth the pure and lov - ing heart. Dis - perse the bles - sings it re - ceives, And

BASS

Cres ..... *Rit*

for each lit - tle shin - ing drop, A breath of sweet per-fume, A breath of sweet per-fume is given.

like the li - ly fair, per - fumes The at - mos-phere in which it breathes, In which..... it breathes.

Hamelton. L. M.

CHALON BLANCHARD.

Je - sus shall reign wher - e'er the sun Does his suc - ces - sive jour - neys run, His

Je - sus shall reign wher - e'er the sun Does his suc - ces - sive jour - neys run, His

king - dom spread from shore to shore Till moons shall wax and wane no more.

king - dom spread from shore to shore Till moons shall wax and wane no more.

Forestbille. 7s.

G. H. MITCHELL, jr.

TENOR Softly.

Lord, for ev - er at thy side, Let my place and por - tion be,

SOPRANO.

ALTO.

Lord, for ev - er at thy side, Let my place and por - tion be,

BASS.

Strip me of the robe of pride, Clothe me with hu - mi - li - ty.

Strip me of the robe of pride, Clothe me with hu - mi - li - ty.

MENDELSSOHN'S Cantata "Lobgesang," has not pleased the Parisians. They complain of monotony and rough harmonies in the work.

A NEW oratorio, "Israel's return," by Mr. Schachner, met with little success at Berlin.

MR. REISSMANN in his pamphlet, "From Bach to Wagner," gives the following four groups of composers, their music illustrating the chief phases through which musical art has passed during the last 150 years. First group, Bach, Handel, Gluck; Second group, Haydn, Mozart, Beethoven; Third group, Schubert, Mendelssohn, Schumann; Fourth group, Weber, Meyerbeer, and Wagner.

SCRIBE and Auber's new opera, "La Circassienne," seems to have been a success in Paris. A French paper tells us, the score is distinguished by grace, sprightliness, elegance in the rhythm, coquetry in the orchestration, and especially by great *intelligibility*. The journal adds, that in spite of his 79 years, Auber is still, by force of talent, the youngest of the French composers.

Our Musical Correspondence.

SPRINGFIELD, MASS.

FEBRUARY 12, 1861.—The most musical event of the last fortnight in this region, has been the exhibition of an organ recently put up in Dr. Davis' new church in Westfield. The instrument was made by Wm. A. Johnson, of that place, and at both the exhibition and the dedication of the church gave, one of the local papers said, "perfect satisfaction." Mr. Johnson commenced the building of organs some twelve or fifteen years ago, and has ever since been introducing improvements, until now his instruments, to speak modestly, rival, and their admirers say, excel the organs of the best city makers. His last is one of the largest he has ever built, and, in many respects, is superior to them all. It is placed, as all organs should be, back of the pulpit, but is enclosed, as no organ should be, within a circular recess, which, being made of brick, has a constant tendency to keep the instrument damp. I append a list of stops.

GREAT ORGAN, 56 NOTES. Open Diapason, Double Open Diapason, Gamba, Clarabella, Stopped Diapason, Flute Harmonique, Principal, Twelfth, Fifteenth, Sesquialtra, 3 ranks, Mixture 5 ranks, Trumpet, Clarion.

CHOIR ORGAN, 56 NOTES. Open Diapason, Stopped Diapason, Dulciana, Principal, Wald Flute, Flageolet, Clarionette.

SWELL ORGAN, 56 NOTES. Open Diapason, Stopped Diapason, Principal, Bourdon, Keraulophon, Violin, Dulciana Cornet, 3 ranks, Trumpet, Hautboy.

PEDAL ORGAN, 27 NOTES. Double Opera Diapason, Bourdon, Violoncello.

COPULAS, &c. Swell to Great, Swell to Choir, Choir to Great, Great to Pedals, Swell to Pedals, Choir to Pedals, Pedal Check, Bellows' Signal.

Whole number of stops, 40.

Among the many excellencies of the instrument, may be mentioned the Diapasons in the Great. Their tone is beautifully pure. The Double Open gives a body, especially in fortissimo passages, not found in organs without it. The Stopped Diapason has none of that disagreeable, *fuzzy* quality of tone so often heard in this stop. The Wald Flute in the Choir is magnificent, while the Bourdon in the Swell (many Bourdons are too loud) is just right. The Violoncello seems as good an imitation of strings as could be produced by pipes. With the reed stops I was not so well pleased, although their effect in full organ is pretty good. The reeds in the swell are, as usual, the best. On the other hand, the diapasons in the swell are far inferior to the others. The pedals are hardly powerful enough when power is desired. Maugre these and a few other defects which need not be mentioned, the organ is an excellent one, and one of which Mr. Johnson and Westfield may well be proud. At the exhibition the principal players were Mr. Geo. Kingsley, of Northampton, and Mr. W. L. Viner, recently from England. The latter gentleman gave us, among other solid things, the Hallelujah Chorus, but in such slow time as to make it a novelty to us Yankees. Making due allowance for the amount things have hurried up since Handel lived, I cannot think that his *Allegro* should now be rendered *Adagio*. I am aware that this sublime chorus is sometimes taken so rapidly as to lose its majesty; but in avoiding Scylla I would not strike on Charybdis by taking it so slowly as to sacrifice vigor to majesty—in the end losing both.

It's not a musical item, but that you may see the elegant character of some of the amusements of Springfield, I will tell you, that February 22d is to be celebrated by a "Grand Anniversary Ball," every ticket-holder to which is given a "highly perfumed box of *soap*" and a chance to draw a "splendid pianoforte valued at $300" (real worth not $100). The entertainment, please notice, is to celebrate the birthday of the Father of his country!

D. T. S.

COOPERSTOWN, N. Y.

THE Otsego Musical Association has just closed (Feb. 15th) its annual convention, at Cooperstown, under the direction of Mr. W. B. Bradbury. Perhaps it is enough to say, that it was a perfect success. When we make this statement, we mean just what we say. No man ever worked harder, both in and out of the convention, than Mr. Bradbury. The "Hallelujah Chorus" from Handel's Oratorio of "The Messiah," was brought out and sung at the concert with complete satisfaction, especially when it is known that it was entirely new to the convention, and never before attempted in this county. Having before attended some ten different conventions, I am willing to stake my musical reputation upon the assertion that this concert at the close of the convention was never equaled in the county.

I would not, in my commendations of Mr. B., undertake to exclude all other conductors as unworthy of patronage; while at the same time I am willing to state, that I never met with one who was able to bring out the musical talent of a class in so short a time as Mr. Bradbury.

A. J. N.

NEWBURYPORT, MASS.

FEBRUARY 12, 1861.—This quiet old-fashioned town has already had the credit of being musically inclined, and its claims to that distinction appear to be increasing. We have several good vocalists, who, though seldom heard, except in the choirs of the churches to which they belong, would gain notoriety if transferred to any of our large cities. Instrumental music receives a good share of attention, if one may judge from the thrumming of pianos and melodeons, which meets his ear in passing along our streets. Added to these, a band of performers on brass instruments was organized about a year ago. They have given several concerts in this and neighboring towns, which have been very favorably received. Their selections are always made in good taste—their execution of many difficult themes, correct and neat. With the same careful and diligent practice they have thus far adopted, they will ere long compete successfully with any similar company, and the name of "Ingraham's Brass Band" be as famous as "Kendall's" in its palmiest days.

G.

BOSTON.

FEBRUARY 25, 1861.—This goodly old city is beginning to bestir itself again after its long lethargy in musical matters; but as yet only a beginning has been made. So far this season, we have heard no full orchestral performance whatever, excepting only the accompaniment to the Messiah on Christmas Eve! (Drop a tear of pity, gentle reader; akin to those heartfelt effusions of sympathy which the narrative of deprivations and sufferings in Kansas causes to flow down your cheek. For those afflictions are but physical, and therefore ignoble, when compared with mental and spiritual starvation like ours.) For two months the Tuesday evening concerts of the Mendelssohn Quintette Club were about the only musical attraction in our city. But these were appreciated and well attended, and we tried to inspire ourselves for the week's labors while listening to them. Six weeks ago, however, the above-named Club (as enterprising as it is artistic) projected and commenced upon a series of Saturday evening concerts, to approach as nearly as possible the character of orchestral concerts. In the half dozen of these which we have already enjoyed, such works as the celebrated Octette of Schubert, Beethoven's Septette, op. 20, and Onslow's magnificent D minor Nonette, have been presented in commendable style, and have contributed largely to satisfy the cravings of previous weeks and months. Monday Eve, Jan. 28th, Signor Stigelli—of well-earned fame in your city as well as ours—gave a concert at the Music Hall, at which he was assisted by Mlle. Carlotta Patti. The hall, we are pleased and surprised to say, was crowded. The programme was made up of ballads and arias principally, and seemed to gratify the popular musical desire completely.

This concert was substantially repeated on the succeeding Saturday evening, with good success, Mr. S. B. Mills officiating as pianist in place of Mr. Lang. But the best programme of the season, so far, is undoubtedly the one which Mr. J. C. D. Parker performed at his recent Soirée at the Chickerings Hall. It is too late to speak of it in full, but we desire particularly to commend Mr. Parker, in passing, for presenting to his audience so excellent a

programme in these degenerate days, when love of art has seemed to yield so completely to the influence of the Almighty Dollar. Our Handel and Haydn Society too is beginning to shake off the dust of inactivity. A concert under its auspices was given on Sunday evening, February 9th, Stigelli and Patti assisted. Report says it was very successful in every respect. But why must these so-called sacred concerts be given Sabbath evenings, and only then? Many find in their Bibles and in their consciences reasons which deprive them of the pleasure of hearing them on that account. Why will not Mr. Barnes show us a favor by appointing the next concert on a secular evening? We think we can guarantee him as full a house as he has ordinarily Sunday evenings. Last Saturday evening the Orpheus Club gave a performance of Freudenthal's Opera-travestie, "Die Barden," at the Museum. It is to be given again in a fortnight. We will then speak of it more at length. The afternoon orchestral concerts which were so popular here last year, are to be resumed this week. Mr. Zerrahn seems to have received encouragement from the success of the recent attempts at concerting. A month ago we asked him if he despaired of getting a sufficient subscription list for his series of concerts:—"Almost," said he, with a peculiarly German shrug of his shoulders. He will make an attempt to give *one* Philharmonic Concert like those of previous years during the season. Success to him! Much is expected from Mr. Eichberg's concert advertised for Saturday evening next. We shall hear. Till then adieu! B.

PHILADELPHIA.

February 26, 1861.—Though we are now in the season of Lent, our musical people exclaim, "Give, give," like the Giaour in "Vathek." Yet, although we have had but few entertainments since last I wrote you, they have been choice in their character. Stigelli, assisted by Miss Patti, Mr. Thomas and Mr. Mills, gave a most charming concert on the 15th inst. I enclose you the programme, which was charmingly given throughout. Your readers are familiar with the abilities of these artists. Miss Carlotta Patti's debut was the novelty of the occasion. Although possessing a pure soprano voice, it is only remarkable for its bird-like charms and facility of execution. Her success in this city was of a doubtful nature. Philadelphia audiences are proverbially and severely critical. Mr. Mills was encored, giving a Welsh air with variations in acknowledgment. The programme consisted of the following pieces:—

Part I.—1. Grand Fantasia for Piano-Forte—"Midsummer-Night's Dream"—Liszt; Mr. S. B. Mills. 2. Song—"Trockene Blumen," (Faded Flowers,)—Schubert; Signor Stigelli. 3. Grand Aria, from the Magic Flute—"Song of the Queen of Night."—Mozart; Mad'lle Carlotta Patti. 4. New Ballad—"Die Kleinen Geschwister," (The Little Brother and Sister,)—First Time in Philadelphia,—Stigelli; Signor Stigelli.

Upon the rocky roadside
A wooden cross is reared;
The symbol of our Saviour,
By Christian souls revered.

A little boy was kneeling;
Has left his joyous play,
Before the cross to bend him;
And tearfully to pray.

He clasps his hands in fervor,
And says: "Ave Marie!
O Mother of poor orphans,
Look down, I pray, on me.

"My beauteous little sister,
So young and pure and fair,
I left, in deadly sickness,
On the bench so cold and bare,

"With roses and carnations,
I decked her pallid face;—
Oh. Holy Virgin, Mother,
Watch o'er her with thy grace.

"Oh, sing unto her sweetly,
And make her well once more,
For we have lost our mother,—
Wilt thou her care restore?"

Thus prayed the little brother,
And wept and pleaded sore;
Then from the cross arising,
He hastened home once more.

There stood his little sister,
Who, pale no more did lie,
But sporting with the roses,
Said he: "I well know why!"

5. Fantasia For Violin—"The Tarantella" of—Schubert; Mr. Theodore Thomas. 6. Grand Duo Preghiera—"Dio che colcenno moderi," Stigelli; Mad'lle Carlotta Patti and Signor Stigelli.

Part II.—1. Grand Duo Brillant, for Piano and Violin, on Themes from Sonnambula, Benedict et De Beriot; Mr. S. B. Mills and Mr. Theodore Thomas. 2. Grand Aria, rom "Le Pardon du Ploermel," (First Time in America,)—Meyerbeer; Mad'lle Carlotta Patti. 3. Arietta Favorite—"Isolina,"—Stigelli; Signor Stigelli. 4. Grand Polonaise in E Flat, for Piano.—Chopin; Mr. S. B. Mills. 5. Bolero—From the "Sicilian Vespers,"—Verdi: Mad'lle Carlotta Patti. 6. Grand Duo—From "I Masnadieri,"—Verdi; Mad'lle Carlotta Patti and Signor Stigelli.

Carl Gaertner's third concert of his series was given on Friday at Chickerings' rooms, and was in many respects superior to the former. Mr. Gaertner is a good musician, though he frequently evinces a censurable carelessness in his performances. With the assistance of Messrs. Charles H. Jarvis, Michael Cross, Henry G. Thunder, Ch. Thein, T. Engelke, C. Plagemann, S. Hassler, and Dr. Meignen. The following selection was satisfactorily given:—

Part I.—1. Quartette, in C major,—Haydn; for two Violins, Viola and Violoncello. 1. Allegro. 2. Poco Adagio Cantabile. 3. Allegro Menuetto. 4. Finale Presto.

Part II.—2. Romanze for Violoncello—Engelke. 3. Concerto in D minor for Piano,—Mendelssohn. 4. Introduction and Variations of the Song "Lobder Thränen,—David. 5. Grand Duo, for two Pianos,—Schumann; Andante and Variations.

Part III.—6. Quintetto, in E flat,—Beethoven; For two Violins, two Violas and Violoncello. 1. Allegro. 2. Andante. 3. Allegro Scherzo. 4. Finale.

Mr. Gaertner's Saturday matinees have been suspended for the present. As I am obliged to forward you this letter for insertion immediately, I can only send you the programme of Wolfsohn and Thomas's fourth classical soirée, which will occur at the Foyer of the Academy on Thursday of this week. Mr. Wolfsohn will perform Liszt's Polonaise, (E major,) which created so much sensation in European musical circles.

Part I.—Sonate (C minor, Op. 30).—Beethoven. *a*) Allegro con brio. *b*) Adagio, cantabile. *c*) Scherzo—Allegro. *d*) Finale—Allegro e prosto; Messrs. Wolfsohn & Thomas.

Part II.—1. Adagio e Variazioni—Haydn; "Gott erhalte Franz den Kaiser; Messrs. Thomas, Kammerer, Hassler, Schmitz. 2. Polonaise. (E major)—Liszt; Carl Wolfsohn 3. Cancerto. (E minor.)—Mendelssohn; Theodore Thomas.

Part III.—Quintett. (E b major, Op. 44)—Schumann. *a*) Allegro brillanta. *b*) In modo d'una Marcia. *c*) Scherzo—Molto vivace. *d*) Finale—Allegro ,ma non troppo; Messrs. Wolfsohn, Thomas, Kammerer, Hassler, Schmitz.

Prof. Geo. C. Beckel gave a soirée musicale at Chickerings' rooms, February 28th, on which occasion he had the services of Mlles. Lizzie Pool, Nellie Jarvis, and Henrietta Shaw; and of Messrs. Birgfeld, Clover, Druin, Deleurie, Peace, with Profs. Chas. Jarvis and M. H. Cross, also two infant vocalists, "Little Ella" and "Little Eddie." The following pieces were performed by the Germania Orchestra on Saturday afternoon:—1. Overture—Lestocq—Auber. 2. Romanze—Wm. Tell, (Cornet Solo.)—Rossini. 3. Waltz—Osmanen—Lanner. 4. First part in Sinfonie in C—Schubert. 5. Overture—Lorelei—Wallace. 6. Adelaide—Beethoven. 7. Invitation to the Dance—C. M. von Weber. 8. Price March, (by request,)—Winter.

It is rumored abroad that we are to have one more season of opera, but I fear our Opera House will be closed until the panic is over.

Tout a vous, C. P. C.

MILWAUKEE.

Feby. 25, 1861.—According to announcement, the Fabbri troupe were instrumental in furnishing for our citizens musical gratifications seldom enjoyed here, of which all due advantage was taken. The opera "Norma" was given first, under the auspices of the Musical Society of this city, with Mad. Fabbri as the Priestess, Abelli as *Ororisto*, and Abel, Director of the society, as *Severo*, Mulder directing the whole. It was given in such a manner as only artists like those composing the Fabbri troupe can give it. Some blunders did occur—and "mistakes will happen in the best regulated families"—but they were mostly chargeable to the neglect and carelessness of some of the members of the orchestra. The principal characters were called out at the close of each act, and the utmost enthusiasm prevailed. At a monthly concert given by the musical society shortly after, the reception of Mad. Fabbri was still more enthusiastic. Every thing she sang was encored, not to mention her being called out something like a dozen times to satisfy the applause of the audience, which seemed perfectly wild on the subject. A song for baritone, by Abelli, and a duet for violin and piano, executed by Messrs. Mulder and Weinberg, were also encored. I never saw an audience so delighted with a singer as on that night. The opera "la Traviata" was given last Thursday, on which occasion the house was even fuller than when Norma was given. The orchestra was unexceptionable, considering its smallness and the character of those composing it. This opera the Fabbri troupe gave on their own account, in which they were generously assisted by some of the most prominent members of the musical society. The way in which it was put upon the stage astonished our citizens evidently, reminding one more of descriptions how the Parisians put some of their empty, nonsensical comedies on the boards, than of the sober and rather *bare*-ish manner in which Milwaukeeans have heretofore been accustomed to see them. Costly mirrors and pictures lined the walls; sofas, chairs and tables of the most fashionable cut occupied the room. The chorus was tolerable, considering the short time in which it was learned, and the fact that the Italian text is not taken to very kindly and readily by people unacquainted with the language. Abelli and Mad. Fabbri, of course, did well. The *role* of Alfredo was rendered by Mr. Klein, of this city, who succeeded beyond the expectations of his friends. Miss Schifftner, also of this city, was permitted to indemnify herself for the general thanklessness of her *role*—that of *Flora*—by an air from Donizetti, which was received with every mark of satisfaction.

This will probably close the opera season here, though the musical society is at present actively rehearsing the 99th Psalm, a composition by Mendelssohn, which will probably be given at their next concert. Their annual masquerade, recently held at Albany Hall was, as usual, a success.

F.

Fortnightly Bulletin of New Music.

OLIVER DITSON & CO., BOSTON.

VOCAL MUSIC.

Clion and I. Ballad. McNaughton. 25c.—From my Childhood. Duet. "Bianca, the Bravo's Bride." 25c.—Clon Bell. Song and Chorus, T. B. Bishop. 25c.—I'm a roamer o'er the mountain. Song. S. Glover. 25c.—Child of my heart. Song. C. E. Kimball. 25c.—New England left out in the cold. C. E. Kimball. 25c.—Allie May. Song and Chorus. G. A. Cargill. 25c.—Yes, I dreamt I was Queen of air. S. Glover. 25c.—I sing, I sing of a wondrous thing. S. Glover. 25c.—Alone, alone. Song. T. Comer. 25c.—Meet me on the shore. Ballad. E. W. Kellogg. 25c.—The Female Auctioneer. Song for Guitar. N. P. B. Curtiss. 25c.

INSTRUMENTAL MUSIC.

La Favorite. (Grand Morceau de Concert.) For Piano. J. Ascher. 60c.—The Mountain Stream. For Piano. A. Lindahl. 30c.—Santa Lucia. (Chansinette Napolitaine) Transcribed by C. Vess. 35c.—Morning on the Sea. Romance for Piano. E. C. Phelps. 5c.—Unadilla Waltz. G. W. Beardsley. 25c.—Il faut partir. From "La Fille du Regiment." Transcribed by Marc Burtz. 50c.—Union Quadrille. J. S. Knight. 35c.—Salut a la France. "La Fille du Regiment." Four hands. Rimbault 15c.—Liberty's Duet. "I Puritani." Four hands. Rimbault. 15c.—Fra poco a me "Lucia di Lammermoor." Four hands. Rimbault. 15c.—Lord, remember David. Four hands. "Sabbath Strains." Rimbault. 15c.

BOOKS.

Libretto of "Linda di Chamounix." English and Italian Words. 25c.

S. BRAINARD & CO., CLEVELAND.

AUSTRIAN TATTOO. Karl Merz. 25c.—KITTIE'S FAVORITE WALTZ. Charles H. Lamb. 10c.—LE DESIR. F. Beyer. 35c.—MEDLEY DUETS. J. Bellak. 24 numbers. Each, 15c.—VOLK'S HARPE. 12 Divertisements. By Theo. Oesten. Each, 35c.—BERTINI'S EXERCISES OF THE SCALE, in Single and Double Notes. 35c.—BERTINI'S ARPEGGIO EXERCISES. 35c.

VOCAL MUSIC.

SPRING ALP SONGS. For Piano or Guitar. A. Marschner. Each, 25c.—COME IN AND SHUT THE DOOR. Ballad. By J. G. Calcott. 35c.—BRAINARD'S SOCIAL ORCHESTRA. Edited by S. M. Weigel. 12 numbers. Each, 50 cents.

FIRTH, POND & CO., NEW YORK.

SICILIAN VESPERS QUADRILLE. F. B. Helmsmuller. 35c.—VIVA L'AMERICA MARCH. 35c.—CLARABELLA SCHOTTISCHE. Charles Wels. 35c.

VOCAL MUSIC.

I PRAY THEE, DEAREST. A. Mignon. 25c.—O LET HIM KNOW. French Romance. L. Kotschöubey. 25c.—GOD, MY KING. G. W. Warren, 30c.—'TIS BUT A LITTLE FADED FLOWER. J. R. Thomas 35c.—THE DEATH OF LLEWELYN. J R Thomas. 20c.

RUSSELL & TOLMAN, BOSTON.

SUMMER 's GONE. Variations. Ch. Grobe. 40c.—MELANGE OPERATIQUE. A. Baumbach. No. 2. 40c.—VALSE MELODIQUE. Carl Peiler. 30c.—PRAYER IN THE CHAPEL. Ch. Neustadt. 30c.—NOCTURNE. C. Galos. 25c.—ANNIE O' THE BANKS. Variations. Br. Richards.—SILVER WREATH POLKA. Geo. W. Lyons. 25c.—WEDDING WALTZES. Wallace. 50c.—MY PRETTY JANE GALOP. Henry Prince. 50c.—TOURNAMENT. Four hands. Chas. Hess. 50c.

VOCAL MUSIC.

THE LOVED ONE WAS NOT THERE. B. Augusto. 25c.—THE QUIET EYE. B. Augusto. 25c.—MY ONLY TREASURE IS MY SONG. B. Augusto. 25c.—NONE SHALL BREATHE A SIGH FOR ME. B. Augusto. 25c.—BY THE GLOOM THAT SHADES MY HEART. B. Augusto. 30c.—SWEET BRIDE OF SLEEP. B. Augusto. 35c.—A HOME IN THE HILLS FOR ME. Quartet. H. P. Banks. 25c.—COTTAGE BEHIND THE HILL. Song. H. P. Banks. 25c.—THOUGHTS OF THEE. H. P. Banks. 25c.—I'M BUT THE WITHERING FLOWER. S. K. Conant. 25c.—ELLA MAY. Charles Hess. 25c.—I AM CONTENTED. Flotow. 25c.—WHAT SHALL I CALL THEE? WHERE SHALL I FIND THEE? Richard Mulder. Each, 35c.

G. ANDRE & CO., PHILADELPHIA.

WEDDING SOUNDS. Waltz. By G. Satter.—DIANA. By Chas. Wolfsohn.

VOCAL MUSIC.

GOD SAVE THE UNION. Chas. Wolfsohn. 25c.—SAVE THE UNION. G. F. Benkert. 25c.

A. BAGIOLI, NEW YORK.

DOMINE DEUS, QUI TOLLIS, QUI ADDIS. A. Bagioli. 30c.

AWARDED TO (For) The Best MELODEONS (AND) HARMONIUMS. MASON & HAMLIN.

MASON & HAMLIN,

MANUFACTURERS OF

Melodeons & Harmoniums

THE UNDERSIGNED take this method of informing their friends and the public that, owing to the late destruction of their manufactory by fire, they find themselves entirely unable to meet the constantly increasing demand for their Instruments. Their new and enlarged manufactory is, however, rapidly progressing, and until its completion, they already occupy temporary apartments for manufacturing purposes.

With many thanks for past favors, they respectfully solicit a continuance of orders, which, with the aid of new and improved machinery, and largely increased facilities, they are confident of speedily answering with Instruments, which shall more than sustain the reputation already acquired.

4- **MASON & HAMLIN, Boston, Mass.**

G. ANDRE & CO.,

IMPORTERS OF

FOREIGN MUSIC,

1104 Chestnut St., Philadelphia.

A large assortment of AMERICAN MUSIC constantly on hand. 4-

ALBERT WEBER,

PIANO-FORTE Manufacturer, 155 West Broadway, (near Canal St.) N. Y. These PIANOS have gained the very highest recommendations from the Profession and Seminaries, as regards tone and touch; are made in the most thorough and substantial manner; and sold at the lowest Manufacturer's prices. We would advise all who desire a really *good and serviceable* Piano-Forte, to call and examine them. 206-1y

MISS M. E. HAWLEY,

VOCALIST, (CONTRALTO.)

TEACHER OF SINGING

Residence,

46 BANK ST., near Fourth.

223-241

PHILIP P. WERLEIN,

PUBLISHER, and DEALER IN SHEET MUSIC AND MUSIC BOOKS; Exclusive Agent for Lights & Bradbury's new Patent Piano-fortes. Every article of

MUSICAL MERCHANDISE.

Nos. 3 & 5 CAMP, AND 173 CANAL ST.,

223-tf **New Orleans, La.**

BLODGETT & BRADFORD,

Music Publishers,

WHOLESALE AND RETAIL DEALERS IN

SHEET MUSIC

AND

MUSICAL MERCHANDISE.

N. B.—The celebrated *Roman Violin and Guitar Strings.* Music mailed free of postage on receipt of marked price.

Price of Roman String, 25 cents.

209 MAIN ST., BUFFALO, N. Y.

J. R. BLODGETT. 22-1y WM. R. BRADFORD

E. H. FROST,

PARK ST. CHURCH, BOSTON, MASS, will attend a limited number of Conventions this Fall.

Address as above. 224-6m

New Publications

OF

JUL. SCHUBERTH & Co.,

LEIPZIG AND NEW YORK.

GOLDBECK, R.
Barcarole, o. 27, 55c.
Chant de jeune fille, o. 2, 55c.
Souv. de Hongrie, op. 29, 50c.

KOEHLER, L.
12 little instructive pieces of popular operas, op. 59, 85c.

KRUG, D.
REPERTOIRE POPULAIRE, Variations for beginners, (without octaves): — 14. Marseillaise; 15. Thuringen, popular Song; 16. Sounds from Home; 17. Last Rose of Summer. Each, 25c.

REPERTOIRE DE L'OPERA, (without octaves):—18. Barber; 14. Freyschütz; 15 Agnes; 16. Dinorah; 17. Tell. Each, 25c.

TECHNICAL INSTRUCTOR op. 75, $2. The best and most valuable book of Exercises and Studies for every student on the Piano.

BERCEUSE, op. 76, 30c.
LA BELLE ROSE, op. 95, 55c.
SWITZKE'S LONGINGS FOR HOME. — 55c.
Three charming and melodious pieces, of a moderate difficulty.

LISZT, FR.
4 PARAPHRASES DE CONCERT:—
1. Trovatore, $1.
2. Ernani, 75c.
3. Rigoletto, 75c.
4. God save the Queen, 75c.

VIEUXTEMPS, H.
FANTASIA APPASSIONATA, for Violin and Piano Accompaniment, $1 90. With Orchestra, $3 85. Orch. Score, $2 70.
BOUQUET AMERICAIN, for Violin and Piano, 1st Series, containing: Willie, we have missed you; St. Patrick's Day; Days of Absence, $1 50.

WELS, CHS.
2d Fantaisie de Concert—Lucrezia, op. 46, 75c.
A brilliant and effective piece of this popular composer, not exceeding the capacities of middling performers.

GOLDBECK, R.
MUSICAL QUESTIONS AND ANSWERS; a basis to all musical instruction, containing the elements and rudimentary principles of music and its science. 25c.

SCHUMANN, R.
Advice to Young Musicians. 25c. No pupil should be without this little work, whereon the true principles of art are founded.

We call the attention of the public to our large and well-assorted stock of

MUSIC,

of our own publications, and those of other houses, which is constantly increased with the newest out.

To Seminaries, Teachers, and Dealers we allow the most liberal terms.

Catalogues of our own publications, and those of A. CRANZ, Hamburg, for the sale of which we are Agents, may be had gratis on application.

JUL. SCHUBERTH & CO.,

Publishers and Dealers in

FOREIGN & AMERICAN MUSIC,

ST. NICHOLAS HOTEL BUILDING,

98 Spring Street,

2- *Near Broadway.*

HOLLE'S CHEAP MUSIC

JUST ARRIVED.

Schubert's Songs. 4th vol. $2 50. Singly, from 10 to 25c. each.

Dussek's Compositions for Piano (17 pieces for two and 2 pieces for four hands.) $3 50. Singly, from 10 to 50c. each.

Mozart. 18 Duos for Piano and Violin. $3 65. Singly, from 10 to 30c. each.

Brunner. Operatis Potpourris. (New Selection.) 25c. each.

THE WORKS FOR PIANO-FORTE BY Beethoven, Mozart, Haydn, Bach, Clementi, Weber, Hummel, Czerny, Bertini, Herz, Cramer, Kuhlau, Diabelli, Wollenhaupt and others, at about one third of their usual prices. Apply for catalogues.

Beethoven's Trios for Piano, Violin, and Violoncello, $5. Singly, from 30 to 75c. per Trio.

Schubert's Songs. 3 vols. (large size and print French and German text.) Each vol. $2 75. All three $7 50. Singly, from 10 to 37c. per number—containing several Songs.

Wollenhaupt Sparkling Diamonds. 50c.
" Song of the Syrens, Waltz, (Second Edition.) 75c.

Theo. Hagen. Faribol. Marceau de Genre. 30c.

Music sent by mail, free of postage, on receipt of the marked price. Music of every description, foreign as well as American, for sale by

THEODOR HAGEN,

Agent for Holle's Music,

5 & 7 *MERCER STREET,* (*Care Mason Brothers.*)

HARPS!

J. F. BROWNE, Manufacturer Warerooms, 709 BROADWAY, New York, between Fourth street and Washington Place, near the New York Hotel.

Prices and descriptions forwarded by mail.

Strings of the best quality, and every requisite for the Harp.

J. F. Browne would call attention to his large and choice collection of

HARP MUSIC,

both foreign and own publications. Just published, "40 Studies." in four Numbers, forming, with the "FIRST SIX WEEKS," a complete general course of Instruction for the Harp. 2-1y

May God Save the Union.

UNION HYMN.

Words by Rev. G. DOUGLAS BREWERTON.
Music by CARL WOLFSOHN.
Just Published by

G. ANDRE & CO.,

2- 1104 CHESTNUT ST., PHILA.

WHEELER & WILSON'S

SEWING MACHINES.

New Improvements—Reduced Prices.

THE WHEELER & WILSON MANUFACTURING CO. beg to state that, in the reduction of the prices of their Sewing Machines, the public shall have the benefit of the decisions of the United States Courts in favor of their patent. This reduction is made in the belief that they will hereafter have no litigation expenses in defence of their rights. The Wheeler & Wilson Sewing Machines will now be sold at rates that will pay fair profits on the capital invested, cost of manufacture, and expense of making sales—such prices as will enable the company, as heretofore, to sell first-class Machines, and warrant them in every particular.

They are adapted to every want that can be supplied by a Sewing Machine, and approved alike by Families, Dress-Makers, Corset-Makers, Gaiter Fitters, Shoe Binders, Vest Makers, and Tailors generally.

☞ Each Machine complete with a Hemmer.

OFFICE, No. 505 BROADWAY, N. Y.

Send for a Circular. 26-

JUST PUBLISHED:

THE SEMINARY BELL,

BY CHARLES BUTLER.

A Complete Course of Elementary Instruction, Vocal Exercises, and Solfeggios, to which are added a most excellent Selection of

Songs, Duets, Trios, Opera Choruses, Chants, and Hymn Tunes,

With Piano-Forte Accompaniment.

This work is designed as a Vocal Class Book for the use of

Seminaries, High Schools, Academies, Singing Classes, & the Social Circle.

This work contains 224 pages, of which about 50 are devoted to Elementary Instruction.

CONTENTS.

Elements of Music, with Exercises and Tunes.
Dictionary of Musical Terms.
Barcarolle.....
Beautiful Moonlight.....Glover.
Blest Saint (solo).....Auber.
Calm on the listening ear.....Weber.
Chant, "Blessed are the poor in spirit".....
Chant, "Cantate Domino".....
Come to the Forest.....Glover.
Come to me.....Bellini.
Departed Days (Song and Chorus).....Root.
Down among the Lilies (Trio).....Glover.
Down the dark waters.....Zingarelli.
Farewell, Good Night (Trio).....
Flowers (Trio).....Garcia.
Hearts and Homes.....Brockley.
Home (Trio and Chorus).....
Hymn, "Saviour, source of every blessing".....
Hymn, "Sweet is the work".....
Hymn Chant, "Father, who in the olive shade".....
Hymn Chant, "Hear, Father, hear".....
Hymn Chant, "There is a calm".....
Like the Lark.....Abt.
Lo! the Day!.....Flotow.
Morning and Evening.....Weber.
Native Land.....Verdi.
Our Fathers' Land (International Ode).....
Pray for the peace of Jerusalem.....Novello.
Prayer for Moses in Egypt.....Rossini.
Protect us through the coming night (Trio).....Curschman.
Rest, Spirit, rest (Hymn).....Rooke.
Sabbath Repose.....Abt.
Slowly and softly Music should flow.....Glover.
Song of May.....
Sweet day, so cool (Trio).....Richards.
Sweet from the Rain (Solo).....Schubert.
Tell me, where do Fairies dwell?.....Glover.
The Depths of the Ocean.....Glover.
The Dove.....Guglielmo.
The Golden Sunset.....
The Graduate's Farewell.....Butler.
The Mermaid's Evening Song (Trio).....Glover.
The Midnight Moon.....Glover.
The Moonbeams.....Rossini.
The Morning.....Momigny.
The Mountain Hunters (Trio).....
The Murmuring Sea.....Glover.
The Sabbath Bell.....Halevy.
The Stars sink one by one.....Panseron.
The Wind and the Harp.....Glover.
The Withered Leaf (Solo and Chorus).....Rossini.
There 's a sigh in the heart.....Fricker.
There 's Beauty everywhere.....Glover.
This World.....Vaccaj.
To Spring.....
Voices of the Night.....Glover.
We are Fairies of the Sea.....Glover.
When the Swallows homeward fly.....Abt.
Wild Music.....
Wind, gentle Evergreen (Round).....

Price, 50 Cents single; or, $5 per dozen.

Sent by mail, postage paid, on receipt of the price.

Published by RUSSELL & TOLMAN,

291 Washington Street, Boston.

NEW AND ATTRACTIVE

MUSIC BOOKS

RECENTLY PUBLISHED BY

OLIVER DITSON & CO., 277 Washington Street.

RICHARDSON'S NEW METHOD—For the Piano-forte, containing easy Rudimental Lessons, Attractive Exercises, Illustrations, and Amusements, forming a complete course of study from the simplest to the most advanced attainment in Piano-forte Playing. Price, $3.

THE OPERATIC BOUQUET.—A Collection of Quartets, Choruses, and Concerted Pieces, from Favorite Operas, arranged for Choirs, Classes, Societies, and Social Gatherings. By Edwin Bruce. Price, $2.

THE HOME CIRCLE.—A collection of Marches, Waltzes, Polkas, Schottisches, Redowas, Quadrilles, Contra Dances, etc. Arranged for the Piano-forte. Price, $1.50; in cloth, $2; extra gilt, $2 50.

THE SHOWER OF PEARLS.—A collection of the most beautiful Duets, arranged for the Piano-forte. A choice and elegant volume. In cloth, $2.

TUNEFUL HOURS.—A volume of Quartets, Glees, and Choruses, containing *the Gems of all similar works*, for the use of Musical Associations, Choirs, and the Home Circle Price, $1.

THE OLD FOLKS' CONCERT TUNES—As sung by the original "Old Folks' Company," under the management of Father Kemp, at over Nine Hundred Concerts throughout the United States, and now being sung in Europe. Price, 25 cents.

THE TWIN SISTERS—AN OPERETTA.—Adapted to the use of Female Colleges, Schools, Exhibitions, etc. By Herman S Saroni. A new and beautiful musical work for public or private performance. Price, 40 cents.

NEW TEMPERANCE MELODIST.—A collection of Glees, Songs, and Pieces, composed and arranged for the use of Temperance Organizations in the United States and Canadas. By Stephen Hubbard. Price, 38 cents.

THE HOME MELODIST.—Containing nearly 100 of the most popular songs—Words and Music. Bound in muslin. Price, 25 cents.

THE SHILLING SONG BOOK.—Containing all the best songs of the day, a large number of which being copyrights, are not to be found in any other collection Price, 12 cents.

RINK'S NEW VOLUNTARIES—Preludes and Interludes, for the Organ, Harmonium, or Melodeon. By C. H. Rink. Price, 75 cents.

CHOICE DUETS FOR THE VIOLIN.—Pleyel's Celebrated Instructive and Progressive Duets for the Violin. Price, 50 cents.

ONE HUNDRED BEAUTIFUL MELODIES.—For the Violin, selected from all the best Operas. Price, 50 cents.

ONE HUNDRED OPERATIC MELODIES—For the Flute, containing choice collections from the most popular Operas. Price, 50 cents.

OPERAS AND LIBRETTOS—Standard Operas, elegantly printed and bound, and uniform in style. Price, with Italian and English Words, $3 each; Piano Solo, $2. Also, an authentic and reliable edition of all the Librettos, at 25 cents each.

☞ Any work mailed, post-paid, on receipt of the price. O. D. & Co. will forward, on application, a complete list of all their Music Books, with prices affixed.

The Standard Method of Instruction in Vocal Music.

BASSINI'S ART OF SINGING.

AN ANALYTICAL, PHYSIOLOGICAL, AND PRACTICAL SYSTEM FOR THE

CULTIVATION OF THE VOICE.

BY CARLO BASSINI.

EDITED BY R. STORRS WILLIS.

THIS Work is one of the greatest excellence as a System of thorough and Scientific Instruction in the art of Vocalization. To say that as a book of this kind it has no superior, would award it; but partial justice, since the best judges of the merits of such works readily admit that it has no equal. No better testimony in support of this statement can be desired than the book itself, but as those who have not access to it may wish to know the views of those who have examined it, the subjoined, few of many, expressions of opinion are submitted to their consideration:—

"Carlo Bassini is well known to the musical public as the leading teacher of vocal music in New York, and when it was known that he intended publishing a work upon singing, it was expected that his production would be the best upon the subject yet given to the world. So far as we have learned, it has not disappointed this expectation. Admirably clear and concise, it immediately wins attention. * * * The work must commend itself to teachers as a most efficient aid, and for those who have not the benefit of instruction, we believe there is no book as suitable; there can certainly be none better."—*Palladium, Worcester.*

"A thorough and elaborate treatise on a subject by no means merely, or even mainly, of importance to professional singers. If such a manual could be introduced into our Theological Seminaries, and their pupils could be put through a thorough course of vocal training, such as is contemplated here, the preaching of the Gospel would forthwith assume a more natural, melodious, and persuasive aspect. This work is constructed on a rigidly scientific basis, considering the mechanism of the vocal organs, the different qualities of voice, the just methods of articulation, the true process of culture, etc., etc., with a connected series of exercises advancing from the simplest methods of uniting the chest and medium registers, to the most difficult trills, etc. The suggestions on the hygiene of the voice are very important to clergymen as well as singers."—*Congregationalist, Boston.*

Price of Bassini's Method, complete, $4; abridged, $2.50.

BASSINI'S METHOD FOR TENOR VOICE,

Comprising all the excellent features of the above Method for Soprano. Price, $3.

Copies will be sent by mail, post-paid, on receipt of the price. Published by

OLIVER DITSON & CO., Boston.

32,000.

THE DIAPASON;

A NEW COLLECTON OF CHURCH MUSIC.

BY

GEORGE F. ROOT,

Composer of "The Haymakers," "The Flower Queen," "The Shining Shore," "Rosalie, the Prairie Flower," etc.; Author of "The Sabbath Bell," "The Shawm," "The Academy Vocalist," etc.

The best evidence of the manner in which Mr. Root's new book is received by the public is afforded by the fact that we have already had occasion to send to press THIRTY-TWO THOUSAND COPIES, though it is yet in the beginning of its first season.

It contains about *half as much again more matter* than any other of the new books, affording room for great variety and completeness in all its departments.

It contains an ample and careful selection of the *old, well-known tunes*, which are so generally considered indispensable in Singing-Schools as well as Choirs. Mr. Root succeeded in making arrangements with the proprietors of the copyrights of these to use all that he desired.

Yet its NEW TUNES are of course its main feature. These are from a variety of sources, including a large number from Mr. Root which have never before been published. There are also liberal contributions from Dr. Mason, Mr. Bradbury, and other eminent composers.

NEARLY ONE HUNDRED Anthems and Set Pieces, most of which are new, are included in its pages, affording the most ample variety for special occasions and the ordinary church-services. THE SINGING SCHOOL DEPARTMENT is very full, including over three hundred Exercises and Secular Pieces for Practice, *more than two hundred* of which are Songs, Part-Songs, Glees, Rounds, or other pieces set to words. This portion of the work includes also a brief Manual for Musical Instruction, prepared expressly for it by Dr. Lowell Mason.

By a new arrangement, the music is nearly always printed with but *one part on a staff*, while two-thirds of the tunes are on large type, and all on very clear, distinct type.

For sale by Booksellers generally.

Single copies sent by us to teachers for examination, by mail, post-paid, on receipt of Seventy-Five Cents.

Price in New York, $8 per dozen.

THE PEOPLE'S TUNE BOOK:

A CLASS-BOOK OF CHURCH MUSIC FOR CHOIRS, CONGREGATIONS, AND SINGING-SCHOOLS.

BY

LOWELL MASON, Dr. of Music.

Besides containing many excellent new tunes, the PEOPLE'S TUNE BOOK forms especially one of the best collections of the most useful and popular *old tunes* ever issued, and, with its large, clear type, with one part on a staff, and but two tunes on a page, cannot fail to be very popular as a Singing-School Book, as well as for Choirs and Congregations.

Price in New York, $6 per dozen.

HASTINGS' CHURCH MUSIC.

BY

THOMAS HASTINGS, Dr. of Music.

The many friends of Dr. Hastings will welcome this work, which collects in one volume the choicest results of the labors for two score years, of this eminent composer of Church Song. It has, indeed, been prepared at the suggestion of friends, who desired to possess in one volume those pieces which have proved most popular and useful in all the author's previous works. Like the PEOPLE'S TUNE BOOK, it is printed from clear large type, two tunes on a page. Every Choir and Musical Association should have a set of this book.

Price in New York, $6 per dozen.

BRADBURY'S ANTHEM BOOK:

A COLLECTION OF ANTHEMS, CHORUSES, OPENING AND CLOSING PIECES; ADAPTED TO THE WANTS OF CHOIRS, MUSICAL ASSOCIATIONS, CONVENTIONS, ETC.,

BY

WILLIAM B. BRADBURY.

The want of a new Anthem Book which should contain a greater variety of pieces for the various occasions of ordinary or special religious services than it is possible to include in an ordinary collection of Church Music, has led to the preparation of the present volume, which collects together the favorite old pieces, and presents many new ones, especially such as are suitable for opening and closing worship.

Retail price. $1 25.

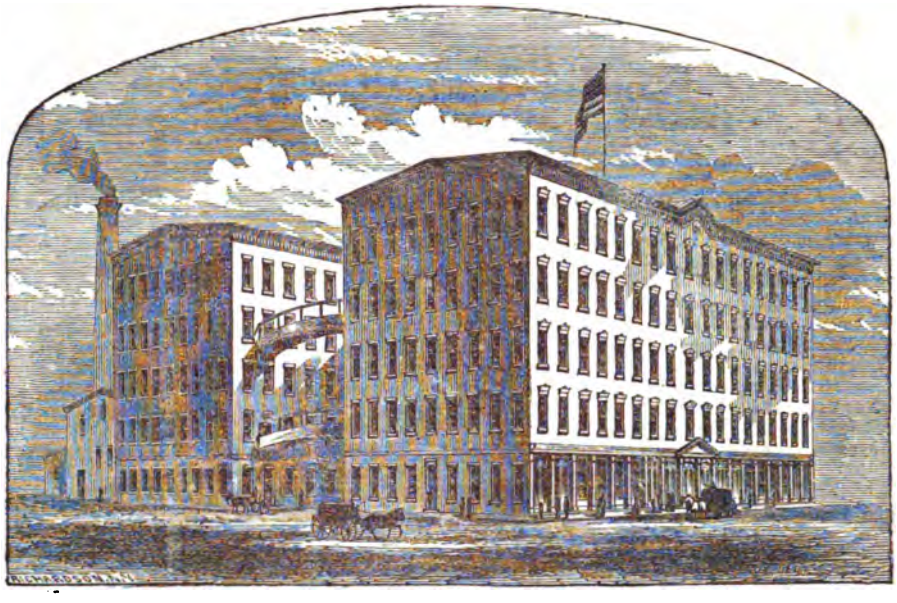
☞ **Catalogues of our numerous Musical Publications sent to any address on application.**

MASON BROTHERS,

5 & 7 MERCER STREET, NEW YORK

LIGHTE & BRADBURY'S

PATENT INSULATED FULL IRON FRAME NEW SCALE



GRAND & SQUARE PIANO-FORTES.

The Insulators between the iron frame and wooden portions of the instrument, prevent the tinny, or metallic tone, so justly complained of in the ordinary use of the Iron Frame, and give freedom to the vibratory portions of the instrument; thereby insuring a durability hitherto unattained, while the singing quality, power, and richness of tone, are greatly enhanced; thus entitling the Insulated Iron Frame to the *first position* in modern improvements to the Piano-Forte.

Testimonials in regard to the superiority of our New Scale Patent Insulated Piano-Fortes.

"I have examined the Piano-Fortes of Lighte & Bradburys with entire satisfaction. I know not that there are any others better, either in our own country or elsewhere." DR. LOWELL MASON.

"In clearness, richness, and volume of tone, delicacy, elasticity of touch, and fine repeating action, I have never played upon their equal." H. A. WOLLENHAUPT.

"Being requested to express my opinion of your New Scale Patent Insulated Iron Frame Piano-Fortes, I am happy to say that I can accord with your wishes most cheerfully, as I have rarely found an Instrument that has afforded me so much pleasure. In volume, richness, evenness, and purity of tone, and in delicacy of touch, they certainly excel, as well as in that beautiful singing quality so desirable, yet so seldom found." WILLIAM MASON.

"I have never played upon so rich and heavy a tone Square Piano-Forte." ARTHUR NAPOLEON.

"I am astonished and delighted with the New Scale Iron Frame Piano-Fortes made by you. There must be a splendid future for Lighte & Bradbury Piano-Fortes." GEO. F. ROOT.

"I have never played upon so fine an instrument." GEO. F. BRISTOW.

"I consider them as to beauty, richness, fullness and equality of tone, as well as their agreeable, elastic touch, equal if not superior to any Pianos made in this country or Europe." KARL WELS.

"In power, quantity, and equality of tone, they certainly excel; while for that peculiar rich and singing tone so invaluable as an accompaniment to the voice, I have never met their equal." C. BASSINI.

"In strength, purity, and richness of tone, together with extraordinary vibratory qualities, they rank second to none." GEO. H. CURTIS.

"They surpass very much in quality and brilliancy all the instruments I have ever seen. Their great power and pleasant touch give them the preference in the schools of this city over all others." MARCUS COLBURN.

"I cannot refrain from saying, after some fourteen years' knowledge of your Piano-Fortes, and after using some **200** in schools and otherwise, that I consider your New Scale Patent Iron Frame the best Piano-Forte I ever saw." F. H. NASH.

WAREROOM, 421 BROOME STREET,

FEW DOORS EAST OF BROADWAY, NEW YORK.

☞ SATISFACTORY GUARANTY GIVEN. ☜

THE

MUSICAL REVIEW

AND

Musical World.

5 CENTS SINGLE.] PUBLISHED FORTNIGHTLY, BY MASON BROTHERS. [VOL. XII.—No. 6.

NEW YORK, SATURDAY, MARCH 16, 1861.

THE NEW YORK MUSICAL REVIEW AND MUSICAL WORLD,

(Being the union of these two long-established and well-known Musical Journals,)

IS PUBLISHED FORTNIGHTLY—

Each number containing sixteen quarto pages, including four pages of new music. THE REVIEW AND WORLD aims to be a comprehensive, able, and impartial musical journal.

MUSICAL INTELLIGENCE

From both hemispheres will be posted up with care and diligence. Especially we mean to keep our readers informed of every thing musical that is happening in America, and our pages will present a record of the concerts, conventions, festivals, societies, and other musical doings, all over the land. In doing this, we shall be much aided by

CORRESPONDENTS

In our own and foreign countries, who will take care to omit nothing of interest which may occur in their different sections.

CRITICISM.

THE REVIEW AND WORLD aims to be impartial and just, yet appreciative. It aims to do justice to its readers, as well as to composers, authors, artists, and manufacturers.

MUSICAL ESSAYS.

Short practical essays on the various topics of interest which may arise will find place in its columns.

MUSICAL INSTRUCTION.

It will be hereafter, as it has been heretofore, the aim of THE REVIEW AND WORLD to be of practical value to its readers. Dr. LOWELL MASON, Messrs. GEO. F. ROOT, WM. B. BRADBURY, and other of the leading teachers in the country, have, from time to time, given in its columns Courses of Instruction in the various departments of music. Similar series of lessons will be given in the future.

MUSICAL TALES,

Of a select character, mostly founded on musical history, are translated from the French or German, or written expressly for it.

MUSIC.

Each number contains four pages of choice music, consisting of Songs, Duets, Trios, Quartets, Part Songs, Anthems, Sentences, Motets, Sabbath Evening Melodies, together with a small proportion of such instrumental music as it is supposed will be likely to be of interest and value to the largest number of our subscribers.

OUR ADVERTISING

Is hardly of less interest to musical readers than the other matter. Here may be found the earliest and fullest announcements of new music, books, instruments, and other matters of which it is important that they should be advised.

FINALLY—

Every teacher of music, every one whose business is in any way connected with music, every lover of music, is interested in extending the circulation of the REVIEW AND WORLD. Wherever it goes, it increases the interest in musical matters, and benefits the cause generally.

TERMS.

One copy per annum,	$1 00
Delivered in New York,	1 25
Five copies for	4 00

Invariably in advance.

ADVERTISEMENTS.

Per square of the space of eight lines agate solid, (seventeen squares to a column,) each insertion,	$1 00	One column, per annum,	$250 00
One column, each insertion,	15 00	One half column, per annum,	150 00
One half column, "	8 00	Professional cards, of four lines or less, per annum,	6 00

☞ MONEY for subscriptions, in sums not exceeding five dollars, may be sent by mail, at our risk, provided it is inclosed in the presence of the post master, and he takes a memorandum of the number and description of the bills.——Subscriptions may commence with any number, but none will be received for less than a year.—Be sure to write the name very plainly, and give the name of the post office, county and *State*.——Subscribers desiring to have their post-office address changed, must always give the name of the town to which their paper has been hitherto sent.——The postage on THE REVIEW AND WORLD is *thirteen cents* per annum, payable quarterly in advance at the office where it is received; if within the State, the postage is one half that amount. Subscribers in Canada will remit *twenty-six* cents in addition to their subscriptions, as we have to pre-pay to the line, at the New York office, one cent on each number. Agents are desired to extend the circulation of THE REVIEW AND WORLD in every town.

THE MUSICAL REVIEW AND WORLD, as well as all our musical publications, may be obtained in Boston, Mass., of CROSBY, NICHOLS, LEE & Co., 117 Washington street, who are authorized to receive subscriptions for us.

Mr. JOHN BOWER, 1514 George street, Philadelphia, is our agent for that city.

Messrs. ROOT & CADY, No. 95 Clarke street, Chicago, are our agents for the North-west.

LOWELL MASON, Jr., DANIEL G. MASON. } PUBLISHED BY MASON BROTHERS, 5 & 7 Mercer St., NEW YORK.

MUSIC IN THIS NUMBER.

Bitter Sweet. English words by John A. Dorgan. Music (Wasserfluth), by Franz Schubert 21
Scenes from Childhood. Robert Schumann. Op. 15 22

BEETHOVEN.

BY THEODOR HAGEN.

(Conclusion.)

BEETHOVEN, deceived in his hope of receiving the money due him from Prince Galitzin, resolved at last to accept the offer made by the Philharmonic Society in London a few years before this event, namely, to give a concert for his benefit. In vain his friends, Breuning and Schindler, protested against such a proceeding; in vain did they remind him of the government shares which were still in his possession. Beethoven considered these not as his own, but as the property of his heir, his nephew, and the letters (the begging letters, as some people have called them) had to be sent to London. They were written Feb. 22, 1827, and directed to Mr. Moscheles, to Sir George Smart, and to the harp manufacturer, J. A. Stumpff, a German, who had lived more than forty years in London, and become quite wealthy. He was personally known and well esteemed by Goethe, and, in 1824, came to Vienna in order to be introduced to Beethoven. In 1826 he made the latter the magnificent present of all Handel's works, in 40 volumes, a gift which was highly appreciated by Beethoven. We may say here that this valuable collection, which had cost nearly $350, was, after the death of the master, sold for $50 to Mr. Tobias Haslinger.

About three weeks later an answer from Moscheles and Stumpff arrived, which stated the deep impression made in London by the know-

edge of Beethoven's helpless condition. The letter concluded as follows: "The Society therefore resolved, in order to show you their good will and their deep sympathy, to beg you to accept one hundred pounds sterling, for the purpose of aiding you in meeting all your wants during your sickness. This money will be disbursed you by Mr. Rau, of the house Eskeles, either in portions or, if you wish it, in the whole amount, on your receipt." Mr. Moscheles also informed the master that the Philharmonic Society would be willing to do still more for him, and Beethoven had but to write if he was again in need of its services.

To this generous offer the answer, which contained the deep-felt thanks of the master, was sent March 18, in a letter to Mr. Moscheles. Mr. Schindler added the following: "The letter is word for word dictated by him, and probably his last. To-day he whispered to me: 'Write to Smart and Stumpff.' If it is possible for him to sign these letters, it shall be done to-morrow. He feels the approach of his end, for yesterday he said to me and Breuning: 'Plaudite, amici; comœdia finita est.' These last days were really very curious; he looks toward death with truly Socratic wisdom and calmness of mind. Yesterday we also succeeded in bringing his will to a satisfactory conclusion. Three days after the receipt of your letter, he was very much excited, and wished again for the sketches to the tenth Symphony, about the plan of which he said much to me. He is firmly resolved to write it for the Philharmonic Society. As he speaks about this work now, with his diseased imagination, it would, if finished, be a musical monster."

It was also on the same day (March 18) that Beethoven begged Mr. Schindler to have his last quartet in F dedicated to one of his worthiest friends. The Vienna merchant, Mr. Johann Wolfmayer, who had deserved well of Beethoven, was honored with this dedication.

March 24, he received the extreme unction, and at 1 o'clock p. m. the first signs of his dissolution showed themselves. An awful struggle between Death and Life commenced, probably in consequence of his strong nervous system, such as has seldom been endured by man, and lasted, without interruption, until March 26, a quarter before 6 o'clock in the evening, when the great master, during a heavy thunder storm, expired—aged 56 years, 3 months, and 9 days.

The man who closed his eyes in the hour of death, was Mr. Anselm Huttenbrenner, from Gratz, a composer of merit. Breuning and Schindler had gone to the cemetery in the village Waehring, in order to find a suitable place of rest for their dying friend, and were prevented from an immediate return by the thunder storm. When they re-entered the sick room, "all was over."

The interment took place March 29, in the afternoon. Immediately after the hearse followed Johann von Beethoven, with his brother-in-law, a Vienna broker; then came the Imperial Counsellor, von Breuning, with his son, now a physician in Vienna, and Mr. Schindler, the author of his biography. The hearse-cloth was borne, on the right hand, by the conductors Eybler, Hummel, Seyfried, and Kreutzer; on the left hand by the conductors Werzl, Gyrowetz, Gönsbacher, and Wurfel. Nearly twenty thousand people followed the hearse. The grave in the Waehringer cemetery is covered with a stone, in the form of a pyramid, bearing the simple inscription: "BEETHOVEN."

SEBASTIAN BACH is esteemed the greatest of harmonists, and with justice. That he is a poet of the highest order, one can scarcely venture to assert; and yet he belongs to those who, like Shakspeare, are elevated far above claptraps. As a servant of the church, he wrote for the church alone, and yet not in what is commonly called a church style. His style, like all that is his, is *Bachish*. That he used the common signs and names, sonata, concerto, etc., is no more than a man is called Joseph or Christopher. Bach's native and prime element is solitude; and this you instinctively felt when you said, "I lie down in my bed, and get our organist from Berka to play *Sebastiana*." Such is he; he will be listened to with silent watchfulness. But he ought to be followed on the organ. This is the living soul, into which he breathes the immediate breath of life. His theme is the new-born thought or feeling which, like the spark from the flint, springs out of the first accidental pressure of the pedal: by degrees he works himself into it till he abstracts himself from the whole world; and then an exhaustless stream flows onward to the infinite ocean. His great organ compositions leave off, but they are not done; in them is no end.—*Zelter's Correspondence with Goethe.*

The Musical Review & Musical World.

NEW YORK, MARCH 16, 1861.

HISTORY OF PIANO-FORTE VIRTUOSITY.

(*From "Æsthetics of Piano-forte Playing," by D. Adolph Kullak.*)

VIRTUOSITY proper commences with Domenico Scarlatti, (born 1683,) and Johann Sebastian Bach, (born 1685.) Interesting as it would be to give historical notices of the pianists before Bach, it is of little avail for the æsthetical purposes we have in view, as these pianists treated their instruments only in an imperfect manner.

Of Scarlatti only generalities are known. He was called the greatest clavecin player of his time. There is no doubt, however, that Handel too was a fine performer, although he is not mentioned so much in this respect. Detailed notices of the treatment of the piano-forte by both are wanting. We can only judge from their works, (just as Jahn does in his biography of Mozart, vol. 4, p. 5,) that with regard to fingering they stood near to Bach.

In reference to the last artist we know more. Johann Sebastian Bach is called the greatest performer of his time, perhaps also greater than any of subsequent times. The principal feature of his playing is said to have been the great degree of distinctiveness in his touch. This was obtained by the following method: Bach kept his five fingers bent in such a way, that their points formed one straight line, and every finger in this position was kept over the key, ready to strike it. The object of this position of the hand was, according to Forkel, that no finger would fall or be thrown upon the key, without its owner feeling full command over its motion. In order that this command be equally sustained over all the fingers, no finger was to be raised from the key perpendicularly, but the point of each gradually taken back to the palm of the hand, thus gliding off the forepart of the key. In going from one key to the others, the degree of pressure given to the first tone was thus thrown with the greatest velocity to the next finger. This method, which Forkel considers the cause of the distinctiveness of Bach's touch, is in direct opposition to our times, which deduces the principle of the touch from the motion of the whole finger, and not alone from its point, which insists upon distinct lifting, and allows the drawing inward of the point of the finger only in certain cases. We must remember the easy touch of the instrument at that time, when we hear that Bach played with such an easy and so little motion of the fingers, that it was scarcely observable. Only the fore-joints of the fingers were in motion, his hand retained even in the most difficult passages its round form, and his fingers were raised only very little from the keys, hardly more than in playing trills. All the other parts of his body remained perfectly quiet and motionless. With this Bach combined the most perfect equality in the development of the strength of the fingers. Every one could be used with the same advantage, so that he was able to play with the greatest ease double chords and runs, simple and double trills, even trills with the melody added, to be performed by the same hand.

A great stress is laid upon the *new* fingering of Bach. In the old way of tuning the piano-forte, it was much more customary to play harmonically than melodically, and to perform in all the twenty-four keys. It is said that this was the reason that the greatest performers of that time, even Couperin not excluded, seldom made use of the thumb except in stretched chords. Bach, by dint of his polyphonic music, altered this sytem. He mixed diatonic with chromatic chords, and learned how to give such temperament to his instrument as to enable him to play in all the twenty-four keys. This method resulted in the predominant use of the thumb. The great variety in the fioritures and runs of his compositions, made Bach overcome every difficulty, and he never missed a tone either when improvising or performing his compositions.

His favorite instrument was the clavichord. The so-called Grands were too soulless for him, (by these are doubtless meant the instruments

played by means of quills,) and the piano-forte was in too primitive a state, and too coarse, to suit him. He considered the clavichord the best instrument for studying, as well as for use in private circles. He found it, in spite of its thin tone, more suitable for the rendering of the most detailed light and shade than the above instruments.

His improvisations are said to have been in the style of his *chromatic fantasia*, but to have frequently surpassed it in expression and independence. The tempi, in the rendering of his pieces, he took very lively, and his performance was as varied as the manifold inflections of an oration. Strong passions he never expressed by using artificial means of power, but by means of harmonic and melodic figuration.

BACH AND HANDEL—Liberators of their Age.

(For the Musical Review and Musical World.)

As long as a nation lives yet encircled by the high walls of oppression, without a common interest in public affairs, people will always create some sanctuary for themselves, in which they may expand their breasts and brush off the dust and dirt of thraldom from their souls. In the time we speak of, Religion was no more such a sanctuary, for the theological doctrines of Wolf and others had outwitted and exhausted one another, and actually led the mind round and round in a limited circle only, but not into secret depths so attractive to man's imagination. Disgraceful as it is to say, yet in honor of truth it must be confessed, that Poetry was then only the mean servant of the Great, of a Council, a Minister of State, or of Royal Highness itself. Poets of renown made "the sick toe of Frederic August," or the "movements of a Regiment on foot" the objects of their song. It is evident that such poetry could not edify the people, though some servile creatures may have admired it. Architecture in its turn offered little beyond tasteless sketches for the palaces and pleasure-villas of kings and princes; the Art of Painting, too, was hired out and made serviceable to private purposes. Thus, while Art in general was darkened and overshadowed by the evil genius of Despotism, the Art of Music became itself the Genius of Liberty. Yes, Music, though it served likewise as an article of luxury at the numerous courts of Europe, and Germany especially; music, though paid by the church for the services of a waiting-maid, yet, in spite of all abuses, edified and elevated the common man to such a degree, as would have excited the envy of the great—had they been able to comprehend it—nay, as would have rendered the whole Art suspected. Music, even in every little town, destroyed *baseness*, then habitual everywhere, thus restoring some genuine natures to their original dignity, while in others it quenched the fever, in which their noble souls would have pined away, while tortured to suffocation by thousandfold oppression. Yet a third class Music strengthened and upheld by its purifying waters—those men who, already strong enough by nature to withstand the temptations of their debased age, still stand before us for our delight, worthy patterns of manliness, far above their actual situation.

Glancing over the manifold descriptions of court-festivals, over the records and registers of all the edicts of police under Frederic William, concerning the sale of wool, or the manufacturing of wooden shoes and a thousand other trifles, it strikes us that they are treated like national affairs of the greatest importance, and indeed they really contained the whole history of the State at that time. Under these miserable conditions, it is easy to discern where the kernel of the people was to be found, when Schubert (a well-known popular poet) speaks thus of his father, the poor cantor in a little village in the county of Limburg: "This admirer and promoter of the Art of Music sang with feeling and taste; his house was a constant conversing saloon, in which Chorals, Motettes, Sonatas for the piano, and popular songs resounded. His physiognomy was noble, betraying an ardent soul—his whole person representing the sound, bold German man!"

Talent, genius, moral strength, and self-esteem fled into the sanctuary of Music, both creating and enjoying. The independent minds of that time, though children of it and consequently in some measure bound to it, applied their innate conscientiousness, superscrupulous as it was sometimes—not to social and conventional formalities, but to the cultivation of the mind. While the majority of the people lost themselves in observing and following out the rules, which prescribed the form of the wig, a few others carried out the minutest prescriptions of Art with a view of immortalizing the creations of their mind by the stamp of perfection. While some had in fact no higher aim but to study the curved line, or the dimensions of the bow which their back had to make before the different degrees of their superiors—others at the same time toiled with the heroic courage of the true artist, to file away every hairbreadth which would impede or check the beauty of their accomplished work.

The German School of organ-players had previously, in the 17th century, acquired a well-deserved reputation. They were now constantly laboring to extend the realm of Harmony, in which they ruled with the full power of dictators, soon after the beginning of the 18th century. Handel and Bach were pupils of such organist schools; they became masters of organ-playing, bold discoverers in the region of harmony, both the creators of master-works, which wrought out their own proper sphere, and could not be surpassed. The first one worked for his celebrity chiefly by his oratorios, though not till after a hard struggle with the Italian Melody, which brought his gigantic nature almost to the verge of insanity; the latter, Bach, gained his laurels decidedly by his fugues, through his pure original genius, and the full development of his imperative mind. Nobody has ever made musical declamation like his, so bold, so firm, so imposing, nor will it ever be heard again from other composers! The astounding fullness, the impressive and vigorous force of Handel's choruses had never been reached before, nor will, as we firmly believe, the music of the future realize, in this department of music, anything approaching their mighty grandeur. How, then, we might ask, did such men come to live in their time, and what did they signify in it? Poets, happy, exalted, to brush the boots of a dozen princes—and Bach and Handel—what a difference! The two musicians, dictators in a vast kingdom of art, and authors like Bodmer and Breitinger, poor schoolmasters who did not even know the very A, B, C of poetry! What a strange contrast! True, high-minded men, imperative commanders, how could they have been born in such a time? Ideas were at that time subdued, as always in times darkened by the sway of absolute governments. Feeling, a mere instinctive impulse, without the background of reflection, urged the masses on; a mere vibration of individual sentiment urged the superior rulers to action, drove on the men of progress, and tormented the servants: in all the motive power was the same.

We might call this time altogether *the Age of Instinctive Feeling*. Thus the masters of music fulfilled and carried out the leading principle of their time; but they have given it the pure artistic expression, unstained by egotism, or slavish fear. *Music*, in itself, is the purest natural expression of human feeling, of genuine sentiment, and, as lasting through all ages, we might call it The Classical Vibration. While in Louis XIV. of France the principle of the time was embodied most strikingly, as he sat upon his throne the very incarnation of individual feeling, modeling even glory and honor after his own impulsive sentiment; while no one in Germany came up to a pure expression of that principle, Handel and Bach realized it in themselves and improved it infinitely. The vibration of their souls was most powerful, purely tuned; their rhythm was indisputable, their declamation irresistible, their personal feeling was of a dictator-like character; even their faces, corresponding to their minds, imperator-like. The humble cantor had overwrought the greatest Monarch of his Age in his own way, his particular principle. The movements—or as we might more correctly call it—the vibrations of the monarchical sentiment, were entirely overwhelmed and overruled by the vibrations of the musical soul. The spirit of this time, as far as we understand it, was directed in all its movements chiefly towards a decision, a new epoch in matters of Religion; yet as all these efforts had been finally transformed into mere literary skirmishes of exclusively erudite and theological pens, they grew at length tiresome, and appeared even disgusting and repulsive.

Music, on the contrary, as a fair rendering of the pure human sentiment, thus acted at the same time as the easiest and most expedient means to decide in matters of religious concern. As the very art of impartial sentiment—the unreflective tone being less offensive than the positive word, inaccessible to party opinions, music then was the only fit expression for the riddle which lay hidden in the bosom of the time—it became the prophecy of a time to come, which after long struggles, deviations, errings and vain attempts, at length spoke out the spell-breaking words:

Revolution and Liberty!

Bach and Handel, while freely transforming the whole sum of religious feeling into pure declamation, have mastered and overcome it musically—after the sister-arts of Architecture and Painting had finished their dumb work, wordless and toneless, a long time ago. Hand and eye had been liberated first, now voice and hearing became free, and the first victorious shouting of mankind fell in a time, which was too dark and close to suspect

even the slightest germ of liberty within its own bosom. And well it was indeed that this wonder remained concealed yet for a while, for such a suspicion would have checked these very outbursts of glorious freedom within the heart of their originators.

ABBE VOGLER AND HIS PUPILS.

(*From the German, by* J. H. Kappes.)

Even in stormy weather, a short, thick, somewhat stooping man, in the simple black dress of an Abbé, might be seen hastening either into the castle or old theater of Darmstadt. Usually, a number of young men were collected around him, with whom he joked and laughed. In the theater, he conducted rehearsals for morning concerts and theatrical representations; in the castle, he conversed on musical theory, with the grand-duke, who, since the year 1807, had employed him in Darmstadt, as spiritual counselor and court chapel-master. Together they played the newest duets, criticized operas, or counseled concerning their chapel. Occasionally, the grand-duchess Louisa would be present, and participate in the conversation of the thoughtful artists. Since the Prince had left the military service of Russia, and undertaken the government of his own lands, music had been the favorite art, into the depths and purity of which he had penetrated far, by his own study and the aid of Vogler.

At that time the means necessary for bringing out a great musical work were, indeed, scarce. An orchestra must be created, a theater constructed, and a musical library founded. Vogler quickly conceived a plan to accomplish these objects.

The most skillful hautboist, who had been employed in the army, was elevated to the post of court-musician, and accomplished masters of a single instrument were attracted thither from all parts of Germany. Vogler understood the establishment of a chapel quite perfectly, for he had already called into existence a similar institute at Mannheim and Stockholm. Still, male and female singers were required, by whom the chorus of the opera and mass could be performed. These also were soon supplied. The prince collected in one of the great halls of his castle, the so-called concert hall, many females from the most cultivated families, and gave to all the best advantages for a musical education. Numerous male amateurs soon presented themselves, and music became to many an individual the stepping-stone of promotion.

By desire of the grand-duke, Vogler had constructed an immense organ, according to a simplified plan of his own, upon which he conducted a choir. The grand-duke stood, usually, by his desk in the middle of the hall, gave the time with his baton, and thus directed the whole performance. On Good Friday, these sacred concerts reached a culminating point. All the company were then collected in the concert hall in mourning dresses. Vogler elicited from his gigantic instrument the deepest notes of pain and joy; and two hundred cultivated, noble voices sang a requiem of the great master's. More sublime and highly finished music could not be heard, at that time, in all Europe; and it is said, *Vogler ofttimes strove in vain to conceal the tears which his own playing excited.*

The power of his masterly execution is farther illustrated by the following incident: During one of his long journeyings, he stopped at Swabia. There he heard that the gifted Schubart, whose songs and poetry for the people he greatly admired, had been already ten years in Hohenasberg condemned to trial for a political offence; there, in a rocky prison, far from music and song, of which he possessed profound knowledge, he disgracefully pined. The commander of the castle, after many entreaties, permitted Vogler to see and speak to the fettered Prometheus, on the plea, that he was a poor musician, who desired to make trial of his skill on an instrument of his own invention, the Orchestrion, before so competent a judge. Vogler began to play—permitted the tones to resound with tremendous power, then die away in gentle cadences. One might hear the thunder roll—the storm howl—and the rain pour down. Schubart could not long restrain his emotion—but, falling on the musician's neck in an ecstasy of delight, he cried: "Either you are the devil or Abt Vogler." And from that hour the two became intimate friends. Schubart soon after received his freedom and a situation as chapel-master in Wirtemberg service.

At one time, also, the study of Vogler's great pastoral mass was pursued with all musical skill and diligence, in the city church of Darmstadt. The master himself played the organ, and, in rehearsals, the grand-duke stood, with head bent forward, the baton in his hand, upon the chancel opposite the organ. The effect of the interludes was so impressive, that after the conclusion of one such, the grand-duke exclaimed in the highest excitement: "Thunder and the devil, Vogler, play not so skillfully; no one can sing after such playing, and I surely cannot keep time!"

A circle of remarkable young men had gradually collected around the first composer and theorist of his time. They were come from all parts of Germany, in order to become initiated into the depth and purity of the musical art, under him who had been a pupil of the great Father Valotti at Padua.

To Vogler, it was reserved to revive an old, almost dead art, and to give each and every piece a peculiar character, by his skillful instrumentation. In this his great pupil, C. M. von Weber, scarcely approached him. An elevated, religious enthusiasm pervades his masses and all his sacred music; while a fullness of most beautiful melody, such as characterized the old Italian church hymns, resounds in the hearts of listeners.

In the year 1810, circumstances brought together, as pupils of Vogler, those young men, who, at the present day, are regarded as masters in the musical world. They were Carl M. von Weber, Gänsbacher, Meyerbeer, Peter von Winter, and Freiherr von Poissl. The first three dwelt with Vogler in his own house, which the grand-duke had caused to be vacated for his use. There this artist family practiced a strange housekeeping. The earliest morning found all the company assembled in the saloon, where they conversed Socratically on musical composition and the art of singing. Each brought to the teacher his recent exercises. Vogler condemned or praised without reserve, while he always gave reasons, and pointed out errors, according to his own system. Sometimes he corrected with his own hand, and gave many striking examples from the old masters. Here was truly a musical academy. Many times Vogler, in enthusiastic excitement, would step before the table—the young men standing around in a circle—and extemporize profound lectures concerning the art of composition, fugues, and singing. His pupils listened in silent amazement, for, at those times, words flowed from his lips, such as could not be daily heard. When the hours of labor were passed, lighter performances succeeded, but those usually led to earnest study.

Vogler was accustomed, in order to test the genius of his pupils, to place before them such exercises as the following: He would take one of his numerous musical snuff-boxes, place it upon the piano, and cause it to play. The pupils must then extemporize variations to the snuff box, upon the piano, violoncello, violin, or flute.

In this ingenious art of musical improvisation, C. M. v. Weber principally excelled; and him he always declared to be his most productive scholar.

Vogler never permitted an entire opera to be composed under his direction, but induced his pupils to study—to investigate thoroughly the most difficult music by the best authors, and thus to comprehend the true spirit of the art. "You must think freely and independently," he would always say; "your genius must be restrained by no guidance. When you are able to spell, you can learn to read by yourselves." In this manner Von Weber transposed Vogler's opera, Samori, for the piano, and also composed many variations. Meyerbeer wrote his cantata, "God and Nature;" also later, in the same place, but independent of Vogler, the opera "Jephthah." Gänsbacher wrote organ pieces. By careful analysis of the most superior works, the pupils were led to discriminate; and by never attempting any great work of their own, they acquired skill in originating musical ideas, and secured the aid of Vogler in the great art of instrumentation.

After the conclusion of theatrical or concert-rehearsals, Vogler usually hastened into the castle to dinner; for he was a constant companion of his princely friend, at whose table the graces and muses always presided, and where keen wit was esteemed the best seasoning. Whenever Vogler appeared in state-costume, he was an object of undisguised amusement. Short and thick, with head somewhat bent forward, his long hands, with long fingers, which in their full extent could reach two octaves (!) hung almost to the ground. In the character of an Abbé and Knight of the golden spur, his dress consisted of short black trowsers, terminated by stockings, one red and the other white, black shoes, with a golden spur on the right foot. From the collar of his wide-skirted dress coat fell the little mantle, upon which was affixed the sign of his order, and with which the wind often made wild sport. On a red band he wore the emblem of merit from the house of Hessen Darmstadt, and on the left side, a huge sword. While now the jovial master devoted himself, at the rich table of his friend, to the enjoyment of the repast and social conversation—to the spirit of Champagne and Hochehimer, the gifted scholars, at home, stormed the well filled cellar—and destroyed the life of many a bottle, until one after another, as evening approached, looked around for a quiet little place in which to repose. When the master returned, late at night, he always noticed with alarm the death-like stillness

of the house. He knew immediately that strange spirits had been at work—and in order only to preserve the reputation of the house, though inwardly smiling, he sometimes reproved in this manner: "You little children, what have you been doing here?" To which they humorously replied: "Papa, would you pull your own nose?"—thus, in the language of an old adage, "the staggerers triumphantly put the staggerer to bed."

The richest among the young men was Meyerbeer, the poorest Carl M. v. Weber—but as all possessed one spirit, so they all carried but one purse; and, in after years, under all pressing circumstances, the noble Meyerbeer became a banker for his friends.

Each one was accustomed, after having completed his work, to engage in some favorite pursuit. Meyerbeer, for instance, sat often for the whole day in some one of the various pleasure gardens and listened to the singing of birds. Von Weber delighted to spend an hour frequently, at a famous inn, opposite the castle, especially, because there the country people from the Odenwald, Oberhessen, or the Rhine, found accommodation. For he loved the peasant-life, and ever listened with pleasure to their simple ballads. There it was, from the lips of those peasant vocalists, that he procured some of the most beautiful melodies for his songs and later operas.

Vogler loved his pupils as children—they him as a father. He flattered none, but expressed to each an opinion of his peculiar ability. Thus, he foretold to the composer of "The Freischütz" and "Oberon," a splendid future—and he assured Meyerbeer, that he was possessed of remarkable talent, which, by untiring industry, would enable him to accomplish great things—and that he would become distingui hed for the original construction of his music.

On the 6th of May, 1814, Vogler died, from a sudden stroke of apoplexy. Two priests and a few friends followed his coffin ornamented with a golden lyre and a laurel wreath, to the grave, in the old church yard, near the chapel, where his princely friend caused a marble monument, with suitable inscription, to be erected to his memory. His pupils had been previously scattered in various parts of the world, but the fame of their increasing celebrity had reached the ears of the old master. One of them, before his journey to London, in January, 1826, visited the burial place of his revered instructor. Little did he then anticipate that his own spirit, so consecrated to music, would ere five months should elap e be enjoying the harmonies of a higher sphere. Yet so it was, and his body soon lay moldering in Moorfield's chapel, London.

Gänsbacher lived as a valued organist in Vienna. Poisel conducted, for many years, the opera at Munich. Winter died in the same place, having acquired an enviable reputation. Meyerbeer has celebrated his world's triumph in the world's metropolis according to the prediction of his prophetic teacher.

Answers to Correspondents.

A.—"The F clef is placed upon the alto staff of the third score, in the piece, 'With one consent,' published in your last paper but one. Is not this a typographical error?"

There is a typographical error in the place to which you refer. At the commencement of the sixth staff, there should be a G clef instead of the F clef which is now there.

Sheet Music Review.

Lee & Walker, Philadelphia.

SECOND PERIOD.

HOME RUN QUICKSTEP. John Zebley, Jr. 40c.

THIRD PERIOD.

VALSE DE CONCERT. E. Ketterer. 50c.
A good and brilliant waltz.

FIRST PERIOD.

RIFLEMAN'S GRAND MARCH. Chas. L. Peticolas. 50c.

Three FANTASIAS. By Adolph Leduc. Each, 40c.
No. 1, Vaga Luna. No. 2, Waltz, by Bellini.
Instructive and commendable.

POTPOURRI on American Airs. C. Grobe. 25c.
KEEUTZER MINUET. do. 25c.
RED RIVER GALOP. do. 25c.
OCEAN PEARL POLKA. do. 25c.
POLAR STAR SCHOTTISCHE. do. 25c.
STORM KING QUICKSTEP. C. Grobe. 25c.
THE SEA LARK POLKA. do. 25c.
SILVANA POLKA. do. 25c.

SECOND PERIOD.

MAJOR ANDERSON'S GRAND MARCH. 40c.

VOCAL MUSIC.

JOHN ANDERSON, MY JO, JOHN. The Symphonies and Accompaniment, by W. Schindlöcker. 15c.
A very good arrangement of a popular air.

LAND OF MY DEAREST, HAPPIEST FEELING. C. Keller. 25c.
A well-known German song, which once enjoyed a great popularity in Germany.

WAITING IN THE MOONLIGHT. Wm. P. Hart. 25c.
Popular style.

HARK, HARK, HOW SWEETLY. Schubert. (English words by C. Everest.)
A beautiful song.

THE AMERICAN FLAG. Words by J. H. Drake. 40c.
This patriotic song is based on the music of the celebrated duo in "I Puritani."

FOR PIANO AND VIOLIN OR FLUTE.

LES VEPRES SICILIENNES. Sep. Winner. 40c.
TRAVIATA. do. 40c.
An easy arrangement.

FOR PIANO AND VIOLIN.

LE POSTILLON DE LONJUMEAU. G. Wichtl. 75c.
The same for Piano and Flute.

J. H. Hidley, Albany.

FIRST PERIOD.

GOV. MORGAN'S RE-ELECTION QUICKSTEP. C. L. Underner. 30c.

SECOND PERIOD.

GALOP DI BRAVURA. Wm. Kipp Bassford. 25c.

VOCAL MUSIC.

SHAKE HANDS, AND BE FRIENDS. Geo. W. Morgan. 30c.
ONE STORY IS GOOD TILL ANOTHER IS TOLD. do. 25c.
In the last of these songs the author has hit upon the right expression in his music, and it is therefore likely to meet with general favor.

MUSIC OF THE LITTLE FAIRY, DOLLIE DUTTON. 28c.
A comic song, based upon a well-known air.

LUCY 'S FLITTIN'. Scottish ballad. R. A. Smith. 25c.
A good melody.

SEPARATION. Words and melody by Andrew Boyd. 25c.
THE HARPIST'S DEATH. Charlotte Peterson. 25c.
THE MILLER'S DAUGHTER. Canzonett. H. W. A. Beale. 30c.
The last song has some artistic merits.

S. Brainard & Co., Cleveland.

FIRST PERIOD.

MERRY SLEIGH BELLS. Polka Brillante, par Charles S. Brainard. 35c.
Lively, and popular style.

SECOND PERIOD.

LA FONTAINE. Polka Mazurka. Charles S. Brainard. 30c.
Brilliant and effective.

FLEUR DES ALPES, (Tyrolienne,) by Paul Barbol. 40c.
A well-known piece; brilliant and pleasing.

MELUSINE. Valse par la Princesse Alphonse de Chimay. 35c.
A good waltz, although not original in its motivos.

Firth, Pond & Co., New York.

FIRST PERIOD.

SPRING DAWN. Polka Redowa. Wm. Dressler. 25c.
A pretty and lively piece.

SECOND PERIOD.

FORT SUMTER QUICKSTEP. Wm. Berge. 40c.
Expressive music.

SKETCHES. Four little pieces, by Oscar Weil. 40c.
In the dearth of characteristic music, these little pieces ought to be welcomed by every teacher anxious to give his pupils something besides dance music or variations. The Sketches are artistically done, full of expression, and suitable for good scholars of the First Period.

TUTTI-FRUTTI QUADRILLE. (On popular melodies.) By F. B. Helmsmuller. 35c.

VOCAL MUSIC.

BRIGHTLY O'ER THE LAKE AND SHORE. Adapted to the beautiful "Napolitaine" melody. Santa Lucia. 25c.

THE FOREST FLOWER. Fr. Buckley. 25c.
A good ballad, in the usual style of the author.

SNOW WHITE BLOSSOMS. Ballad. George Barker. 25c.
Popular style.

MUSICAL GOSSIP.

Messrs. Mason & Thomas's Fifth Classical Soirée will be given at Dodworth's Hall, on Tuesday evening, March 26, at 8 o'clock.

The Normal Musical Institute at North Reading, Mass., will commence its session for 1861, on the 16th of July, under the direction and instruction of Lowell Mason (Mus. Doc.), Wm. B. Bradbury, and Geo. F. Root. The aim of the instructors will be, as heretofore, to promote the thorough training of ladies and gentlemen as teachers and leaders of singing, especially as forming a part of religious worship. The philosophy and practice of teaching the principles of musical science, and the true character and purposes of Sacred Song will be discussed and illustrated in such ways as will, it is hoped, prove of real and permanent advantage to the pupils. Fuller announcements will be made hereafter.

The Opera Season at the Academy of Music closed last week, preceded, as usual, by an inglorious performance of "Don Giovanni." The pecuniary result of the season is said to have been satisfactory, owing exclusively to the liberal patronage of the new opera house by the Brooklynites. We hear that Mr. Ullmann has again become lessee of the Academy of Music in New York.

At the close of the Semi-annual Examination of the Maplewood Institute, Pittsfield, Mass., the young ladies gave a *Soirée Musicale*, at which the cantata, "Paradise and the Peri," was repeated. The entertainment was highly acceptable, and we find much praise awarded to Mr. K. Treuer, formerly of this city, now teacher of piano and vocal culture in the Institute. He played a solo by Liszt. The Pittsfield *Sun* says: "Mr. Treuer was as yet a new man here, but on this occasion he established his *status* as a successful teacher, and a superior executant beyond a doubt; we were especially pleased with the clearness and crispness of his touch, and also with his earnest, unassuming manner."

Miss Sarah E. Sanderson gave her third Annual Concert at the City Assembly Rooms, last Tuesday evening. It was fully attended.

A very interesting musical convention has been held at Marshall, Ill., under the direction of Mr. Suffern. "Esther" was performed at the closing concert.

We have received the programme of a concert at the Abbott Female Academy. The selection is very good.

"The Haymakers" has been twice performed to crowded and delighted audiences at Beloit, Wis., under the direction of Prof. Nason, of the college in that town.

Mr. Geo. F. Willey, the well-known music teacher in Lowell, Mass., recently gave a concert in that city, at which three hundred and fifty of his pupils sang. The appearance of this grand choir is spoken of as being very splendid. Several vocalists of note were present from Boston.

Mr. J. C. Crane's Juvenile Classes in Haverhill, Mass., have also given a very pleasant entertainment, which was so popular as to be repeated.

"Father Kemp's Old Folks" are giving concerts in England, and excite some astonishment among our cousins across the water. They have been at Liverpool, and appeared at St. James's Hall, in London. One of the metropolitan journals, after commending their musical execution of songs, etc., says:—"But there is room for improvement in the form of their concert. The sacred and secular elements are so mingled together, that the grotesque dresses are necessarily worn throughout, and thus words of the most solemn import are sung by figures which may remind the spectator of Rowlandson's caricatures." It goes on to recommend a change of costume, like "Christy's" and the "Buckley's!" English sobriety does not seem to appreciate this reproduction of the solemn songs of worship of our fathers. We do not. There seems to be a sort of unconscious irony in the classification, Christy's, Buckley's, Old Folks.

In an ill-natured article the London *Musical World* says Americans are not a musical people, but thinks this not strange in a nation whose greatest bard is Longfellow, who, it declares, has produced "nothing"—all his good things being "borrowed." The most appropriate music for "Hiawatha," it thinks, "would consist of Indian melodies, harmonized in the style of the Finns, and sung through the nose, after the manner of the Americans." It is very easy to reply to all this in the "you're another" style. If Americans, busy in subduing forests, and clearing up a continent, have as yet only found time from their rougher employments to teach the English how to sail yachts, and make locks, mowing and sewing machines, and some other trifles, and have not yet done much in music, it is not so much to be wondered at as that Englishmen, who had got their little island set to rights long before we left them, should have done scarcely more in this way. Handel is their only really great musical name as yet; but unfortunately this does not happen to be English. The *World* is particularly severe on what it terms our national air, (as though we had but one,) alluding, we suppose, to "Yankee Doodle." It may be remarked that England gave us this air, and that we cherish it for the giver's sake, or rather because of the circumstances under which it was given, more than for any merit of its own. The *World* sneers also at our "negro melodies," and we admit the propriety of the sneer, but remember that they have been about as popular in England as here. On the whole, while we admit our musical shortcomings, we have doubts if mother England is just in the position to "throw the first stone" at us on this account.

EUROPEAN ITEMS.

The new Serenade for small orchestras, by J. Brahms, is, according to a notice in the *Neue Deutsche Musikzeitung*, an eminent proof of the assertion Robert Schumann once made, that he considered himself the precursor of Brahms. The critic, who is generally not enthusiastic, and opposed to the so-called New German School in Music, considers the composition a master-work with regard to melody and treatment.

We notice, in the programme of a concert lately given by the Society of the young artists of the Conservatory in Paris, a Symphony by Robert Schumann, a Chorus by Gounod, and a Song by Richard Wagner. These are strange names in a programme of a Parisian concert.

Chelard, the composer of "Macbeth," died recently at Weimar, where he had resided for the last thirty years, and occupied for a long time the post of conductor. He reached the age of 72 years. His opera, "Macbeth," which was first performed at Paris with only a moderate success, met with a better fate in Germany.

Dr. Edward Hanslick, author of "Æsthetics of Tone-Art," has been elected Professor of the History and Æsthetics of Music at the University in Vienna. For the first time in an Austrian University, the science of Music is represented, while the History and Æsthetics of the sister arts have been taught there for years.

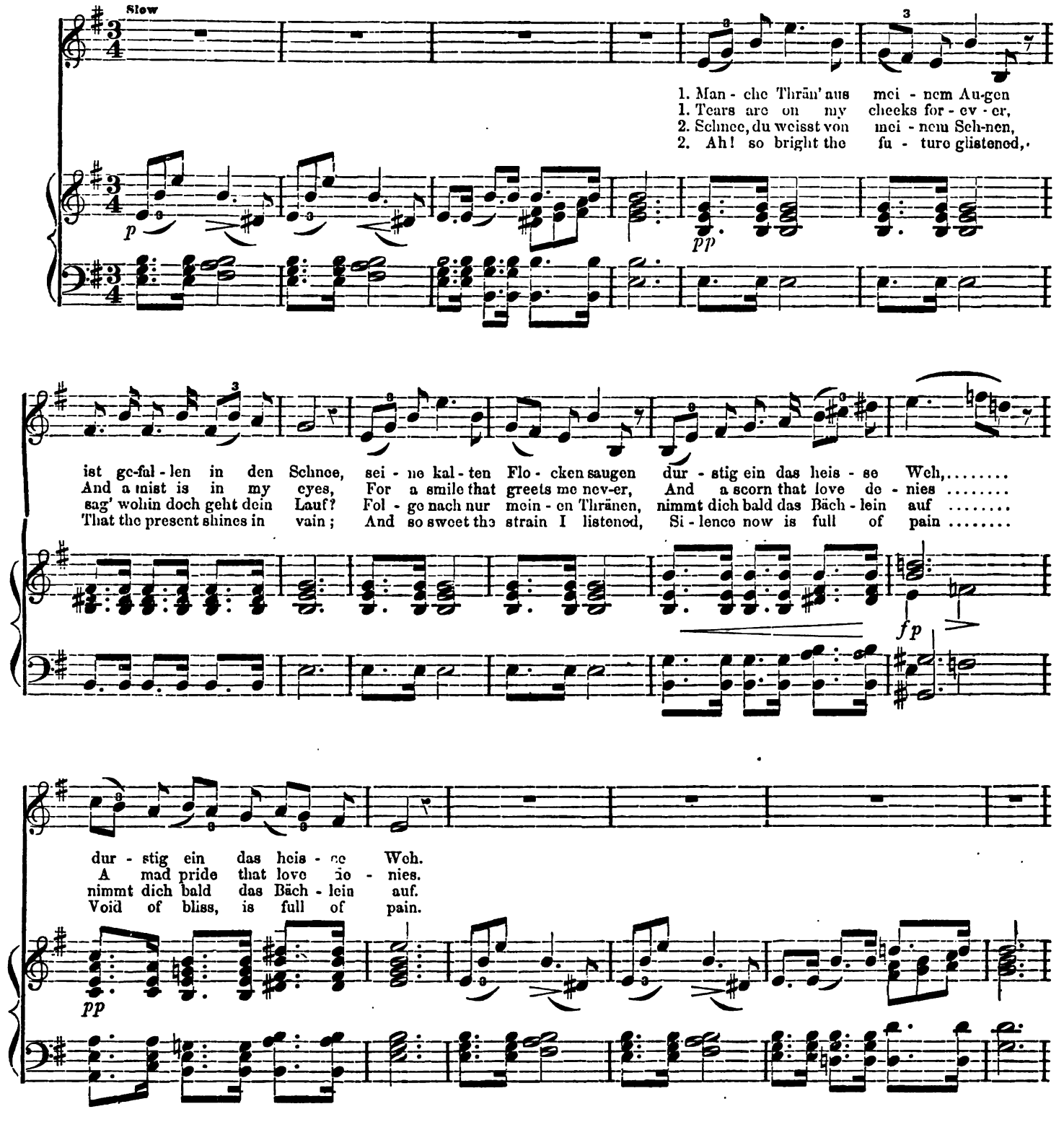
From a Correspondence by an Englishman in the Vienna *Musical Journal*, we quote the following: "We Englishmen are not a people of '*instrumental* musicians.' A few days ago in a concert there were 1,200 persons present to hear Schubert's Quartette in D minor, Prelude and Fugue, à la Tarantella (?) by S. Bach, and the Duo in C minor by Beethoven. But, with the exception of Mrs. Davison, all the performers were foreigners: Vieuxtemps, Ries and his party, and Signor Patti, the incomparable violoncello player. English hands (only the hands?) lack in German patience, Italian impetuosity, and French vivacity. We are awkward in all these important trifles, which are to be considered in this matter."

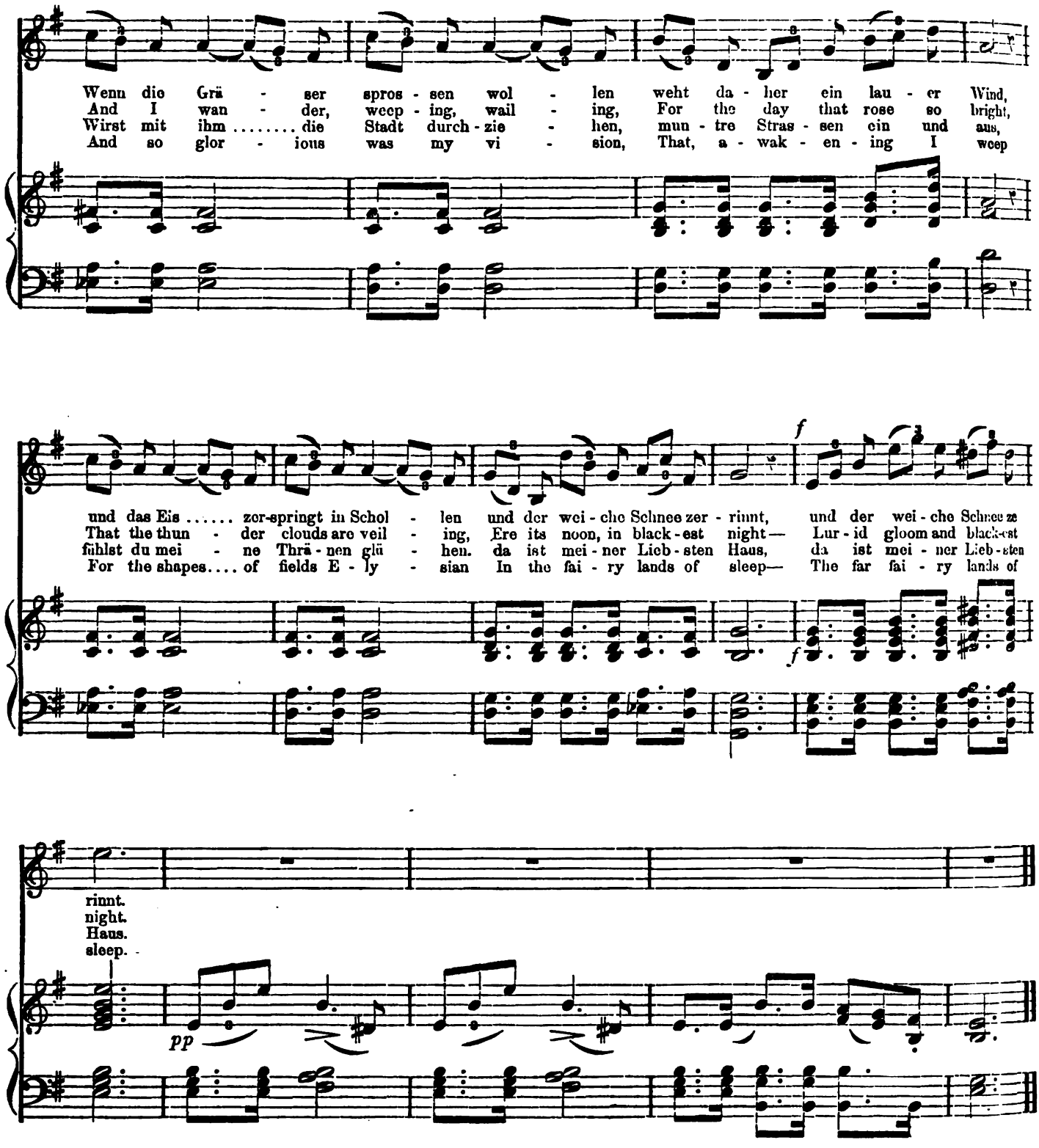
Vice-Conductor Rundthartinger, in Vienna, was a witness to the fact that Schubert, on whom he had called to take a walk with him, wrote in great haste, and without having a sketch before him, one of his most curious songs, "The Dwarf," in order to send it to the publisher, to whom he had promised it for that day. The writing down of the notes did not prevent him, however, from keeping up the conversation with his friend.

Dr. Liszt is in Paris, whence it may be inferred that the performance of "Tannhauser" is shortly forthcoming. After a long abstinence from public performance, this first of living pianists appeared once more, the other day, at Weimar, where, on the first of this month, was held a festival to honor the memory of Schubert.

Bitter Sweet.

English words by JOHN A. DORGAN. Music (Wasserfluth,) by FRANZ SCHUBERT.





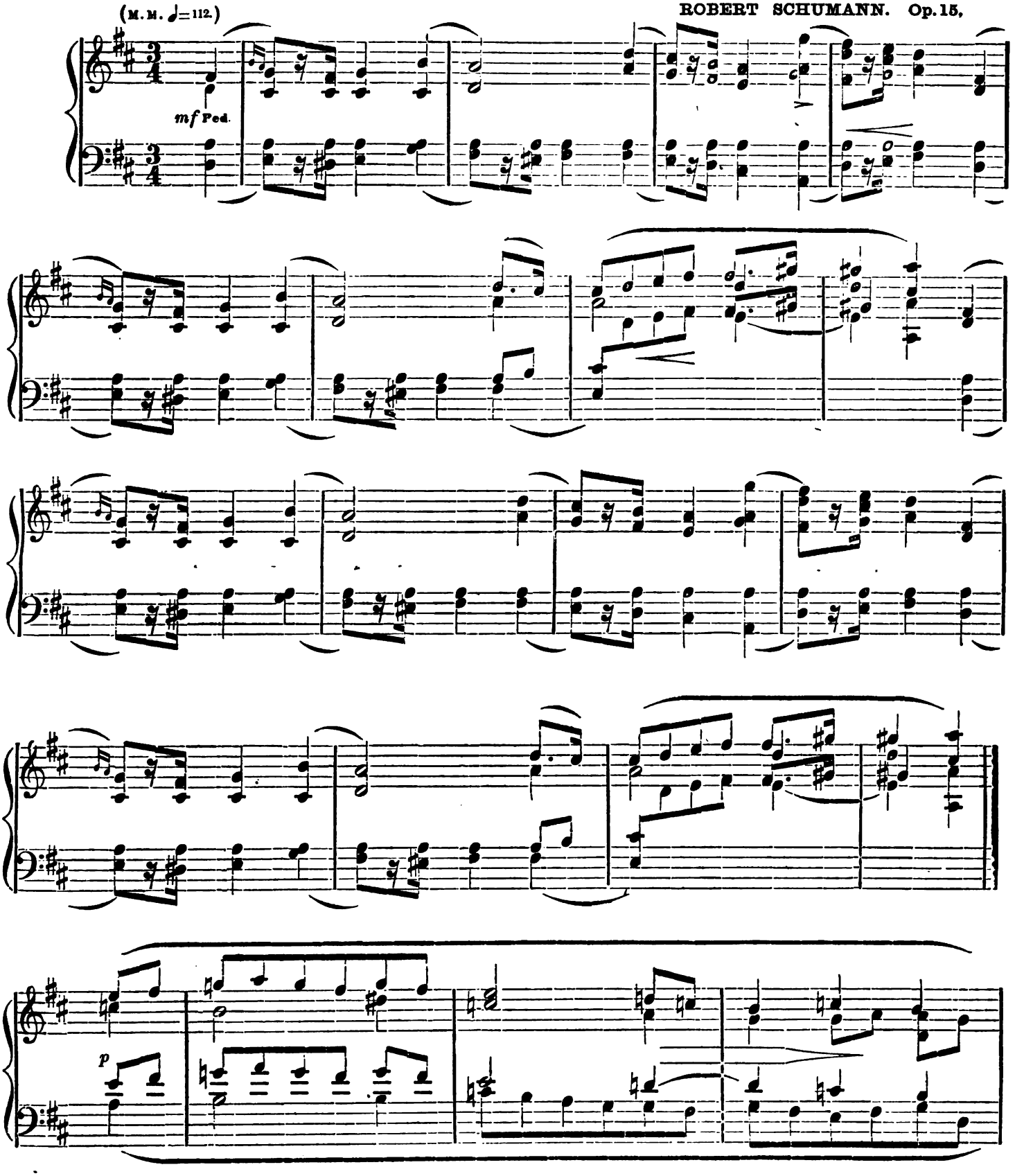
3. Pain is mine, forever sorrow,
For the dream that is no more,
For the ever-flying morrow,
And the still receding shore —
The desired, forbidden shore.

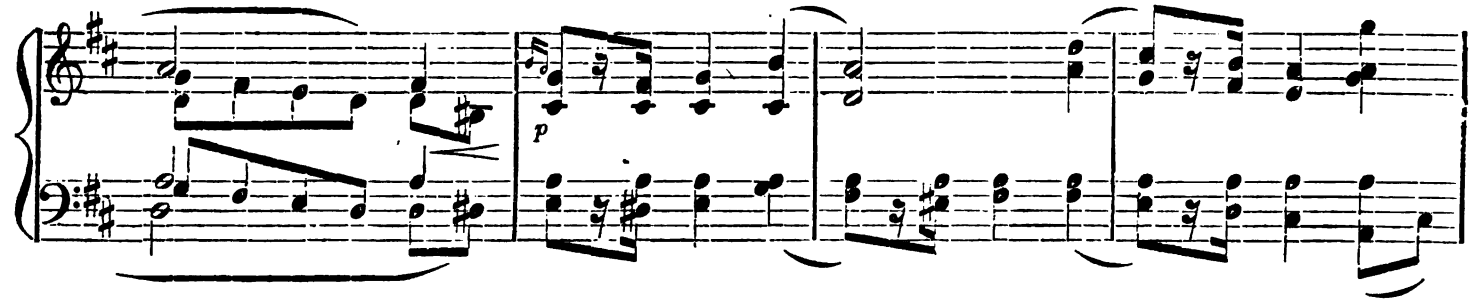
But one joy my soul discovers
In the very shrine of woe,
Sweeter are the pains of lovers
Than the joys that others know
Than all joys all others know.

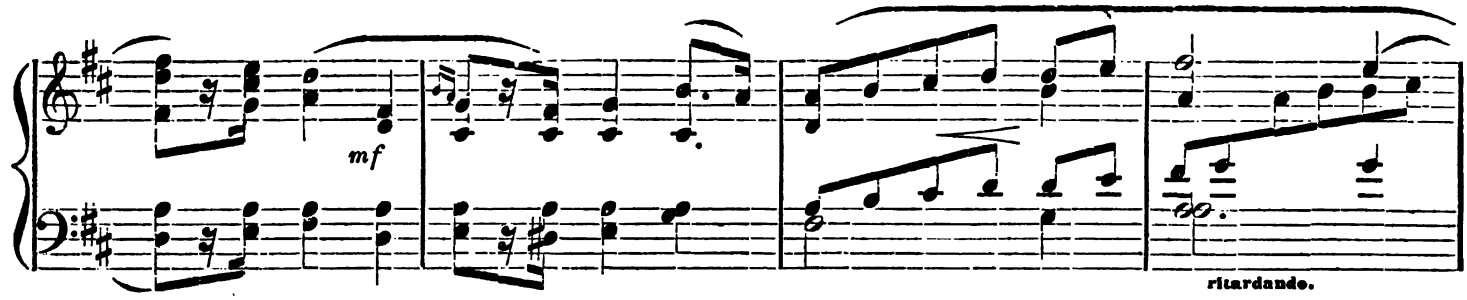
Scenes from Childhood.

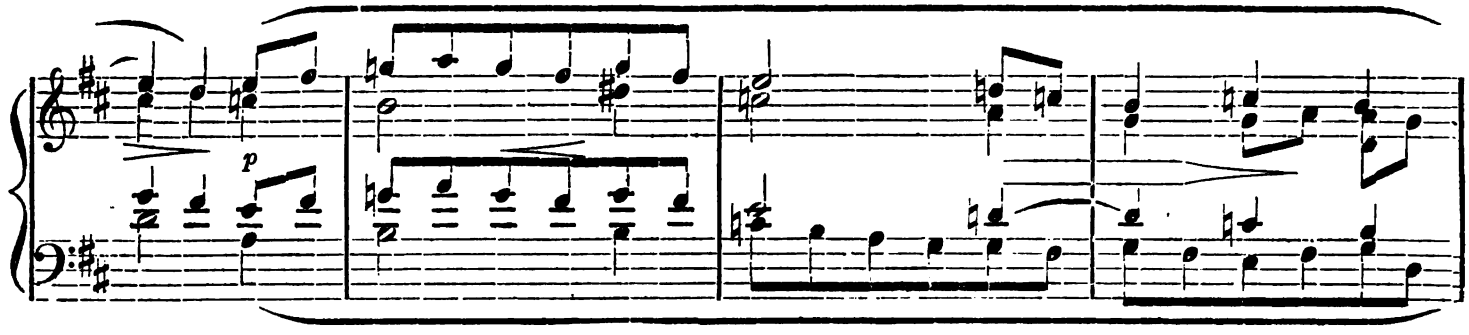
(M. M. ♩=112.)

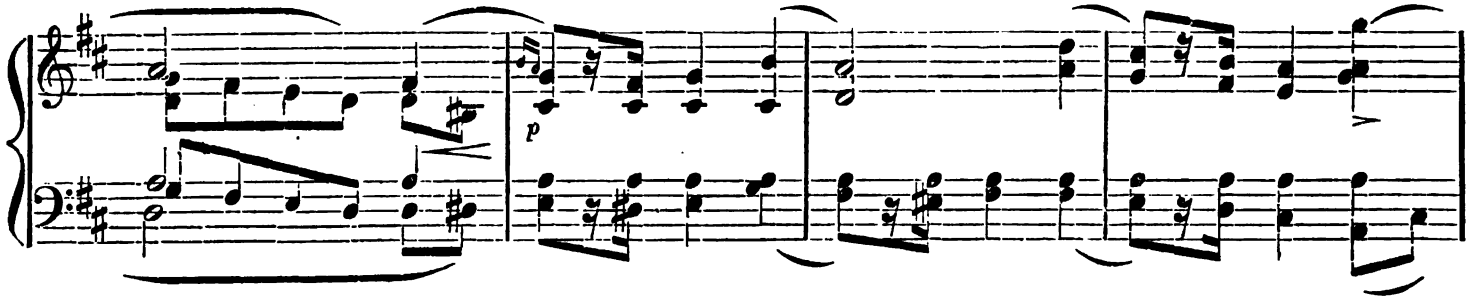
ROBERT SCHUMANN. Op. 15.

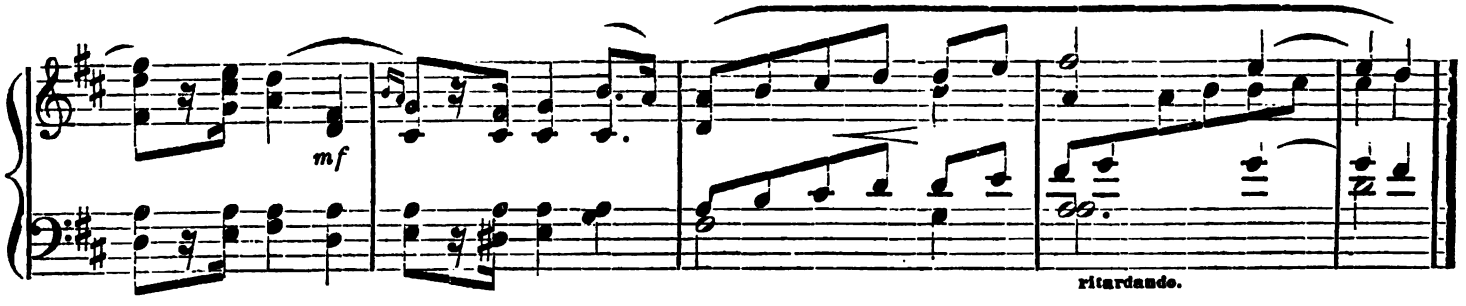



p


mf
ritardando.


p


p


mf
ritardando.

Castelli, an octogenarian Austrian author, who, in his day, was sought for to invent for composers, and who now is beginning to publish his Memoirs, tells us, that for the book of "The Swiss Family," which, as set by Weigl, made the tour of Germany, we may almost say of Europe, he received the encouraging sum of four dollars.

Meyerbeer has been composing incidental songs for a new play by Mad. Birch-Pfeiffer, "Der Goldhaver," which has just been produced in the Prussian capital.—*London Athenæum.*

There is to be a bust of Mad. Schroeder Devrient in the Opera House at Berlin.

Mr. Lemmens, an eminent Belgian organist, recently gave a concert on the Organ in London. Admission, five dollars.

Our Musical Correspondence.

ANDOVER THEOLOGICAL SEMINARY.

February, 22d, 1861.—Whatever may be said of the dogmatic orthodoxy of our venerable institution, it is very gratifying to the students to know that on the subject of music they are considered eminently *sound.* Last December the Lockhart Society, composed entirely of theologues under the presidency of Mr. C. H. Learoyd, gave a concert which surprised and delighted the community.

In view of the famine at Kansas, it was suggested that another concert be given, and the proceeds applied for the benefit of the sufferers. George Dove, Esq., of this town, volunteered to provide the hall; the publisher of the Andover Advertiser gave the printing; Messrs. Hallet, Davis & Co. sent from Boston a grand piano of magnificent capacities, at which Mr. E. B. Mason presided, in a manner worthy of the instrument. The programme was as follows:—

Part I. Caprice de Concerto, (La Traviata)—*Ascher;* Piano. 2. Chorus—Gloria—*Van Bree.* 3. Quartette—"Serenade."—*Eisenhofer.* Chorus—"Wo Solch ein Feuer."—*Mendelssohn.* 4. Solo and Chorus—Adeste Fideles. 5. Schubert's Serenade—*Kummer;* Flute and Piano. 6. Aria—Vieni la mia vendetta (Lucrezia Borgia)—*Donizetti.* 7. Chorus—The Miller's Daughter.

Part II. 1. Tirolerlied—*Kummer;* Flute and Piano. 2. Duo—"Qual Mare Qual Terra."—*Verdi.* 3. Chorus—Summer Song—*Mendelssohn.* 4. Rondo Capriccioso—*Mendelssohn;* Piano. 5. Chorus—Missionary Chant—*Zeuner.* 6. Trio—Benedictus—*Van Bree.* 7. Chorus—Songs. 8. Chorus—Farewell—*Mendelssohn.*

The selections were all well appreciated, although, as might be expected, the uproar of enthusiasm was reserved for the popular choruses in the second part. The concert was an entire success pecuniarily, as well as esthetically. The sum of fifty-eight dollars was netted and added to a previous contribution by the citizens and students.

It is truly encouraging to reflect that so many of those who, in a little while, will be called to responsible positions in the churches of our own and of foreign lands, will carry with them the love and knowledge of music. This will be of great service in the promotion of congregational singing. The seminary here, in conjunction with Lowell Mason, has provided an excellent hymn and tune book, and the class which is to graduate in the fall will do much to facilitate its introduction to the congregations, and to bring back the good tunes of the Reformation, when Luther's soul-stirring hymns and chorals forced from Cardinal Cajetan the instructive confession: "By his songs he has conquered us."

Da Capo.

MANSFIELD, OHIO.

Feb. 25, 1861.—I have often been wondering when, with an aching heart, I read the programmes and criticisms of your Philharmonic Societies, Quartets, etc., whether you ever imagine how many hundreds of music-loving persons, teachers, etc., there are in these western States who would give almost any thing if they could only occasionally have such a treat as you have almost daily or weekly.

Have you any idea of the trials and tribulations, of the monotony and dreariness of a music-teacher's life in places like this, where the writer of these lines has been laboring now for some four years? The remuneration, as a general thing, is but small and scanty for the labor performed; but a good and earnest teacher, I think, must be prepared for sacrifices, and a great deal of work without pay. But the cool indifference and ingratitude for all well-meant efforts are what hurts a sensitive mind the most. Besides, in these western towns, you must know, music, in its general bearing on society, acts more as an incentive to discord and jealousies than you can imagine. I think most teachers will agree with me on that point. It will not surprise you, therefore, to hear that the writer of this has been engaged in the accomplishment of a little aim for two years, which should not have taken as many weeks to accomplish.

This work is nothing else but the construction of a musical society. It numbers now twenty good singers, and the extensive orchestra of two violins, violoncello, and piano. The Opera Chorus-Book is used, and some of Mendelssohn's four-part songs. I shall never forget with what honest disgust the first of Mendelssohn's four-part songs was practiced, and it creates now a good deal of merriment when that period is mentioned. At first it was declared, by unanimous consent, "not to be worth anything." Then it struck some of the old and wise singers that "it wasn't all correct; some mistake in it." Poor Mendelssohn! Finally, after a great deal of practicing, (although some never could fit Do, Re, Mi to the notes,) all opposition subsided, and now the faces all brighten up when that piece is called for. Although unpleasant obstacles still exist, yet I trust that patience, perseverance, and above all, the ennobling influence of music may harmonize the feelings, and in some degree humble pride and selfishness. Alas! pity for those who have never been struck dumb with amazement and awe, who have never felt their own littleness through the influence of the mystery of music. R. E. H.

ROCK CREEK, IND.

March 8th, 1861.—As I am a constant reader of the Review, and scarcely ever see any thing from Indiana, I am tempted to seize my pen to write you, for your readers may think the people of Hoosierdom do not love music. I must tell you their souls are full of it, even to overflowing. If you would pass by my school-house some Friday evening, and hear the many juvenile voices, (although they do not always make harmony,) you would think you had got into the "land of song." I am engaged in teaching common school, and to keep my school lively, I told the employers I would give them a lesson every Saturday in vocal music. After I had given three or four lessons, they held a meeting and requested me to use Friday afternoon also in singing, if I was willing. I told them by all means I would do so. And I tell you it wears out the cares and toil of the week, and makes us feel as vigorous and lively as though it were Monday morning. They are making rapid progress, and I will never teach another school without the introduction of vocal music. My term is near its close, but they have employed me to sing all summer once a week. We use the "Jubilee," and like it amazingly, but I had hard work to get them willing to take it, for there are so many trashy publications of Numerals and Patent Notes, that they thought they could not learn the Round. Some said they were all Sols. You ought to have seen them stare when I entered with Mammoth Exercises, and then the expressions.

Do send some competent teachers to these people, that they may be awakened to a sense of their duty. I think the Normal School for the West for 1861 ought to be held at Indianapolis. I think it would be profitable to both teachers and State, for I know many who would attend if it was held at some convenient place, so that it would not take all their money to pay for travelling on the "Iron Horse," and have none left to pay tuition and board; I would be one of them. And now I would say, if any person would teach a common school, he ought to be licensed also in vocal music. For my part, I do not consider one's education finished without it.

Cimbebas.

BOSTON.

March 11th, 1861.—The eighth and last of the Tuesday evening series of the Mendelssohn Quintette Club's concerts took place at Chickering's Hall, Feb. 26th. The audience was large and appreciative. The ever-welcome E minor string quartette of Mendelssohn (Op. 44) opened the concert, and was done in excellent style, particularly the Scherzo, which requires such a delicate and precise execution. The Andante and variations from Schubert's D minor Posthumous Quartette, were also well played. Messrs. Fries and Meisel did themselves credit—the former by a masterly performance of a difficult violoncello solo, by Bockmuhl, upon two or three of Mozart's melodies, and the latter by his rendering of Gounod's Meditation. In this piece, however, Bach's Prelude (the piano part) was too much in the back ground. It seemed too much like an accompaniment to the violin solo, rather than *vice versa,* as it should have been. But the great thing of the evening was Spohr's Nonette in F, (Op. 31.) This work seems to us to be a grand specimen of Sphor's style of orchestral writing, showing both the great power in the creation and elaboration of Motivos, which makes the author's "Weihe der Töne" and "Irdisches und Göttliches" world recognized models for or-

chestration, and that peculiar, semi-mysterious vein which appears so frequently in his later Symphonies and Masses. As a whole the Nonette was performed well, and with good effect, some parts particularly. A little lack of unity among the instruments was noticeable, however, at the commencement of the Finale. There seems to be a very general desire to hear it again, (in which, by the way, we fully share,) and so the club have announced a repetition of it for next Saturday eve. Edwin Bruce's annual concert came off at the Tremont Temple, Wednesday eve, Feb. 27th. His choir numbered about 200. The choruses were performed with precision and a good degree of taste. Mr. B. has shown himself to be a thorough drill-master, in respect to *technik* at least. Mr. Adolph Baumbach officiatd as "Popular Melody" dispenser on the occasion. The choir of the Church of the Unity (Rev. Mr. Hepworth's) gave a good concert, Thursday eve, Feb. 28th, at the church. They were assisted by some of our best resident vocalists, including Mrs. Jenny Twichell Kempton, who has one of the purest and best contralto voices. The programme consisted of arias, choruses, &c., from the Stabat Mater, Creation, Messiah, and other like works, and in its performance reflected great credit upon both soloists and chorus. The audience manifested their satisfaction by frequent and hearty applause. On Saturday eve, March 2d, Mr. Eichberg gave us an excellent concert. Mozart's Quintette in C major (No. 1) headed the programme. The first violin part was sustained by Mr. E. in thorough musician-like style. It was performed well, and gave excellent satisfaction. Mr. E. also played that famous terror to violinists, Bach's Chaconne, the G major piano and violin Sonata of Beethoven, and a "Concert Allegro," with septette accompaniment of his own. The *chaconne* was played faultlessly, technically speaking, but seemed to us to lack force and effectiveness in two or three places. The piano accompaniment (by Mendelssohn) seemed, as it always does, an entire superfluity, though it was well played by Mr. Dresel. In the Sonata Mr. Dresel, as pianist, played too nervously, with too little delicacy, otherwise it went well. The "Concert Allegro" is little else than a series of bravura cadenzas linked together. It afforded Mr. E. an opportunity to show his ability at execution, however. The Orpheus Quartette, and Mrs. Kempton, contributed their well-known able assistance in the vocal department, and the whole concert was one of the most enjoyable of the season. Signor Muzio, with a formidable array of talent, commences an opera season of eight nights to-night. The list of operas to be presented includes "La Juive," "Il Guiramento," and "Martha." Zerrahn gives his third afternoon concert next Wednesday, performing Liszt's Symphonic Poem, "Les Preludes."

B.

PHILADELPHIA.

March 11, 1861.—Carl Gaertner's soirée, which came off on the 23d ult., and of which I spoke in my last, was in every respect successful. I am sorry not to be able to say as much of his former musical entertainment. In the last soirée, however, he made ample amends for any shortcomings he may have been guilty of heretofore. Haydn's superb quartett in C major, in which he introduced "Gott erhalte Franz den Kaiser"—the national hymn of Austria, was very creditably performed. Mr. Michael Cross and Mr. Charles Jarves won new laurels.

I had intended giving you a detailed account of Messrs. Wolfsohn & Thomas' soirée, which occurred on the 28th ult., but Mr. Beck, the accomplished editor of the *Amateur's Guide*, has forestalled me. Mr. Beck, in the last issue of his neat little publication, gives the following elegant critique upon the performance of that evening:

"The opening sonata of Beethoven, for piano and violin, was very cleverly rendered by Messrs. Wolfsohn and Thomas, especially the *Adagio cantabile* movement, one of the most pathetic and purest creations of Beethoven's genius. Both of the performers displayed more expression and taste in this movement than in the other three, while their efforts, mechanically, were even and uniform throughout.

"The 'Adagio e Variozioni' of Haydn, in Part II.—'Gott erhalte Franz den Kaiser'—was well rendered, and created that applause which its extreme beauty could not fail to elicit. The first violin was played somewhat too prominently in the variation passages, thus hiding at times the solo instruments in their execution of the fine old melody.

"Mr. Wolfsohn performed with great power and effectLiszt's prodigiously difficult Polonaise (E major). Its entire execution evinced great facility of finger, strength of wrist, and judicious practice. The effort was followed by a rapturous encore, which, coming from so enlightened and fastidious an audience, must have been highly gratifying to Mr. Wolfsohn's feelings.

"Mr. Thomas substituted something unknown to us for the E minor concerto of Mendelssohn, announced upon the programme. His mechanism is perfect, conquering with apparent ease the most difficult forms and positions of his instrument; but in sentiment we find him somewhat variable, now filled with tender pathos, and anon satisfied with a mere excellence of execution. Otherwise, Mr. Thomas is a finished violinist, and deservedly popular wherever he has performed.

"Come we now to Part III.—Schumann's famous quintette in E b major, Opus 44. Here is a work upon which transatlantic critics have set the seal of greatness; and right excellently was it rendered by Messrs. Wolfsohn, Thomas, Kammerer, Hassler, and Schmitz. Our impressions of the composition were of a conflicting character, nor would we risk a positive decision upon its merits without a direct perusal of the text, or another hearing. The *Allegro brillante* abounds in passages full of genius and of the purest thought, and certainly should rank with the very best compositions of the kind. It is the work of a master of musical technicalities, who, however, has made these subordinate to the natural outpourings of a reflective mind, making them the medium for a revelation of his pure ideality, rather than for a display of mere school elaboration. The same applies to the *finale*—'Allegro ma non troppo;' but we liked the two middle movements less.

"The entire soirée was a success artistically, classically, and pecuniarily."

With the exception of the above-mentioned soirées we have had no musical entertainments. The season of Lent forbids. To-morrow evening, however, Herr Bonewitz gives his seventh soirée at Blassins' Ware Rooms. Below please find the programme:

1. Fantaisie sur Les Hugnenots—*Thalberg;* Herr Bonewitz. 2. (*a*) Widmung, (*b*) Sonnenschein—*Schumann;* Madame Johannsen. 3. Sonata (for Piano and Violoncello)—*Beethoven;* Messrs. Preisser and Bonewitz. 4. Variations Serieuses—*Mendelssohn;* Herr Bonewitz. 5. Solo for Violoncello—*Franchomme;* Mr. J. B. Preisser. 6. Valse—*Vensano;* Madame Johannsen. 7. (*a*) Danza—*Gottschalk;* (*b*) Marche Hongroise—*Liszt;* Herr Bonewitz.

The Harmonic Sacred Society gave a grand soirée at the Musical Fund Hall, on the 25th inst., at which the Philharmonic assisted. I had not the pleasure of attending, but learn the affair had a successful and pleasant termination. We are promised a season of opera, by the "consolidated troupe" commencing on the 18th or 23d inst.

Tout à vous, C. P. C.

Special Notices.

Letters for Geo. F. Root may be addressed for the present, Care of Root & Cady, Chicago, Ill.

Fortnightly Bulletin of New Music.

LEE & WALKER, PHILADELPHIA.

Home Run Quickstep. John Zebley, Jr. 40c.—Valse de Concert. E. Ketterer. 50c.—Rifleman's Grand March. Charles L. Peticolas. 50c.—Vaga Luna. Ad. Leduc. 40c.—Waltz, by Bellini. Ad. Leduc. 40c.—Potpourri on American Airs. C. Grobe; Kreutzer Minuet. C. Grobe; Red River Galop. C. Grobe; Ocean Pearl Polka. C. Grobe; Polar Star Schottische. C. Grobe; Storm King Quickstep. C. Grobe; The Sea Lark Polka. C. Grobe; Silvana Polka. C. Grobe; each, 25c.—Major Anderson's Grand March. 40c.

FOR PIANO AND VIOLIN OR FLUTE.

Les Vepres Siciliennes. Traviata. Sep. Winner. Each, 40c.

FOR PIANO AND VIOLIN.

Le Postillon de Lonjumeau. G. Wichtl. 75c.

VOCAL MUSIC.

John Anderson, my Jo, John. 15c.—Waiting in the Moonlight. 25c.—Hark, hark, how sweetly. 25c.—The American Flag. 40c.

J. H. HIDLEY, ALBANY.

Gov. Morgan's Re-election Quickstep. C. L. Underner. 30c.—Galop di Bravura. Wm. K. Bassford. 25c.

VOCAL MUSIC.

Shake hands, and be friends. G. W. Morgan. 20c.—One story is good till another is told. G. W. Morgan. 25c.—Music of the little fairy, Dollie Dutton. 25c.—Lucy 's Flittin'. R. A. Smith. 25c.—Separation. A. Boyd. 25c.—The Harper's Death. Charlotte Peterson. 25c.—The Miller's Daughter. H. W. A. Beale. 30c.

S. BRAINARD & CO., CLEVELAND.

MERRY SLEIGH BELLS POLKA. Chas. S. Brainard. 35c.—LA FONTAINE. Polka Mazurka. Chas. S. Brainard. 30c.—FLEUR DES ALPES. Paul Barbol. 40c.—MELUSINE. Valse, De Chimay. 35c.

FIRTH, POND & CO., NEW YORK.

FORT SUMTER QUICKSTEP. Wm. Berge. 40c.—SPRING DAWN. Polka Redowa. Wm. Dressler. 25c.—SKETCHES, by Oscar Weil. 40c.—TUTTI-FRUTTI QUADRILLE. F. B. Helmsmuller. 35c.

VOCAL MUSIC.

BRIGHTLY O'ER LAKE AND SHORE. 25c.—THE FOREST FLOWER. Fr. Buckley. 25c.—SNOW-WHITE BLOSSOMS. George Baker. 25c.

OLIVER DITSON & CO., BOSTON.

VOCAL MUSIC.

SANTA LUCIA. Concert Rondo. Italian and English words. C. Braga. 40c.—MARKET CHORUS. (Acorrete Giovinette.) "Martha." 25c.—O CHARLEMAGNE. (O Sammo Carto.) Chorus. "Ernani." 25c.—MISERERE. Chorus "Trovatore." 25c.—FATHER MOLLOY, as sung by Henri Drayton, in Parlor Operas. 25c.—HAIL TO THE LORD. Sacred Quintet. D. B. Worley. 25c.—THE LARK AND THE POET. Mrs. L. A. Denton. 25c.—THE FAIRY'S INVITATION. Song. V. C. Sebastiani. 25c.—ORPHAN'S APPEAL. Song. Max Zorer. 25c.—THE ANGEL OF YOUTH. (L'ange des jeunes filles.) Song. Concore. 25c.—FEMALE AUCTIONEER. Song for Guitar. N. P. B. Curtiss. 25c.

INSTRUMENTAL MUSIC.

OVERTURE TO "NIGHT IN GRANADA." C. Kreutzer. 50c.—GRAND CAPRICE EN FORME DE VALSE. For Piano. T. Oesten. 35c.—FRA DIAVOLO. "Bouquet de Melodies." F. Beyer. 50c.—REWARD OF LOVE. "By-gone Hours." For Piano. T. Oesten. 35c.—GOVERNOR GREY'S SCHOTTISCHE. Maria J. Jones. 50c.—ECUME DE PERLES. Champagne grand etudes de Concert. C. Voss. 75c.—HOLY, HOLY, LORD GOD ALMIGHTY. "Sabbath Strains." Four-hands. Dr. Rimbault. 15c.—I KNOW THAT MY REDEEMER. "Sabbath Strains." Four-hands. Dr. Rimbault. 15c.—WITH VERDURE CLAD. "Sabbath Strains." Four-hands. Dr. Rimbault. 15c.—GLORIA IN EXCELSIS. "Sabbath Strains." Four-hands. Dr. Rimbault. 15c.—DANISH POLKA. (Lotte is dead.) Julius Weel. 25c.—GOD SAVE THE QUEEN. Varied. A. Baumbach. 35c.—LET ME KISS HIM FOR HIS MOTHER. Varied. C. Grobe. 50c.

BAND MUSIC.

DIXIE'S LAND. Arranged for Bands, by D. C. Hall. On Cards. $1.

AWARDED FOR The Best MELODEONS (AND) HARMONIUMS. MASON & HAMLIN.

MASON & HAMLIN

MANUFACTURERS OF

Melodeons & Harmoniums

THE UNDERSIGNED take this method of informing their friends and the public that, owing to the late destruction of their manufactory by fire, they find themselves entirely unable to meet the constantly increasing demand for their Instruments. Their new and enlarged manufactory is, however, rapidly progressing, and until its completion, they already occupy temporary apartments for manufacturing purposes.

With many thanks for past favors, they respectfully soli it a continuance of orders, which, with the aid of new and improved machinery, and largely increased facilities, they are confident of speedily answering with Instruments, which shall more than sustain the reputation already acquired.

4- MASON & HAMLIN, Boston, Mass.

G. ANDRE & CO.,

IMPORTERS OF

FOREIGN MUSIC,

1104 Chestnut St., Philadelphia.

A large assortment of AMERICAN MUSIC constantly on hand. 4-

ALBERT WEBER,

PIANO-FORTE Manufacturer, 155 West Broadway, (near Canal St.) N. Y. These PIANOS have gained the very highest recommendations from the Profession and Seminaries, as regards tone and touch; are made in the most thorough and substantial manner; and sold at the lowest Manufacturer's prices. We would advise all who desire a really *good and serviceable* Piano-Forte, to call and examine them. 206-1y

MISS M. E. HAWLEY,

VOCALIST, (CONTRALTO,)

TEACHER OF SINGING

Residence,

46 BANK ST., near Fourth.

22--24)

PHILIP P. WERLEIN,

PUBLISHER, and DEALER IN SHEET MUSIC AND MUSIC BOOKS; Exclusive Agent for Lighte & Bradbury's new Patent Piano-fortes. Every article of

MUSICAL MERCHANDISE.

Nos 3 & 5 CAMP, AND 178 CANAL ST., 223-tf New Orleans, La.

BLODGETT & BRADFORD,

Music Publishers,

WHOLESALE AND RETAIL DEALERS IN

SHEET MUSIC

AND

MUSICAL MERCHANDISE.

N. B.—The celebrated *Roman Violin and Guitar Strings.* Music mailed free of postage on receipt of marked price.

Price of Roman String. 25 cents.

209 MAIN ST., BUFFALO, N. Y.

J. R. BLODGETT. 22-1y WM. R. BRADFORD

E. H. FROST,

PARK ST. CHURCH, BOSTON, MASS, will attend a limited number of Conventions this Fall.

Address as above 224-6m

THE STANDARD METHOD

OF

INSTRUCTION IN VOCAL MUSIC.

BASSINI'S ART OF SINGING!

AN

Analytical, Physiological, and Practical System

FOR THE

CULTIVATION OF THE VOICE.

BY CARLO BASSINI.

Edited by R. STORRS WILLIS.

THIS Work is one of the greatest excellence as a System of thorough and Scientific instruction in the art of Vocalization. To say that as a book of this kind it has no superior, would award to it but partial justice, since the best judges of the merits of such works readily admit that it has no equal. No better testimony in support of this statement can be desired than the book itself; but as those who have not access to it may wish to know the views of those who have examined it, the subjoined, few of many, expressions of opinions are submitted to their consideration:—

"In the first nineteen pages of this method is embodied more sound sense on the nature and capabilities of the human voice than can be found in half a dozen similar works by European masters. Those masters may have been good musicians and apt teachers, but they have failed, as a rule, to state the result of their studies in language which the ordinary reader may understand. And so it came to be received; that their methods and the teachers using them must effect the development of the voice by processes intuitive and imitative, rather than by a combination of these, with clear appeals to the intellect. So satisfactory is Mr. Bassini's work in both of these respects, that we do not hesitate to recommend it to teachers and vocalists of every grade of experience. The more advanced will find in it a confirmation of their best views of the subject, while newer laborers will discover the very information which they most need, and about which the vast mass of singers are most in doubt. What can be more necessary, for example, to both teacher and pupil, than the very names and location of the vocal organs, and in what positions and states of the body they can be most favorably used? How proceed to practice effectively without intimately knowing the exact registers and scope of voices? How produce that subtle and truly electric effect upon an audience which only a nice appreciation of the *clear* and *somber timbres* will secure? What can be more simple than Bassini's mode of combining the registers? and yet what thick darkness generally prevails upon this most necessary point. We welcome this as the most valuable work of its kind yet contributed to the advancement of American vocal art in its higher walks."—*Musical World, New York.*

"Carlo Bassini is well known to the musical public as the leading teacher of vocal music in New York, and when it was known that he intended publishing a work upon singing, it was expected that his production would be the best upon the subject yet given to the world. So far as we have learned, it has not disappointed this expectation. Admirably clear and concise, it immediately wins attention. A pupil of Zingarelli and Crescentini, he says he has applied himself to the system of Garcia, to which he adds several years' experience as a teacher as credentials in attempting a work upon the voice. The work must commend itself to teachers as a most efficient aid, and for those who have not the benefit of instruction, we believe there is no book as suitable; there can certainly be none better."—*Palladium, Worcester.*

"A thorough and elaborate treatise on a subject by no means merely, or even mainly, of importance to professional singers. If such a manual could be introduced into our Theological Seminaries, and their pupils could be put through a thorough course of vocal training, such as is contemplated here, the preaching of the Gospel would forthwith assume a more natural, melodious, and persuasive aspect. This work is constructed on a rigidly scientific basis, considering the mechanism of the vocal organs, the different qualities of voice, the just methods of articulation, the true process of culture, etc., etc., with a connected series of exercises advancing from the simplest methods of uniting the chest and medium registers, to the most difficult trills, etc. The suggestions on the hygiene of the voice are very important to clergymen as well as singers."—*Congregationalist, Boston.*

PRICES OF BASSINI'S METHOD.

Complete, ... $4 00

Abridged, ... $2 50

BASSINI'S METHOD FOR TENOR VOICE,

Comprising all the excellent features of the above Method for Soprano. Price, $3 00.

Copies will be sent by mail, post-paid, on receipt of the price.

Published by OLIVER DITSON & CO., Boston.

NEW PUBLICATIONS
OF
JUL. SCHUBERTH & Co.,
Leipzig and New York.

BLUMENTHAL, J.
Les Vacances No. 1. Valse gracieuse. $2.
Maria Polka. $3.
Souvenir de Baden. Nocturne. Arr for four hands. Each, 50c.

GOLDBECK, R.
Barcarole. o 27, 55c.
Chant de jeune fille, o. 2, 55c.
Souv. de Hongrie, op. 29. 50c.
Dronsenthal. Fantasie romantique. o 40, 75c.

GOTTHARD, J. P.
Impromptu Lyrique. o. 7. 40c.

KOEHLER, L.
12 little instructive pieces of popular operas, op. 59, 85c.

KRUG, D.
Repertoire Populaire, Variations for beginners (without octaves): — 14. Marseillaise; 15. Thuringen, popular Song; 16. Sounds from Home; 17. Last Rose of Summer. Each, 25c.
Repertoire de l'Opera (without octaves):—13. Barber; 14. Freyschütz; 15 Agnes; 16. Dinorah; 17. Tell. Each, 25c.
Technical Instructor, op. 75, $2. The best and most valuable book of Exercises and Studies for every student on the Piano.
Berceuse, op. 76, 30c.
La Belle Rose, op. 95, 55c.
Switzer's Longing for Home — 55c.
Three charming and melodious pieces, of a moderate difficulty.

LISZT, FR.
4 Paraphrases de Concert:—
1. Trovatore. $1.
2 Ernani, 75c.
3. Rigoletto, 75c.
4. God save the Queen, 75c.

SATTER, G
Belles de New York. Second edition. 75c.
The most popular and charming composition of this great pianist, played by him with the greatest success in his concerts.

VIEUXTEMPS, H.
Fantasia Appassionata, for Violin and Piano Accompaniment, $1 90. With Orchestra, $3 85. Orch. Score, $2 70.
Bouquet Americain, for Violin and Piano, 1st Series, containing: Willie, we have missed you; St. Patrick's Day; Days of Absence, $1 50.

WELS, CHS.
2d Fantaisie de Concert—Lucrezia, op. 46, 75c.
A brilliant and effective piece of this popular composer, not exceeding the capacities of middling performers.
Les trois Favorites. $1.
The Swallow. 55c.
A very brilliant transcription of this popular air adapted for young beginners.

THE YOUNG MUSICIANS. 3 vols. ea. 50c.
A collection of popular operatic songs, classical pieces, dances, etc Arranged quite easy. Each volume contains 40 or more pieces.

GOLDBECK, R.
Musical Questions and Answers: a basis to all musical instruction, containing the elements and rudimentary principles of music and its science. 25c.

SCHUMANN, R.
Advice to Young Musicians. 25c. No pupil should be without this little work, whereon the true principles of art are founded.

We call the attention of the public to our large and well-assorted stock of

MUSIC,

of our own publications, and those of other houses, which is constantly increased with the newest out.

To Seminaries, Teachers, and Dealers we allow the most liberal terms.

Catalogues of our own publications, and those of A. Cranz, Hamburg, for the sale of which we are Agents, may be had gratis on application.

JUL. SCHUBERTH & CO.,
Publishers and Dealers in Foreign and American Music. *St. Nicholas Hotel Buildings*
98 Spring Street, 2- Near Broadway.

HOLLE'S CHEAP MUSIC

JUST ARRIVED.

Schubert's Songs. 4th vol. $2 50. Singly, from 10 to 25c. each.

Dussek's Compositions for Piano (17 pieces for two and 2 pieces for four hands.) $3 50. Singly, from 10 to 50c. each.

Mozart. 18 Duos for Piano and Violin. $3 65. Singly, from 10 to 30c. each.

Brunner. Operatic Potpourris. (New Selection.) 25c. each.

THE WORKS FOR PIANO-FORTE BY Beethoven, Mozart, Haydn, Bach, Clementi, Weber, Hummel, Czerny, Bertini, Herz, Cramer, Kuhlau, Diabelli, Wollenhaupt and others, at about one third of their usual prices. Apply for catalogues.

Beethoven's Trios for Piano, Violin, and Violoncello, $5. Singly, from 30 to 75c per Trio.

Schubert's Songs. 3 vols, (large size and print French and German text.) Each vol. $2 75. All three $7 50. Singly, from 10 to 37c. per number—containing several Songs.

Wollenhaupt Sparkling Diamonds. 50c.
" Song of the Syrens, Waltz, (Second Edition.) 75c.

Theo. Hagon. Faribol. Marceau de Genre. 30c.

Music sent by mail, free of postage, on receipt of the marked price. Music of every description, foreign as well as American, for sale by

THEODOR HAGEN,
Agent for Holle's Music,
5 & 7 *MERCER STREET*, (*Care Mason Brothers.*)

HARPS!

J. F. BROWNE, Manufacturer Warerooms, 709 Broadway, New York, between Fourth street and Washington Place, near the New York Hotel.

Prices and descriptions forwarded by mail.

Strings of the best quality, and every requisite for the Harp.

J. F. Browne would call attention to his large and choice collection of

HARP MUSIC,

both foreign and own publications. Just published, "40 Studies." in four Numbers, forming, with the "First Six Weeks," a complete general course of Instruction for the Harp.
2-1y

May God Save the Union.

UNION HYMN.

Words by Rev. G. Douglas Brewerton.
Music by Carl Wolfsohn.
Just Published by
G. ANDRE & CO.,
2- 1104 Chestnut St, Phila

WHEELER & WILSON'S

SEWING MACHINES.

New Improvements—Reduced Prices.

THE WHEELER & WILSON MANUFACTURING CO. beg to state that, in the reduction of the prices of thei Sewing Machines, the public shall have the benefit of the decisions of the United States Courts in favor of their patent. Th's reduction is made in the belief that they will hereafter have no litigation expenses in defence of their rights. The Wheeler & Wilson Sewing Machines will now be sold at rates that will pay fair profits on the capital invested, cost of manufacture, and expense of making sales—such prices as will enable the company, as heretofore, to sell first-class Machines, and warrant them in every particular.

They are adapted to every want that can be supplied by a Sewing Machine, and approved alike by Families, Dress-Makers, Corset-Makers, Gaiter Fitters, Shoe Binders, Vest Makers, and Tailors generally.

☞ Each Machine complete with a Hemmer.

OFFICE, No. 505 BROADWAY, N. Y.

Send for a Circular. 26-

JUST PUBLISHED:

THE SEMINARY BELL,

BY CHARLES BUTLER.

A Complete Course of Elementary Instruction, Vocal Exercises, and Solfeggios, to which are added a most excellent Selection of

Songs, Duets, Trios, Opera Choruses, Chants, and Hymn Tunes,
With Piano-Forte Accompaniment.

This work is designed as a Vocal Class Book for the use of

Seminaries, High Schools, Academies, Singing Classes, & the Social Circle.

This work contains 224 pages, of which about 50 are devoted to Elementary Instruction.

CONTENTS.

Elements of Music, with Exercises and Tunes.
Dictionary of Musical Terms.
Barcarolle.....
Beautiful Moonlight.....Glover.
Blest Saint (solo).....Auber.
Calm on the listening ear.....Weber.
Chant, "Blessed are the poor in spirit".....
Chant, "Cantate Domino".....
Come to the Forest.....Glover.
Come to me.....Bellini.
Departed Days (Song and Chorus).....Root.
Down among the Lilies (Trio).....Glover.
Down the dark waters.....Zingarelli.
Farewell, Good Night (Trio).....
Flowers (Trio).....Garcia.
Hearts and Homes.....Brockley.
Home (Trio and Chorus).....
Hymn, "Saviour, source of every blessing".....
Hymn, "Sweet is the work".....
Hymn Chant, "Father, who in the olive shade".....
Hymn Chant, "Hear, Father, hear".....
Hymn Chant, "There is a calm".....
Like the Lark.....Abt.
Lo! the Day!.....Flotow.
Morning and Evening.....Weber.
Native Land.....Verdi.
Our Fathers' Land (International Ode).....
Pray for the peace of Jerusalem.....Novello.
Prayer for Moses in Egypt.....Rossini.
Protect us through the coming night (Trio).....Curschman.
Rest, Spirit, rest (Hymn).....Rooke.
Sabbath Repose.....Abt.
Slowly and softly Music should flow.....Glover.
Song of May.....
Sweet day, so cool (Trio).....Richards.
Sweet from the Rain (Solo).....Schubert.
Tell me, where do Fairies dwell?.....Glover.
The Depths of the Ocean.....Glover.
The Dove.....Guglielmo.
The Golden Sunset.....
The Graduate's Farewell.....Butler.
The Mermaid's Evening Song (Trio).....Glover.
The Midnight Moon.....Glover.
The Moonbeams.....Rossini.
The Morning.....Momigny.
The Mountain Hunters (Trio).....
The Murmuring Sea.....Glover.
The Sabbath Bell.....Halevy.
The Stars sink one by one.....Panseron.
The Wind and the Harp.....Glover.
The Withered Leaf (Solo and Chorus).....Rossini.
There 's a sigh in the heart.....Fricker.
There 's Beauty everywhere.....Glover.
This World.....Vaccaj.
To Spring.....
Voices of the Night.....Glover.
We are Fairies of the Sea.....Glover.
When the Swallows homeward fly.....Abt.
Wild Music.....
Wind, gentle Evergreen (Round).....

Price, 50 Cents single; or, $5 per dozen.
Sent by mail, postage paid, on receipt of the price.

Published by RUSSELL & TOLMAN,
291 Washington Street, Boston.

38,000.

THE DIAPASON;

A NEW COLLECTION OF CHURCH MUSIC.

BY

GEORGE F. ROOT,

Composer of "The Haymakers," "The Flower Queen," "The Shining Shore," "Rosalie, the Prairie Flower," etc.; Author of "The Sabbath Bell," "The Shawm," "The Academy Vocalist," etc.

The best evidence of the manner in which Mr. Root's new book is received by the public is afforded by the fact that we have already had occasion to send to press THIRTY-EIGHT THOUSAND COPIES, though it is yet in the beginning of its first season.

It contains about *half as much again more matter* than any other of the new books, affording room for great variety and completeness in all its departments.

It contains an ample and careful selection of the *old, well-known tunes*, which are so generally considered indispensable in Singing-Schools as well as Choirs. Mr. Root succeeded in making arrangements with the proprietors of the copyrights of these to use all that he desired.

Yet its NEW TUNES are of course its main feature. These are from a variety of sources, including a large number from Mr. Root which have never before been published. There are also liberal contributions from Dr. Mason, Mr. Bradbury, and other eminent composers.

NEARLY ONE HUNDRED Anthems and Set Pieces, most of which are new, are included in its pages, affording the most ample variety for special occasions and the ordinary church-services THE SINGING SCHOOL DEPARTMENT is very full, including over three hundred Exercises and Secular Pieces for Practice, *more than two hundred* of which are Songs, Part-Songs, Glees, Rounds, or other pieces set to words. This portion of the work includes also a brief Manual for Musical Instruction, prepared expressly for it by Dr. Lowell Mason.

By a new arrangement, the music is nearly always printed with but *one part on a staff*, while two-thirds of the tunes are on large type, and all on very clear, distinct type.

For sale by Booksellers generally.

Single copies sent by us to teachers for examination, by mail, post-paid, on receipt of Seventy-Five Cents.

Price in New York, $8 per dozen.

THE PEOPLE'S TUNE BOOK:

A CLASS-BOOK OF CHURCH MUSIC FOR CHOIRS, CONGREGATIONS, AND SINGING-SCHOOLS.

BY

LOWELL MASON, Dr. of Music.

Besides containing many excellent new tunes, the PEOPLE'S TUNE BOOK forms especially one of the best collections of the most useful and popular *old tunes* ever issued, and, with its large, clear type, with one part on a staff, and but two tunes on a page, cannot fail to be very popular as a Singing-School Book, as well as for Choirs and Congregations.

Price in New York, $6 per dozen.

HASTINGS' CHURCH MUSIC.

BY

THOMAS HASTINGS, Dr. of Music.

The many friends of Dr. Hastings will welcome this work, which collects in one volume the choicest results of the labors for two score years, of this eminent composer of Church Song. It has, indeed, been prepared at the suggestion of friends, who desired to possess in one volume those pieces which have proved most popular and useful in all the author's previous works. Like the PEOPLE'S TUNE BOOK, it is printed from clear large type, two tunes on a page. Every Choir and Musical Association should have a set of this book.

Price in New York, $6 per dozen.

BRADBURY'S ANTHEM BOOK:

A COLLECTION OF ANTHEMS, CHORUSES, OPENING AND CLOSING PIECES; ADAPTED TO THE WANTS OF CHOIRS, MUSICAL ASSOCIATIONS, CONVENTIONS, ETC.,

BY

WILLIAM B. BRADBURY.

The want of a new Anthem Book which should contain a greater variety of pieces for the various occasions of ordinary or special religious services than it is possible to include in an ordinary collection of Church Music, has led to the preparation of the present volume, which collects together the favorite old pieces, and presents many new ones, especially such as are suitable for opening and closing worship.

Retail price. $1 25.

☞ **Catalogues of our numerous Musical Publications sent to any address on application.**

MASON BROTHERS,

5 & 7 MERCER STREET, NEW YORK

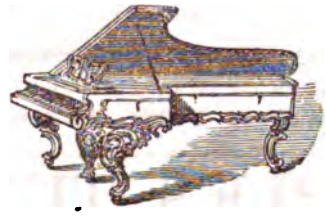
STEINWAY & SON'S

GOLD

MEDAL

Factory on 4th Av., occupying the entire block between 52d & 53d Sts.

PATENT



OVERSTRUNG

GRAND AND SQUARE PIANO-FORTES,

ARE NOW CONSIDERED THE BEST PIANOS MANUFACTURED.

THESE PIANOS HAVE TAKEN THE FIRST PREMIUM,

Wherever and whenever Exhibited in Competition with the Best Makers of

NEW YORK, BOSTON, PHILADELPHIA, AND BALTIMORE.

AMONG THE JUDGES WERE

GOTTSCHALK, WM. MASON, H. A. WOLLENHAUPT, AND OTHER MUSICAL CELEBRITIES.

CERTIFICATE

Given by nearly all our Greatest and most Prominent Musicians and Artists regarding our Instruments.

NEW YORK, JAN., 1860

The undersigned, having personally examined and practically tested the improvement in GRAND PIANOS, invented by H. STEINWAY, in which the covered strings are overstrung above those remaining, do hereby certify:

1. That as a result of the said Improvement, the voice of the Piano is greatly improved in quality and power.
2. The sound by Steinway's Improvement is much more even, less harsh, stronger, and much better prolonged, than that realized in any other Piano with which we are acquainted.
3. The undersigned regard the Improvement of Mr. Steinway as most novel, ingenious, and important. No Piano of similar construction has ever been known or used, so far as the undersigned know or believe.

GUSTAV SATTER,	WILLIAM MASON,	S. B. MILLS.	JOHN N. PATTISON,
WM. A. KING,	ROBERT GOLDBECK,	U. C. HILL,	GEORGE W. MORGAN,
HENRY C. TIMM,	CARL BERGMANN,	GEO. F. BRISTOW,	THEODORE EISFELD.

AND MANY OTHERS.

☞ EVERY INSTRUMENT WARRANTED FOR THE TERM OF FIVE YEARS. ☜

WAREROOMS, Nos. 82 & 84 WALKER ST., (near Broadway,) NEW YORK.

Apr. 1

THE MUSICAL REVIEW AND Musical World.

5 CENTS SINGLE.] PUBLISHED FORTNIGHTLY, BY MASON BROTHERS. [VOL. XII.—No. 7.

NEW YORK, SATURDAY, MARCH 30, 1861.

THE NEW YORK MUSICAL REVIEW AND MUSICAL WORLD,

(Being the union of these two long-established and well-known Musical Journals,)

IS PUBLISHED FORTNIGHTLY—

Each number containing sixteen quarto pages, including four pages of new music. THE REVIEW AND WORLD aims to be a comprehensive, able, and impartial musical journal.

MUSICAL INTELLIGENCE

From both hemispheres will be posted up with care and diligence. Especially we mean to keep our readers informed of every thing musical that is happening in America, and our pages will present a record of the concerts, conventions, festivals, societies, and other musical doings, all over the land. In doing this, we shall be much aided by

CORRESPONDENTS

In our own and foreign countries, who will take care to omit nothing of interest which may occur in their different sections.

CRITICISM.

THE REVIEW AND WORLD aims to be impartial and just, yet appreciative. It aims to do justice to its readers, as well as to composers, authors, artists, and manufacturers.

MUSICAL ESSAYS.

Short practical essays on the various topics of interest which may arise will find place in its columns.

MUSICAL INSTRUCTION.

It will be hereafter, as it has been heretofore, the aim of THE REVIEW AND WORLD to be of practical value to its readers. Dr. LOWELL MASON, Messrs. GEO. F. ROOT, WM. B. BRADBURY, and other of the leading teachers in the country, have, from time to time, given in its columns Courses of Instruction in the various departments of music. Similar series of lessons will be given in the future.

MUSICAL TALES,

Of a select character, mostly founded on musical history, are translated from the French or German, or written expressly for it.

MUSIC.

Each number contains four pages of choice music, consisting of Songs, Duets, Trios, Quartets, Part Songs, Anthems, Sentences, Motets, Sabbath Evening Melodies, together with a small proportion of such instrumental music as it is supposed will be likely to be of interest and value to the largest number of our subscribers.

OUR ADVERTISING

Is hardly of less interest to musical readers than the other matter. Here may be found the earliest and fullest announcements of new music, books, instruments, and other matters of which it is important that they should be advised.

FINALLY—

Every teacher of music, every one whose business is in any way connected with music, every lover of music, is interested in extending the circulation of the REVIEW AND WORLD. Wherever it goes, it increases the interest in musical matters, and benefits the cause generally.

TERMS.

One copy per annum,	$1 00
Delivered in New York,	1 25
Five copies for	4 00

Invariably in advance.

ADVERTISEMENTS.

Per square of the space of eight lines agate solid, (seventeen squares to a column,) each insertion,	$1 00	One column, per annum,	$250 00
One column, each insertion,	15 00	One half column, per annum,	150 00
One half column, "	8 00	Professional cards, of four lines or less, per annum,	6 00

☞ MONEY for subscriptions, in sums not exceeding five dollars, may be sent by mail, at our risk, provided it is inclosed in the presence of the post master, and he takes a memorandum of the number and description of the bills.——Subscriptions may commence with any number, but none will be received for less than a year.—Be sure to write the name very plainly, and give the name of the post office, county and *State*.——Subscribers desiring to have their post-office address changed, must always give the name of the town to which their paper has been hitherto sent.——The postage on THE REVIEW AND WORLD is *thirteen cents* per annum, payable quarterly in advance at the office where it is received; if within the State, the postage is one half that amount. Subscribers in Canada will remit *twenty-six* cents in addition to their subscriptions, as we have to pre-pay to the line, at the New York office, one cent on each number. Agents are desired to extend the circulation of THE REVIEW AND WORLD in every town.

THE MUSICAL REVIEW AND WORLD, as well as all our musical publications, may be obtained in Boston, Mass., of CROSBY, NICHOLS, LEE & Co., 117 Washington street, who are authorized to receive subscriptions for us.

Mr. JOHN BOWER, 1514 George street, Philadelphia, is our agent for that city.

Messrs. ROOT & CADY, No. 95 Clarke street, Chicago, are our agents for the North-west.

LOWELL MASON, Jr., DANIEL G. MASON. } PUBLISHED BY MASON BROTHERS, 5 & 7 Mercer St., NEW YORK

MUSIC IN THIS NUMBER.

Spring Time. Written and adapted by W. Bartholomew. Music by L. Van Beethoven, 25

Battes, 8a. By Philippe Henle 28

FRANZ SCHUBERT.

FROM THE GERMAN, BY THEO. HAGEN.

FRANZ PETER SCHUBERT was born in Vienna, January 31, 1797, in house No. 72 on the *Himmelpfort grund*. Above the entrance door is a memorial tablet, which the Vienna *Maenner-gesangverein*, in grateful appreciation of Schubert's efforts for part-singing, had ordered to be put there, and installed with great ceremony, October 7, 1858.

The father of the composer was the son of a peasant from Neudorf in Mahren. Having gone to Vienna for the purpose of studying, he became, in 1784, assistant teacher to his brother, who was a schoolmaster in the Leopoldstadt, and on account of his vast professional knowledge was, two years later, installed as schoolmaster in the suburb Lichtenthal His first marriage, with Elizabeth Vitz, from Silesia, brought him fourteen children, of whom only Ignaz, Ferdinand, Carl, Franz, and Therese survived. In 1813 his wife died, and one year afterward he married Anna Müller, from Vienna, by whom he had five children. Of those by his first wife, only Therese, widow of Matthew Schroeder, chief teacher in St. Ulrich, is still living, her brother Ferdinand having died year before last. The father himself died in 1830.

The early life of Franz offers little scope for remark. There was not much going on in the house of a poor German schoolmaster, with a

large family. It seems that the boy felt great pleasure in associating with a journeyman carpenter, who used to take him to a piano-forte wareroom, where little Schubert, without assistance, practiced his first exercises on the piano-forte.

His first instruction in music he received from his father, who gave him such tuition as had already been given the elder sons, Ignaz and Ferdinand. The former of these instructed him in the rudiments of the piano-forte, until the *regens chori* Holzer, undertook his further education on the piano as well as in singing. Even at that time—Schubert was then ten years old—the teacher observed with astonishment and tears of joy in his eyes, the progress of his young pupil, and often remarked that it was in vain to tell him any thing new, as he always knew it beforehand. "Often," he said, "I have in silence admired the lad. If I wanted to teach him a new feature, he immediately proved to me that he was well acquainted with it." At eleven years of age, possessed of a fine soprano voice, he was heard to great advantage in the choir of the Lichtenthal parish church as a soloist on the violin, as well as in singing, and those who heard him tell us that he performed with a beautiful and correct expression. We further know that even at this early age, he composed little songs, piano pieces, yes, quartets for stringed instruments.

The father managed at last to get his boy entered at the Imperial Court-chapel, which place procured him a pupilship in the Convictorium. In October, 1808, Franz had to undergo an examination before the two conductors, Salieri and Eibler, and the singing-master, Korner. As might be expected, the result of this examination was entirely satisfactory; his admission to the favors mentioned above was immediately resolved upon, and the boy consequently left for a long time his parents and his family—a farewell the bitterness of which was somewhat mitigated by the prospect of the brilliant costume which henceforth he was to wear.

After having entered upon his functions as a singer in the Imperial chapel, he soon, owing to his ability on the violin, became a member of the so-called *Convict* Orchestra, the object of which was the almost daily practice of the symphonies by Haydn and Mozart, as well as some of Beethoven's works, which, at that time, were looked upon with the greatest surprise.

Of the music performed there, the adagios in the symphonies by Haydn, and the symphony in G minor by Mozart, seemed to make a deep impression upon the severe-looking lad, who was generally not very amiable with his colleagues. Of Mozart's symphony he used to say, that one could hear the angels sing therein, but he was, nevertheless, more attracted by Beethoven's music, for which already at that time he evinced a most decided predilection. The symphonies by Krommer (born 1759, died 1831), which were then very popular on account of their pleasant character, found no grace in his eyes, while he defended with great warmth those by Kozeluch (born 1753, succeeded, in 1792, Mozart as composer of his Imperial Majesty, died 1814), which were often ridiculed for their somewhat antiquated style. Mozart's overtures to "The Magic Flute," to "Nezze di Figaro," as well as those by Mehul, were his favorites.

It was a matter of course that Schubert soon exercised some influence upon the little orchestra to which he belonged. It did not take him long to advance to the desks of the first violins, and if the conductor was not there, to lead the orchestra. But satisfactory as this was, it could not quench his longings to create, to write down the ideas which came to him in such abundance that he could scarcely retain them. Moreover, he often had no music paper and could not purchase it out of his own means, but fortunately a friend bought it for him, and the consumption of this kind of paper is said to have been extraordinary. He composed sonatas, songs, masses, operas, yes, even symphonies, generally to be destroyed as soon as they had been written.

In 1810, he composed a fantasia for four hands, thirty-two pages long, containing a dozen pieces of different characters, of which each concluded in a different key from the one with which it had commenced. This was his first piano composition. In 1811 he wrote the song, "Hagar's Sorrows," which his brother Ferdinand called the first of the more important songs he ever composed. It was this song which attracted the attention of Salieri, and caused his desire to have the youth instructed in thorough bass. The same year witnessed also the production of a string quartet, of a second fantasia for four hands, of an overture dedicated to his brother Ferdinand, and of many songs.

In the next year he composed two string quartets in C and B, a sonata for piano, violin, and violoncello, a quartet overture in B, and an overture for orchestra in D, an andante, with variations, in E flat, for piano, a *Salve Regina* and Kyrie, and several songs, among which was "Lamentation," by Rochlitz. He also composed in the same year twelve minuets, which won the admiration of D. Anton Schmidt, a friend of Mozart, and an excellent violin-player, and elicited his prophetic remark, that the boy would become a great master. It is unfortunate that these minuets have not been preserved. Schubert lent them out, without remembering to whom, and never received them back—a fate which also attended the cantata of his, composed a few years later, and called "Prometheus."

The court organist, Ruzůzka, at the wish of Salieri (born 1750, died 1825), undertook to instruct Schubert in thorough-bass. The lessons commenced, but the teacher soon became aware that he had a pupil before him to whom he could teach nothing. "That boy," he said, "has learnt it from God." And so it was. The youth did not know the technical names of the secrets of his art, but he had these by heart.

The consequence was, that Salieri took a still greater interest in him, and gave him almost daily a lesson in the method of composition. But when the Italian almost exclusively bored his pupil with the scores of the old Italian masters, instead of explaining to him those by Mozart and Beethoven, and moreover, gave him Italian stanzas to compose for, instead of poems by Schiller, Goethe, and other German poets, Schubert could not endure it longer. His predilection for the German song, and the vocation he felt for its culture, were stronger in him than his love for his master, which, to judge from the well-known character of the latter, can never have been very prominent in young Schubert.

(*To be Continued.*)

The Musical Review & Musical World.

NEW YORK. MARCH 30, 1861.

MUSIC IN NEW YORK.

Fourth Philharmonic Concert.

PROGRAMME.

PART I.—Symphony, No. 7, Op. 92, in A—*Beethoven;* 1. Poco sostenuto and Vivace. 2. Allegretto. 3. Presto. 4. Allegro con Brio. Concerto No. 3, in D, for Piano, with accompaniment of Orchestra, 1st time—*Mozart;* 1. Allegro. 2. Romanza. 3. Rondo Prestissimo. (The Cadenzas by J. N. Hummel.) Mr. Richard Hoffman.

PART II.—Overture "Genoveva," Op. 81, 1st time—*R. Schumann.* Concerto for Violin, in A, with accompaniment of Orchestra, 1st time—*E. Mollenhauer.* Mr. E. Mollenhauer. (*a.*) Le Passé, 2me Nocturne, in Fm. Op. 47—*Tedesco.* (*b.*) Grande Polonaise, in F—*Lubeck.* Mr. Richard Hoffman. Intermission of a few minutes. Overture, "Les Francs Juges," in F—*Hector Berlios.* Conductor, Mr. Carl Bergmann.

Mr. Bergmann never loses an opportunity to give us Beethoven's glorious Seventh, and he is right. If ever there was music to make one happy, and jolly, and contented, and forbearing, and Heaven knows what else, it is represented in the jubilant strains of Beethoven's Seventh Symphony. Beethoven has written many "Odes to Joy," in his Symphonies, but in none has he illustrated joy in all its phases so well, so completely, as in the above. People complain about dull times. Well, here is music to dispel the dullness. But we hear it asked: Is that Allegretto, or rather Andante, in A minor (as was Beethoven's first conception), with its plaintive melodious murmurings, fitted to inspire joy? Why should it not? "Smiling under tears," is also a phase of joy, and who would deny, when hearing this beautiful Andante, that Beethoven was very happy when he wrote it? And we hope for the credit even of those fair patrons of our Philharmonic Society, who stopped their constant talking for once, when this Andante was played,

that this extraordinary result was entirely owing to a new sensation of happiness, produced by that remarkable composition.

Schumann's Overture to "Genoveva" is the only remaining monument of the opera of the same name, he wrote in 1848, performed for the first time in June, 1850, in Leipzig, repeated only twice, and then forgotten. But the overture has lived, and is, next to that of "Manfred," one of his best compositions.

Berlioz's overtures to "Le Francs Juges," with which the concert was concluded, has lived, too, in spite of the many and repeated attacks which were directed against it. It is now an established favorite in the Programmes of European Concerts. Schumann, in 1835, concluded his favorable notice of this work with the following remarks: "Once for all we invite our descendants to testify, that with regard to the compositions by Berlioz, we did not come as usual with our critical wisdom ten years later, but that we said in advance, there is somewhat of genius in this Frenchman."

Mr. Mollenhauer has not improved since we last heard him. His composition, called "Concerto," was a kind of Extravaganza, played with extravagant sentimentalism in such a whining and whimpering manner, that it became sickening.

Mr. Hoffmann gave us healthier art: his performance of Mozart's Concerto in D minor was highly acceptable, although less interesting than his rendering of Mr. Lubeck's vigorous Polonaise.

Mason & Thomas's Fifth Soiree.

PROGRAMME.

I. Quartet in C major, No. 6, *Mozart;* (1) Adagio, Allegro, (2) Andante cantabile, (3) Minuetto, (4) Allegro molto—Messrs. Thomas, Mosenthal, Matzka, and Bergner.

I. Sonata in C sharp minor, op. 27, No. 2, *Beethoven;* (1) Adagio sostenuto, (2) Allegretto, (3) Presto agitato—William Mason.

II. Grand Sonata for piano-forte and violin, op. 73, *Raff;* (in four movements)—William Mason and Theodore Thomas.

V. Quintet in B flat major, op. 87 (Posth.), *Mendelssohn;* (1) Allegro vivace, (2) Andante scherzando, (3) Adagio e lento, (4) Allegro molto vivace—Messrs. Thomas, Mozenthal, Matzka, Schwarz, and Bergner.

The Grand Piano-forte is furnished by Messrs. Steinway & Sons, No 84 Walker street.

Mendelssohn's Quintet was played first, and very well, too. It produced, as usual, a fine effect, and ought to do so, for it offers less of the mannerism of its distinguished author, has more depth, and a larger style, than we usually meet in his works; it is full of melody, and invested with that refinement and talent for detail which is one of the characteristic features of Mendelssohn's talent.

We liked Mr. Mason's conception of Beethoven's Moonshine sonata. Some artists maintained that he took the second movement too slow, but we think this a virtue compared with the senseless presto tempo generally adopted by the virtuosi with reference to this movement. Besides where is the gradation in the tempi of the three movements, when the second is taken so fast that the rendering of the third, which ought to be played presto, shows no increase in quickness?

The most interesting feature in the programme of this soirée was undoubtedly the sonata by Mr. Raff—not for its intrinsic merit, but for its novelty, and the fact that it is the work of one of the most influential members of the school of musical Young Germany. The sonata abounds in melodic traits—in fact it has so many good ideas that we ourselves, who think very well of the author's qualities, were agreeably surprised. But on the other hand we were sorry to see that an artist who is such a thorough master of the polyphonic art, whose musical and other knowledge is superior to that of most living musicians, could neglect the opportunity of carrying out those very ideas, to make them the soul which pervades the whole work, instead of making them mere accidental beauties. Besides, we noticed an inequality of character in the different motivos, which we could not account for. As to the treatment, it is, of course, very good, giving to both instruments an equal share of responsibility. To conclude, we think, although this sonata is by no means a master-work, yet it is a composition the creation of which demanded a good deal of talent and knowledge. The impression of the work upon the public in general seemed to be favorable.

The soirée was concluded by the rendering of Mozart's Quartet in C.

MUSIC IN BROOKLYN.

Fourth Philharmonic Concert.

PROGRAMME.

Eighth Symphony, in B flat, 1st time, *Beethoven.* Ballad, "Kathleen Mavourneen," *Crouch*—Madame Strakosch.

Two Symphonic Pieces, for orchestra and piano-forte, *R. Goldbeck;* (*a*) Elegy, (*b*) Hunting Scene—Mr. Robert Goldbeck.

Grand Aria, de "Pardon de Ploërmel," The Shadow Song, *Meyerbeer*—M'lle Carlotta Patti.

Overture Dramatique, de "King Lear," 1st time, *Hector Berlioz.* Duetto, de "Saffo," "De qual Soave" (Sweet Tears), *Pacini*—M'lle. Corlotta Patti and Madame Strakosch.

Solo, piano-forte—Mr. R. Goldbeck.

Grand Aria, de "Il Flauto Magico," "Gli angui d' in ferno" (Queen of the Night), *Mozart*—Mlle. Carlotta Patti.

National Song, "The Flag of Our Union," *Wallace*—Madame Strakosch.

Selections from Mendelssohn's descriptive music to Shakspeare's Midsummer Night's Dream, 1st time; (1) Scherzo, (2) Intermezzo Allegro, (3) Nocturne Andante Tranquillo, (4) Wedding March.

The old adage that "patient waiting is no loss" was verified on Saturday evening by the concert-goers at the Philharmonic. The doors of the Academy were opened at 6.30 P. M., and those who had the patience to go at that hour and sit until 8 o'clock before the first musical sound (save always the melody of woman's voice, which, at times, filled the house even to the suppression of the orchestral music), were rewarded with comfortable seats eligibly located, while the impatient ones to whom the long sitting was too tiresome to be endured, were compelled to become yet more tired by standing throughout the concert.

Beethoven's eighth symphony gave great satisfaction as rendered by the full orchestra, and the second movement, the Scherzo, was enthusiastically encored. This was the finest performance of the evening, although the selections from Mendelssohn's Midsummer Night's Dream were given with admirable effect.

Mr. Goldbeck hardly equaled the expectations of the audience, nor can we say as much for the vocal performances at this concert as usual. Madame Strakosch and Carlotta Patti each received an encore. The latter has a very captivating style of singing, and if her voice equaled in power and compass her art in managing it she would have few superiors.

The concert was not so well attended, in point of numbers, as usual, doubtless from the fact that the programme did not promise as great a treat; yet, we can fully endorse the critic of the *New York Daily Times*, when he says: "We have never seen an audience which, in elegance of appearance, surpassed the one gathered within the Academy's walls on this occasion." X.

HISTORY OF PIANO-FORTE VIRTUOSITY.

(*From "Æsthetics of Piano-forte Playing," by Dr. Adolph Kullak.*)

(*Continued.*)

Next to Johann Sebastian Bach, his sons, W. Friedemann and K. Philip Emanuel, were considered the best pianists of their times. The former is said to have been distinguished by the richness of his imaginative powers, as well as by a neat and delicate execution; the latter, who had less expression, shone by the brilliancy of his playing. It is well known that the talent of Friedemann could not be adequately displayed, in consequence of adverse circumstances.* We shall refer to the characteristic features of Philip Emanuel's playing in the next chapter, when reviewing his well-known treatise on "The True Method of Playing the Piano-forte." The technical ability of both sons was pretty near that of their father, although he was the greater master.

If we divide the history of Piano-forte Virtuosity into epochs, we must consider the first concluded with the above artists. With regard to technics, it is characterized by the complete appreciation of the organic nature of the hand, which until that time had been neglected.

* These circumstances were induced by his own reckless conduct. Being gifted with a genius second only to that of his father, he abused it by a life of drunkenness and disorder. Besides, he was so absent-minded and quarrelsome, that it was quite impossible to employ him in any official capacity as organist. He consequently led the life of a wandering virtuoso, who, in beggar's clothes, would straggle through the land, offering his organ-playing for a few pennies, or whatever was given to him. And yet old Sebastian had the highest opinion of his capacity and knowledge, and Philip Emanuel used to say, "that Friedemann alone was able, if he would, to replace their great father".—[Ed. Mus. Review.

It announced a principle, the development of which could thenceforth advance in a natural and methodical manner. The *spirit* of piano-forte playing in this epoch was manifested in a mystic, religious, but one-sided spiritualism which, however, was not apparent in Friedemann Bach's fanciful romanticism, or in Philip Emanuel's predilection for brilliant entertainment. The form based upon close-woven harmonies, restricts the imagination to limited and partial religious subjects, and cannot put off the spiritualistic character, even where the purpose is of a secular nature. On the other hand, it obtains in this one-sidedness the highest expression, and offers a fine picture of religious delight and of piety, glowing through all parts of the soul-life. Amid this one-sidedness, it displays the greatest variety. The soul has thrown itself, with all its powers upon one subject, and succeeds in producing in one and the same style the greatest possible variety. Strange to say, beside the plasticism in Bach's music, we find a kind of free and lyrical dreaminess, for instance in the first part of the Chromatic Fantasia, and in the second part of the Concerto in D minor, which displays such longing and aspiration of religious romanticism, as never afterward appear in any part of musical literature.

The greatest representatives of the second epoch are Mozart (born in 1755) and Clementi (born in 1746). Haydn (born in 1733) was also distinguished as a pianist, it is true, but this is of quite a secondary consideration compared with the development he gave to musical art in general. He is the great reformer with whom modern times in music commenced. He abandons the old effete conception of men and things, with the stern dogma of the religious spiritualism, and introduces the poetry of secular charms into music in a more independent form.

Mozart enters the path which Haydn opened, and makes the harmony of his form a still greater accomplishment, by introducing a second theme in the Sonatas. The *matériel*, or the contents of the whole, becomes more fully developed, as the childlike *naïveté* of Haydn is superseded by the grace of a more serious and profound feeling. The absolutely beautiful—and this is the special expression of grace—pervades all his creations, from a deep seriousness to a jollity somewhat similar to that of Haydn, but of a more glowing and intense warmth.

To give a decided and clear view of Mozart's piano forte playing, is still more difficult than to illustrate that of Bach. Only a few characteristic features have been left to us. His hand he laid as softly and naturally upon the keys, as if it were created for no other purpose. Its movement was not less delightful to the eye than to the ear. By the study of the works of Bach, and by using his method, he developed his technics to great perfection. He said of Philip Emanuel Bach: "He is the father, we are the lads." The quickness of his hands, as well as the natural ease and fluency of his runs, his correctness, clearness, and decidedness in all details, are especially remarked. In keeping time he was always exact, so that in *adagio tempo rulato* the left hand never yielded, but, independently of the right hand, strictly kept time, and yet the whole showed a perfect expression and deep feeling. Refinement and taste, as well as his power to inspire all his technics with the spirit of the music he played, gave him a high place as a virtuoso, and this was unanimously awarded to him by the public, the connoisseurs, and the artists of his time. Clementi said "he had heard nobody but Mozart play the piano so intellectually, and yet so gracefully and beautifully." Dittersdorf found in his playing art and taste united. Haydn affirmed with tears, "Mozart's playing was not to be forgotten, because it went to the heart." A peculiarly brilliant charm is said to have lain in his staccato.

(*To be Continued.*)

GLUCK'S PRINCIPLES OF DRAMATIC MUSIC.

(*From the Preface to his opera, "Alceste."*)

When I undertook to set this poem, it was my design to divest the music entirely of all those abuses with which the vanity of singers, or the too great complacency of composers, has so long disfigured the Italian Opera, and rendered the most beautiful and magnificent of all public exhibitions the most tiresome and ridiculous. It was my intention to confine music to its true dramatic province, of assisting poetical expression, and of augmenting the interest of the fable, without interrupting the action, or chilling it with useless and superfluous ornaments; for the office of music, when joined to poetry, seemed to me to resemble that of coloring in a correct and well-disposed design, where the lights and shades only seem to animate the figure, without altering the outline.

I determined, therefore, not to stop an actor, in the heat of a spirited dialogue, for a tedious *ritornel;* nor to impede the progress of passion by lengthening a single syllable of a favorite word, merely to display agility of throat; and I was equally inflexible in my resolution not to employ the orchestra to so poor a purpose as that of giving time for the recovery of breath sufficient for a long and unmeaning cadence.

I never thought it necessary to hurry through the second part of a song, though the most impassioned and important, in order to repeat the words of the first part, regularly four times, merely to finish the air, when the sense is unfinished, and to give an opportunity to the singer of showing that he has the impertinent power of varying passages, and disguising them till they shall be no longer known to the composer himself; in short, I tried to banish all those vices of the musical drama against which good sense and reason have in vain so long exclaimed.

I imagined that the overture ought to prepare the audience for the action of the piece, and serve as a kind of argument to it; that the instrumental accompaniment should be regulated by the interest of the drama, and not leave a void in the dialogue between the air and recitative; that it should neither break into the sense and connection of a period, nor wantonly interrupt the energy or heat of the action.

And, lastly, it was my opinion, that my first and chief care, as a dramatic composer, was to aim at a noble simplicity; and I have accordingly shunned all parade of unnatural difficulty in favor of clearness; nor have I sought or studied novelty, if it did not arise naturally from the situation of the character, and poetical expression; and there is no rule of composition which I have not thought it my duty to sacrifice in order to favor passion, and produce effects.

ON PIANO-FORTE INSTRUCTION.

"The Thing before the Sign."

(*For the Musical Review and Musical World.*)

Much has recently been published on the subject of Piano-forte instruction. Numerous directions and suggestions to teachers have appeared in our musical journals; discussions on the propriety of class-teaching have been had; the claims of new instruction books have been debated, and it may seem that the subject is exhausted. There are some points, however, which cannot be too often repeated, for the reason that they are entirely ignored by very many teachers. One of these is the precept at the head of this communication, "*The Thing before the Sign;*" another not less important is "*One thing at a time.*" Very much of a teacher's success depends, we think, on the observance of these two maxims.

Piano instruction for beginners embraces two distinct things, viz.: The pupil must be taught to acquire the mechanical control of the instrument and he must also be taught the signification of the various characters used in Musical Notation. The first is finger-training, the second is mental acquisition. The first is difficult, the second is easy. The combination of the two and the cultivation of the musical talent given by God should be the aim of all piano instruction. It seems plain that the first is the important thing in the beginning; for a perfect knowledge of all the characters used in written music, coupled with the finest natural musical talent, will not enable a person to play if he cannot use his fingers; while a person entirely ignorant of notation may play acceptably. It is evident, then, that the teacher should commence with training the fingers, and that the principles of notation need only be introduced from time to time as the pupil's execution improves. But how often is this philosophical course entirely reversed. We have seen many pupils who understood every sign used in musical notation, but who could not strike properly with a single finger, and many pretended teachers ignore entirely the importance of a correct position of the hand, fingers, &c. and devote themselves entirely to explaining the use of Notes, Bars, Clefs and other musical characters.

The pupil should first be taught, by example, the correct position of the body, arms, hands, and fingers. He should then be taught, also by example

o strike properly with each finger. The names of five keys for the fingers f each hand should then be taught him, and some exercises written in a nanner similar to this:

C D E F G F E etc.,

o enable the pupil to practice keeping body, hands, and arms in position, ınd to move the fingers properly. The next step will be to teach by exımple, as before, the pupil to play with a regularly recurring accent, thus lividing the exercises into measures. The manner of indicating this *new hing* by characters, called Bars, may next be shown, which introduces the ubject of Musical Notation. Proceeding always in the same manner, teachng the pupil by example to *do a thing*, and then introducing the sign which hows when that particular thing is to be done; keeping steadily before the ›upil's mind that the all-important thing is to acquire the command of the nstrument, and introducing musical characters only as fast as they may be ıecessary for use; this, in our humble opinion, is the method to pursue with ›eginners.

No one can doubt the advantages of this inductive system of teaching, who has ever been under the instruction of Dr. Mason. His admirable manıer of always keeping the thing before the sign, even in the smallest particuıars, would convince any one that it was the true way. His genius can only be *appreciated*, however, by those who have striven to do likewise.

The teacher who follows a strictly inductive course, will be under the necessity of writing nearly all his exercises at first, as there is no instruction book yet published which is really and truly progressive. And in fact the want of system which many teachers show, is due in a great measure to the unphilosophical arrangement of the books.

G. D. S.

Answers to Correspondents.

C. G. A.—You will find your communication anticipated in THE REVIEW of March 2.

W. S. B. M., Macon.—1. "Will you please inform me if Dr. Hanslick's 'Æsthetics of Tone-Art' can be had in this country. If so, where, and at what price? Is there an English translation? 2. Can you give me the title of any other works on the same subject that I shall probably find valuable? 3. Do you know of a work with a title something like this, 'Æsthetical Culture?' If so, where may it be had, and what is its full title? 4. When will the 'Method for Piano," by Wollenhaupt and Hagen be published?"

1. Dr. Hanslick's book can not be had here. It would cost, to import, about fifty cents. It has not been translated.

2. Read the answer to the above by Count Laurencin. Price 68 cents. A complete and thorough treatise on the Æsthetics of Tone-Art, as resulted from the devolopment music received by Haydn, Beethoven, and his followers, is yet to be written. The materials for such a work are displayed in almost all the books on musical literature which have been published during the last twenty-five years. We recommend as an excellent guide for the purpose, "The Music of the Nineteenth Century." By A. B. Marx. Price about $2 50.

3. We have not met with a book of this title.

4. The "Method" will be published next September.

Sheet Music Review.

D. P. Faulds & Co., Louisville.

FIRST PERIOD.

LA REINE DES GRACES. Polka Brillante. Par C. Kinkel. 25c.

VOCAL MUSIC.

MORNING SERVICE OF THE EPISCOPAL CHURCH. By E. W. Gunter. Contents: No. 1, Sentences; 10c. No. 2, Venite Exultemus; 50c. No. 3, Gloria Patri; No. 1 and No. 2, each, 25c. No. 5, Te Deum Laudamus; 50c. No. 6, Benedictus; 25c. The complete set, $1 50.

This is a commendable publication, as the pieces are well done, and only moderately difficult.

Hodgett & Bradford, Buffalo.

FIRST PERIOD.

BLONDIN MARCH. By Albert Poppenberg. 35c.

There is a popular vein in the music of this march.

VOCAL MUSIC.

STAR-SPANGLED BANNER. Song and chorus. 25c.

Schuberth & Co., New York.

SECOND PERIOD.

IMPROMPTU LYRIQUE. J. P. Gotthard. 38c.

A good piece for our teachers.

FIRST PERIOD.

TROIS FANTAISIES MIGNONNES. Par Charles Wels. No. 1, "The Swallows," by Abt.

This piece answers admirably its purpose, and is likely to become a favorite among the pupils of the first period.

FOURTH PERIOD.

DROUSENTHAL. Fantaisie Romantique. Par Robert Goldbeck. 75c.

If performed with the right spirit, this fantaisie ought to be effective and satisfactory to all those who look upon music from a higher point of view than that which considers it the means of a mere pastime.

FOR FOUR HANDS.

FIRST PERIOD.

LES VACANCES. Par J. Blumenthal. Each, 56c. No. 1, "Valse Gracieuse." No. 2, "MARIA;" Polka. No. 3, "Souvenir de Baden;" Nocturne.

Excellent, and very commendable.

S. Brainard & Co., Cleveland.

FIRST PERIOD.

LA ROUEDE MOULIN. Air Varié. Par Jules Egghard.

The figure, supposed to represent the movement of the wind-mill, is well carried through. The piece is good for teaching purposes.

GUNGI'S DREAM ON THE OCEAN WALTZES. J. Bellak. 35c.

Gungi's waltz is one of the best and most melodious in existence.

HURRAH STORM GALOP. Keler Bela. 40c.

JAPANESE POLKA. Wm. Dressler. 25c.

Both these dances are lively and effective.

MARCHE DES SOLDATS DE "FAUST." W. Krüger. 40c.

This march, from Gourod's opera, "Faust," is quite interesting.

FOR FOUR HANDS.

POLKA SUR L'OPERA "LE CARNIVAL DE VENISE," d'Ambroise Thomas. J. Ascher. 50c.

DRINK AWAY MERRILY. Theo. Oesten. 35c.

VOCAL MUSIC.

MUSIC AT NIGHTFALL. S. Nelson. 35c.

Simple and pleasing.

H. B. Dodworth, New York.

THE FLAG OF THE FREE. Harrison Millard. 30c.

A vigorous song with chorus for the times. It has a taking melody, and is quite effective.

Wm. Hall & Son, New York.

"CHIT-CHAT," or "DAME FASHION." A. P. Peck. 25c.

The words of this song are taken, with Mr. Root's permission, from his book "Diapason."

MUSICAL GOSSIP.

MESSRS. ROOT & CADY, in Chicago, have published a *Polka Gracieuse* by Mr. Wm. Mason, which can not fail to bring new friends to the author, especially as it is within reach of the technical ability of most of our players. The Polka answers its title, is extremely well done, and will likely sell very widely.

WE find in our exchanges notices of a lecture on music recently delivered at the Wesleyan Female College, Wilmington, Del., by Charles Grobe. It was the first of a series, and is spoken of as being of unusual beauty and instructiveness. Mr. Grobe is certainly well qualified to treat this subject.

MESSRS. E. H. FROST and M. W. WHITNEY, of Boston, have assisted recently at concerts in Roxbury and Walpole. Miss Broaders and the Park Street (Boston) choir were present at the Roxbury performance, which was for the benefit of the Baptist church.

MADAME STAHL, harpist, of Cincinnati, and Mr. Pease, pianist, have been delighting the people of Indianapolis, Ind. The inhabitants of that region have also been favored with visits of various minstrel troupes, carrying about their usual supply of chaste and elegant music.

WE see in one of our dailies the advertisement of a gentleman ready to conduct a quartet choir for any church desiring his services, and who also offers to "furnish voices." Many singers of considerable reputation, and many more whose reputations are yet to be made, might resort to him with great advantage, and procure what they have lost or never had—voices. The idea is good, and we wish the gentleman large patronage.

THE Arion Society gave their second concert on Thursday evening, at Irving Hall. Messrs. Noll and Mollenhauer performed solos. The programme included a Symphony by Schumann, the Goethe March, by Liszt, and pieces by Schubert, Mendelssohn, and Mozart, concluding with March and Chorus from "Tannhauser."

Mr. J. M. V. Bush, a composer of merit, gave a concert at Irving Hall, in which a *Stabat Mater* of his was performed, evidently to the satisfaction of the audience, who seemed to relish the simple and melodious music. We were sorry to see that he could not obtain an orchestra for his aid, and that, consequently, the work had to be sung with piano accompaniment.

EUROPEAN ITEMS.

Hector Berlioz has received from a society of young Hungarians in Raab, Hungary, as a recognition of the talent displayed in his arrangement of the Rakoczy March, a beautiful silver crown, bearing on an escutcheon with the arms of Raab, these words, in Hungarian:

TO HECTOR BERLIOZ,
BY
THE YOUTHS OF RAAB.

The receipts of the performances at the operas, theaters, and in the concerts in Paris during the last month, amounted to nearly $400,000.

It has been recently asserted and vehemently denied, that Jenny Lind was going to resume her career as prima donna.

A new piece for the piano, by Stephen Heller, shortly to be published in Paris, is an "improvisation" on a melody by Schumann.

It is well-known that Schumann, until about the middle of the Decennium, from 1840–50, indicated the tempi of his works after the beatings of an incorrect Metronome. Clara Schumann, his wife, has lately promised to alter this incorrectness in the new edition which will soon become necessary. An article in the *Neue Zeitschrift fur Musik*, calls attention to the alterations which have been made by different publishers in the second edition of Schumann's piano-works of the first period.

The news, recently published in several journals, that Franz Liszt, on the occasion of the Schubert Festival in Weimar, had reappeared in his capacity as pianist, was not exactly correct, as the festival was of a strictly private nature.

The opera "Faust," by Gounod, has met with a decided success at Darmstadt, in Germany.

What may be called a "silver wedding" concert was held the other evening at the *Gewandhaus*, in Leipzig. This was a cordial festival, in honor of the twenty-fifth anniversary of Mr. David's appointment as Concert-master at Leipsic. In the morning the members of the orchestra had serenaded David with a Symphony of his own composition, and presented him with a magnificent silver goblet. The Directors of the Concerts also presented him with a handsome silver coffee-service; and the Kreis-Director brought him the congratulations of the Government. In the evening, the Concertmaster's desk was decorated with garlands and evergreens, and, upon his appearing at his post, he was received with a storm of applause, and a triple "Tusch" from the orchestra. On the following evening, a special evening meeting was given in Mr. David's honor by the pupils of the Conservatory; at which Mr. Albert Payne presented him, in the name of the pupils, with a very handsome silver-mounted Album, containing the photographs of as many of the Concertmaster's former and present pupils as could be collected in time. This performance was directed by Mr. Arthur Sullivan, an Englishman.

The lights and shades of apprenticeship are in no world more sharply contrasted than in that of music. The story of the singers and players who, to gain education, have been compelled to accept conditions of great severity, is as long as it is a sad one. An instance turned up the other day in the French law courts. There was a certain young lady, Mdlle. Sax, whose voice, in a *café chantant* over against the Théâtre Lyrique, in Paris, attracted, by its beauty, the notice of many musicians; among others, Madame Ugalde. The latter lady agreed to educate her, and introduced her to the Théâtre Lyrique. There the natural powers, certainly not the acquirements, of Mdlle. Sax anew excited attention; and, by right of his despotic power, the French dramatic minister claimed the young lady (an occurrence by no means unfrequent) for the Grand Opéra. On this, in virtue of a bond entered into, Madame Ugalde claimed one half of the salary of Mdlle. Sax, the whole amounting to little more than $2,000 a year. The pupil, who does not appear to have continued under the instruction of her first instructress, appealed to law to protect her against the costly consequences of her own imprudence. Justice admitted the bond to be fast binding, but (an odd *sequitur*, however humane) adjudged that Madame Ugalde should receive only one quarter instead of one half the salary of Mdlle. Sax.

Mr. Stoepel's "Hiawatha," which was successfully brought out here a few years ago, is spoken of by the London *Athenæum* as follows: "Of Herr Stoepel's music we think favorably. Possibly the peculiarities of his subject may have hampered him more than he was aware; especially if he be not much used to "laying out" a composition. If nowhere new, his share of the work is nowhere inelegant. It contains two fair tenor songs (the second in particular); a *trio*, which did not produce its due effects; the same may be said of the Death Song of Minnehaha, No. 13. The Beggar's Dance, if accompanying a part of a scene in a *ballet*, would come out grotesque. There are good indications in the Chorus of Ghosts, No. 12—and here and there pleasing orchestral effects. The full sound is generally clear, and this is always promising in the case of a comparatively inexperienced writer. On the whole, we have hope of Herr Stoepel, supposing he were to try his fortune in some work easier to be expressed in or garnished with music. Lastly, as to the reception of the work. It was not warm; but the audience was patiently attentive throughout, without sign of dissent—even a mixed theatrical audience; and the final vote of approval passed unanimously. Could the drawbacks to which which we have adverted be amended, we are satisfied that 'Hiawatha' might produce double the effect, especially if given in a smaller locality."

Schuberth & Co., in Leipzig, are going to publish the following compositions by Liszt:—"Faust"—Symphony and Scenes from Lenau's "Faust;" Mephisto Waltz and "Nightly Procession." Schott & Co. in Mainz, will publish his Concerto in A. Breitkopf & Hartel, in Leipzig, his Symphonic Poems—"Battle of the Huns" and "Hamlet."

Our Musical Correspondence.

CHARLOTTSVILLE, N. Y.

March 20, 1861.—A concert of more than ordinary importance was given in this place on the evening of March 18th, viz.: "Belshazzar's Feast," by the music classes of the New York Conference Seminary, under the direction of their teacher, Dr. E. C. Howe. The several rôles were finely given, and the choruses rendered in a distinct and pleasing manner. What greatly enhanced the performance, was the stage decorations, the night-scene, and the singing at that time of the solo, *I will lay me down and sleep*, by Daniel, and *Can charming sleep*, by a Jewish maiden.

Taken as a whole, the performance would have been creditable to a more pretentious class of singers, and pleased so well that a repetition was desired.

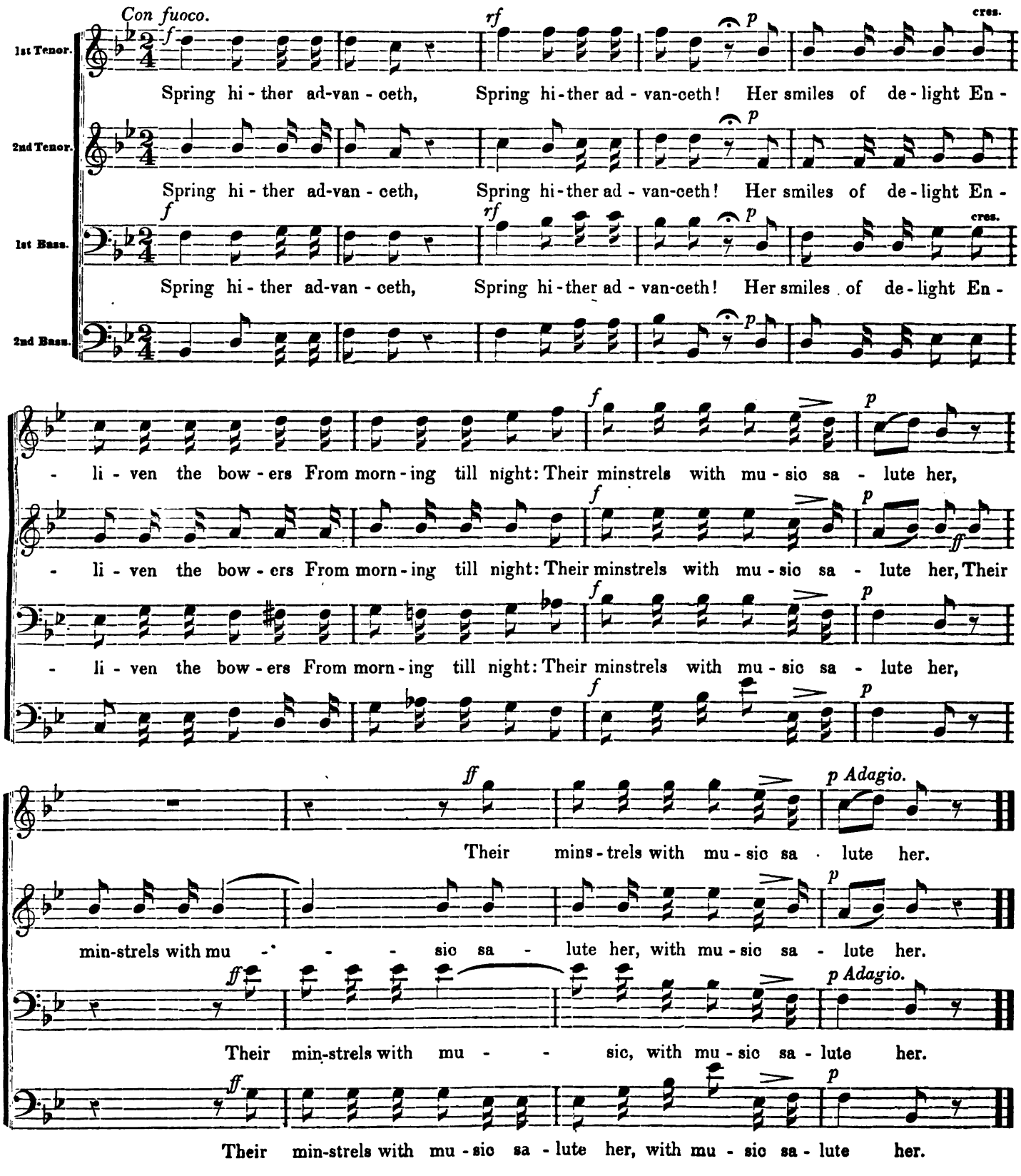
As nearly as can be ascertained, this is the first performance of this Cantata. Lelia.

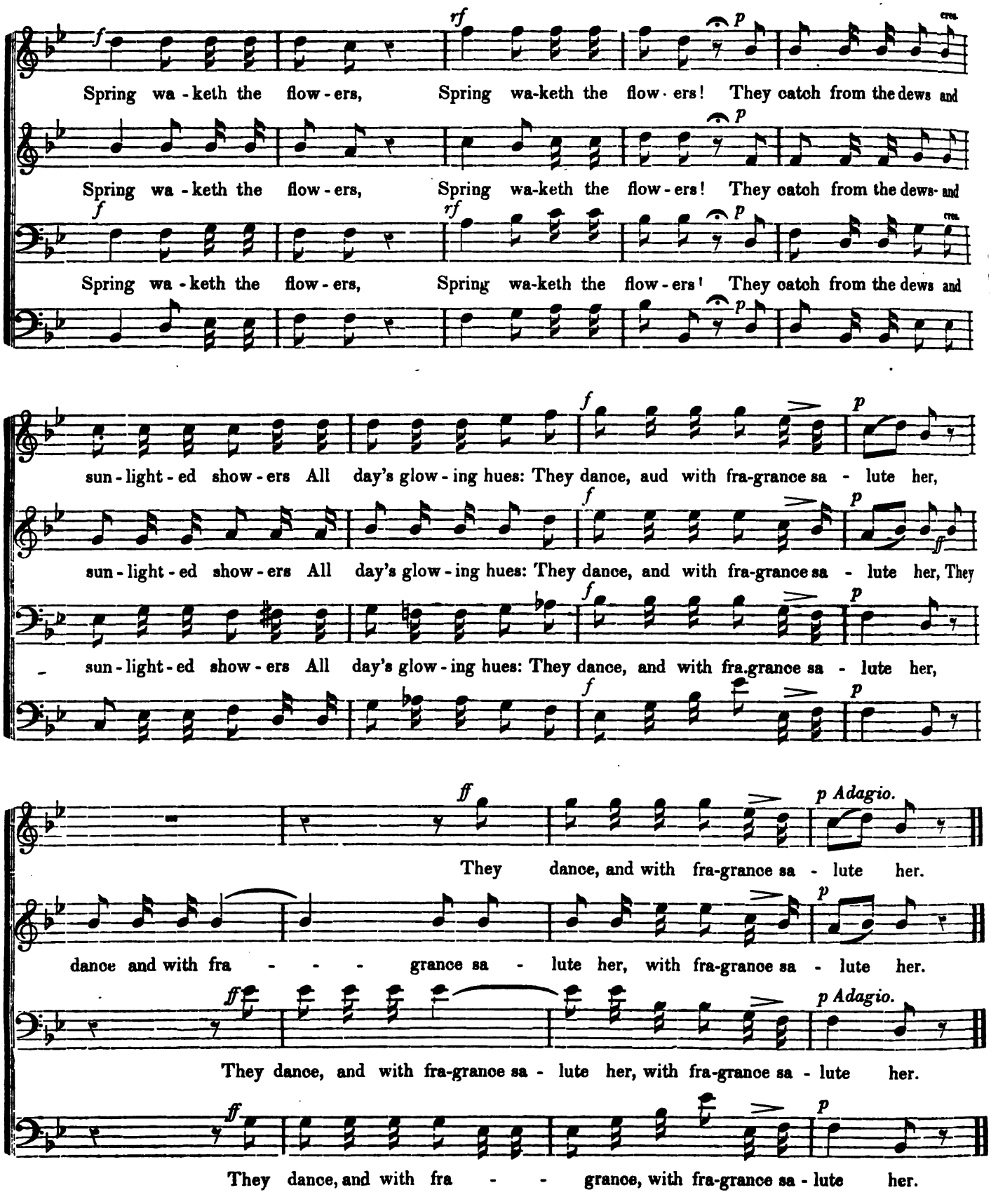
BOSTON.

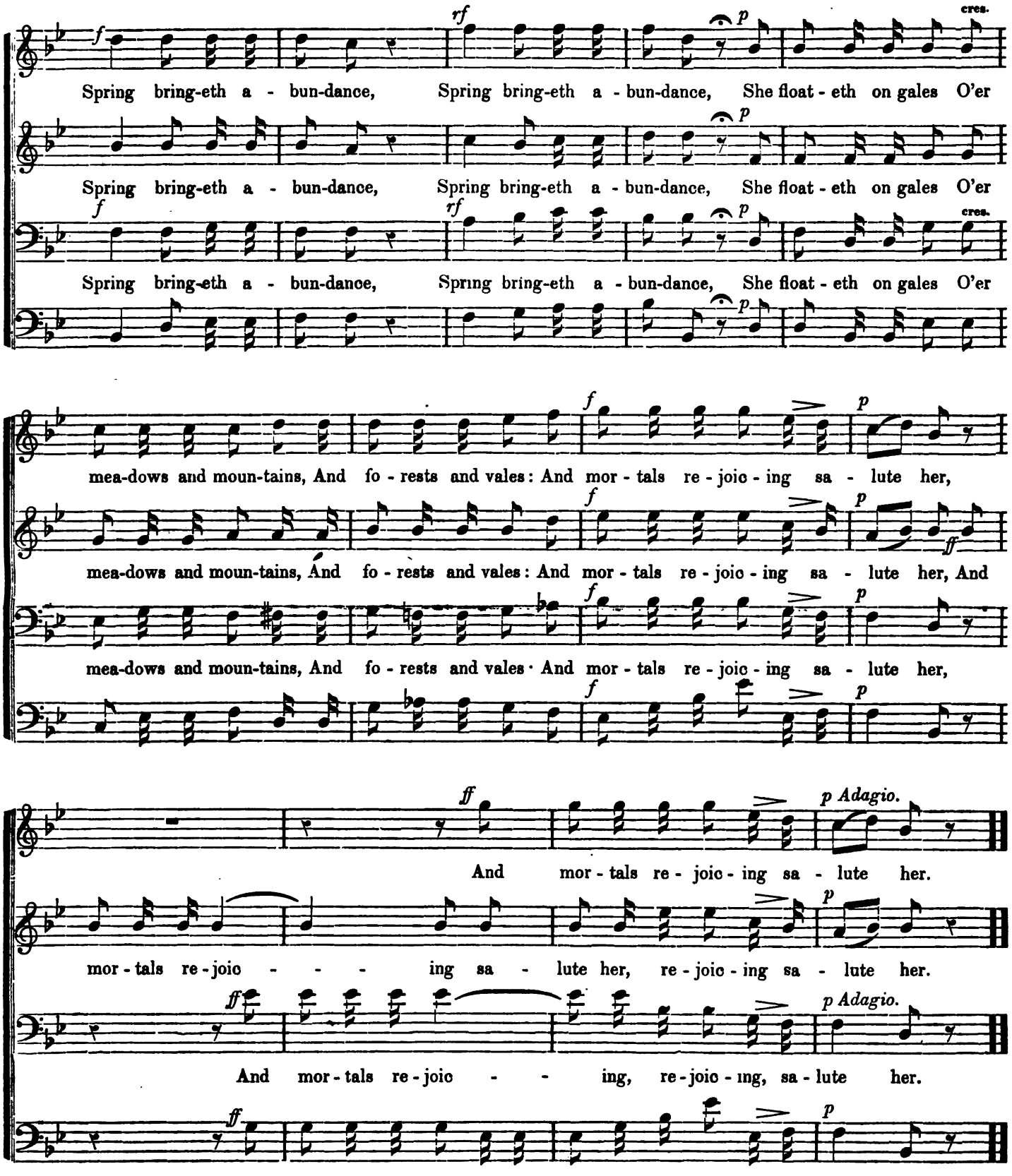
March 25, 1861.—From lack of room in the last letter we were obliged to omit a notice of an organ performance by Mr. Geo. E. Whiting, at the Tremont Temple, Friday afternoon, March 1. It was in many respects an excellent exhibition of organ execution. Mendelssohn's F minor sonata (op. 65 No. 1), opened the programme, and was certainly very well conceived and executed. Throughout the entire performance, Mr. Whiting showed more than ordinary executional facility, particularly, perhaps, upon the pedal. Two fugues (the celebrated G minor of Bach, and Schumann's B. A. C. H.) were well rendered, considering their extreme difficulty; it was to be regretted, however, that they were so much blurred. Mr. W. also played a fantasie of his own, which reflected credit upon him as a composer as well as performer. Two or three minor pieces, such as Kullak's odd little pastoral in B flat, "The Wedding March," etc., filled out the programme. Mr. Whiting is a pupil of G. W. Morgan, of your city, and plays statedly (we understand,

Spring Time.

Written and adapted by W. BARTHOLOMEW, Music by L. VAN BEETHOVEN.




f
rf
p
cres.
Spring wa - keth the flow - ers, Spring wa-keth the flow - ers! They catch from the dews and
Spring wa - keth the flow - ers, Spring wa-keth the flow - ers! They catch from the dews- and
Spring wa - keth the flow - ers, Spring wa-keth the flow - ers! They catch from the dews and
sun - light - ed show - ers All day's glow - ing hues: They dance, aud with fra-grance sa - lute her,
sun - light - ed show - ers All day's glow - ing hues: They dance, and with fra-grance sa - lute her, They
sun - light - ed show - ers All day's glow - ing hues: They dance, and with fra.grance sa - lute her,
ff
p Adagio.
They dance, and with fra-grance sa - lute her.
dance and with fra - - - grance sa - lute her, with fra-grance sa - lute her.
They dance, and with fra-grance sa - lute her, with fra-grance sa - lute her.
They dance, and with fra - - grance, with fra-grance sa - lute her.


f
rf
p
cres.
Spring bring-eth a - bun-dance, Spring bring-eth a - bun-dance, She float - eth on gales O'er
Spring bring-eth a - bun-dance, Spring bring-eth a - bun-dance, She float - eth on gales O'er
Spring bring-eth a - bun-dance, Spring bring-eth a - bun-dance, She float - eth on gales O'er
mea-dows and moun-tains, And fo - rests and vales: And mor - tals re - joic - ing sa - lute her,
mea-dows and moun-tains, And fo - rests and vales: And mor - tals re - joic - ing sa - lute her, And
mea-dows and moun-tains, And fo - rests and vales· And mor - tals re - joic - ing sa - lute her,
ff
p Adagio.
And mor - tals re - joic - ing sa - lute her.
mor - tals re - joic - - - ing sa - lute her, re - joic - ing sa - lute her.
And mor - tals re - joic - - ing, re - joic - ing, sa - lute her.
And mor - tals re - joic - ing sa - lute her, re - joic - ing sa - lute her.

BATTEE, 8s.

With animation.

By PHILIPPE HENLE.

SOPRANO.

Ye an-gels who stood around the throne, And view my Im-manuel's face, In rapturous songs make Him

ALTO.

TENOR.

Ye an-gels who stood around the throne, And view my Im-manuel's face, In rapturous songs make Him

BASS.

known, Tune, tune your sweet harps to His praise. He form'd you the spir - its you are, So

known, Tune, tune your sweet harps to His praise. He form'd you the spir - its you are, So

hap-py, so no-ble, so good; When oth-ers sunk down to des-pair, Con-firm'd by His power ye stood.

hap-py, so no-ble, so good; When oth-ers sunk down to des-pair, Con-firm'd by His power ye stood.

at the new Congregational Church in Woburn, Mass. We hope to hear more from him.

Zerrahu's orchestra played "Les Preludes" of Liszt and Beethoven's C major Symphony at the Wednesday afternoon concert of last week. They were both well done, but we could have wished a greater amount of string power, particularly in the "Prelude."

At the seventh and last of the Quintette Club's Saturday Evening Concerts, Spohr's "Nonette" was repeated in grand style—every thing, from beginning to end, went splendidly. The musical public of Boston certainly owes this club a heavy debt of gratitude for their exertions to present so many of the very best works in the very best style at their concerts during the season now closed. We sincerely hope and believe that at leastthe patronage they have received has been in a good degree satisfactory, so that deem it prudent to attempt another series of this class of concerts they will next season.

Mr. Rarey and his horses have taken possession of our Music Hall, and Beethoven is obliged to gaze from his pedestal upon the antics of vicious animals night after night, and listen to the recitations of the great horse-tamer, accompanied by, and interspersed with the somewhat unmusical chorus of crowds of men of the turf. But *sic vita est.* The hall must be let, and Mr. Rarey must have a place to hold forth in.

Muzio, with his troupe of "Associated Artists," has brought out four operas the past week at the Academy of Music very successfully—Rossini's "Masked Ball" and "Mosé in Egitto" were among them. B.

PHILADELPHIA.

March 25, 1861.—The last novelty in our musical world, has been the concerts à la Jullien. These are the "Peoples' Concerts," the first of which, inaugurating a successful series, was given last Monday. They are under directorship of Herr. Engelke, who was Jullien's *chef d'orchestra.* The orchestra comprises forty of our best musicians. The instrumental soloists are each and all renowned in our midst; to these add two vocalists, and a grand chorus of one hundred voices, selected from the great German singing unions. The design is to popularize classical music. This idea, which was properly conceived, has been, I judge, abandoned, and light, flashy music will be substituted. The pianists announced are Messrs. M. H. Cross, Charles James, and Carl Wolfsohn—the latter name is, I think, used without his authority. Violin and violoncello soloists, Messrs. Carl, Gaertner, and L. Engelke; vocalists, Miss N. Jarvis and Mad. Darvie. The first concert passed off tolerably well, barring some fault of instrumentation, consequent upon a hasty rehearsal. Miss Jarvis possesses a fair *mezzo-soprano* voice, and will, I think, in time prove an acceptable singer. Mad. Darvie, a coarse, vulgar songstress, should have been hissed from the stage, but a good-natured audience showed their contempt for her ridiculous performance and the imposition practised, by general laughter, repeated and "long-continued applause," which was with difficulty suppressed, and which broke out afresh again and again, much to the amusement of every body. Her singing was suggestive of very bad tobacco smoke, pretzels, lager bier, and other improprieties. The following programme was given on the occasion of the second Peoples' Concert:

Part I. Overture, "La Gazza Ladra," *Rossini.* Quadrille, "The Royal Irish" (first time); *Jullien;* containing all the most favorite Irish Melodies, concluding with St. Patrick's Day, with Brilliant Variations and Novel Orchestral and Choral Effects. Symphony, "The Notturno," from "A Midsummer Night's Dream," *Mendelssohn.* Horn Solo, Herr. Biergfeld. Aria, "Anch io dischiuso un Giorno," from "Nabuco," *Verdi;* Miss N. Jarvis, her second appearance at these Concerts. Valse, "La Prima Donna," *Jullien.* Solo, Violoncello, "The Last Rose of Summer," with Brilliant Variations, *Franchomme;* Herr. L. Engelke. Grand National Quadrille, "The American," *Jullien;* which created a perfect furore on Monday evening, and will be repeated by unanimous request, as originally composed by him and performed by his Orchestra in this country, introducing "Hail Columbia," "Our Flag is There," "The Star-spangled Banner," "Hail to the Chief," "The Land of Washington," "Dixie's Land," "Yankee Doodle," &c., terminating with the "Grand Battle Finale," with great Orchestral and Choral Effects.

Part II.—Grand Operatic Selection from "Il Trovatore," *Verdi;* arranged expressly for these Concerts by Herr Engelke, which will be repeated by express desire, with Solos for Cornet-à-Piston, Oboe, Clarinet, and Ophicleide, performed by MM. Ewers, Kellner, Herrmann, and Schlechtweg. The Celebrated Miserere Chorus being sung by the combined members of the Liedertafel, Arion and Saengerbund Societies. Song, "German Ballad," *F. Keucken;* Miss N. Jarvis. Polka, "The Cossack," *Jullien.* Grand Chorus, "The Warrior's Song," *Muehling;* by the Combined Forces of the Liedertafel, Arion, Saengerbund and Arbeiterbund Societies. Galop, "The Great Eastern," *Engelk;* with Novel Orchestral Effects.

Turning from these concerts, intended *ad captandum vulgus,* we are glad to know that other and more instructive musical entertainments are offered. To-morrow evening the Handel and Haydn Society will give Dr. Loewe's oratorio, the "Seven Sleepers." The Society will be assisted by the Germania Orchestra, and the principal vocal parts will be undertaken by amateurs of acknowledged merit. The oratorio has been performed, I learn, in the original German, in Bethlehem, Pa., and has received flattering praise.

The Harmonia Sacred Musical Society gave the second of their delightful soirées on the 21st inst. Several fugitive pieces were performed, and selections given from the "Seasons," the "Cities of the Plain," and Dr. Meignens' "Deluge."

Bonewitz's eighth soirée will take place to-morrow evening, at Blasuis' Brothers' warerooms. I send you the programme:

1. Symphony Eroica, first three movements, *Beethoven;* Allegro con brio—Marche funebre. Scherzo; Herr Bonewitz. 2. Auf Fluegeln des Gesanges, *Mendelssohn;* Madame Bertha Johannsen. 3. Fantasie, D minor, *Mozart;* Herr Bonewitz. 4. Erlkœnig, by request, *Schubert:* Madame Bertha Johannsen. 5. Divertissement, Op. 17, *Bonewitz;* Herr Bonewitz. 6. Valse, *Ricci;* Madame Bertha Johannsen. 7. Lucia de Lammermoor; *Prudent;* Herr Bonewitz.

Carl Wolfsohn will give another of his classical soirées at the Foyer in April, and the Academy will shortly be opened for operatic performance.

Tout à vous, C. P. C.

Miscellaneous.

OUR EARLY OPERA TROUPES.

We quote the following from the Boston *Musical Times.* It applies as well to New York.

1—Chorus and Introduction,.....By the whole Company.
2—Aria—"Cujus Animam,".....Signor Salvi.
3—Duetto—"Quis est homo,".....Signorina Costini and Signora Vietti.
4—Aria—"Pro peccatis,".....Signor Cesare Badiali.
5—Chorus and Recitative—"Eia Mater,"..Signor Corradi Setti and Chorus.
6—Quartetto—"Sancta Mater,".....
Signorina Costini, Signora Vietti, Signori Lorini and C. Badiali.
7—Cavatina—"Fac ut portem,".....Signorina Tedesco.
8—Aria and Chorus—"Inflammatus,"....Signorina Steffanone and Chorus.
9—Quartetto—"Quando corpus morietur,".....
Signorine Steffanone, Tedesco, and Signori Lorini and Corradi Setti.
10—Grand Finale,.....By the whole Company.

1—Overture—"Semiramide," (Rossini,).....By the Orchestra.
2—Romanza from "Roberto il Diavolo," (Meyerbeer)..Signora Angela Bosio.
3—Duetto from "Nabucco," (Verdi,)...Signorina Costini and Signor C. Badiali.
4—Romanza from "Giovanna d'Arco," (Verdi,).....Signor Vietti.
5—Duetto from "Profeta," (Meyerbeer,)...Signorine Steffanone and Tedesco.
6—Romanza "Il mio tesoro," from "Don Giovani," (Mozart,)....Signor Salvi.
7—Duetto from "Huguenots," (Meyerbeer,).Signora Bosio and Signor Marini.
8—Prayer from "Moses in Egypt," (Rossini,).....By the whole Company

☞ Tickets, $1 each—for sale at the principal Hotels, Music Stores, and at the door. Doors open at 7—commence at 8 o'clock.

We reprint, above, the programme of a concert given here some years ago. We do this to recall to our readers the music and singers which Boston has enjoyed in times gone by. In spite of this, we Bostonians are called on, from time to time, to admire and pay for singers who would scarce be paralleled with those quoted above; and we are thought to be fault-finding, particular, cold, dull, for not going into raptures over them. Look at the many enumerated above in one single concert. Can it be expected that those who have sat delighted to listen to these, are to go into a fever of delight at every soprano, tenor, baritone, or bass that chances to come along? And when the public stays away from some entertainments which are not sufficiently attractive, is it necessarily non-musical? Or, if it fails to applaud a second-rate performance, is it any reason for the artists to turn up their noses at it altogether? It is well, now and then, to go back and look over our musical antecedents. The fact is, we have heard a great deal of good music here.

SIGNOR ARDITI.

(From the London Musical World.)

Of all the foreign musical artists who have established themselves in this country, there is no one more deserving the esteem of the profession than this well-known *chef d'orchestre* and composer. A few details of his career, during which he has been associated with the most celebrated vocalists and instrumentalists of the present day, can not but be interesting to our readers. Luigi Arditi was born at Crescentino, a small town in Piedmont, in 1822. Evincing great

musical talent when very young, he was placed under the celebrated Professor Caldera, with whom he rapidly acquired a proficiency in violin playing and composition. At the age of fourteen, by the advice of Caldera, his father sent him to the Conservatoire at Milan, where he devoted himself to a serious course of study, and distinguished himself by the production of an opera entitled *I Briganti*, which was performed with considerable success during the carnival of 1841. In 1842 he gained, for the third time, the prize at the Conservatoire for composition, as well as for violin playing, and on this occasion was presented with a violin by Viceré, as an especial mark of approbation. He took leave of the institution in the autumn of 1842, and may be said to have commenced his public career early in the following year, when he was engaged as orchestral conductor at Vercelli. He afterward performed in several of the principal towns in Italy, and returned to Milan in company with the sisters Milanollo, for whom he composed and arranged some of their most effective duets. During 1844 Arditi extended his travels to Rome and Verona with Bottesini. Their success was unprecedented. Encouraged by the result of their concerts, they had determined to visit England together, when an advantageous engagement for America, offered by the impresario Marty, induced them to set sail for that country, where they arrived in September, 1846.

Arditi was appointed conductor of the Italian Opera at the Tacon Theater in Havana, Bottesini being in the orchestra under his direction. At the conclusion of their engagement with Marty, they made a tour through the United States, and remained some time in New York. Recalled by Marty to conduct the opera at the Tacon Theater, Arditi remained in Havana until the end of 1850, during which season the company included the well known names of Bosio, Steffanone, Tedesco, Salvi, Bettini, Lorini, Badiali, Beneventano, Marini, &c., &c. When in Havana he was generally called "Creolio," from the many graceful dances he composed which became popular. In 1852 he was engaged by Alboni to accompany her during her *tournee* through the States, and then, desirous of holding the reigns of management as well as the conductor's baton, he became impresario in partnership with Mad. Devries, and maintained the enterprise successfully for fourteen months.

He was subsequently under an engagement to Sontag at New Orleans, at the expiration of which his services were secured by Mr. Hackett to direct the operas and concerts given with Grisi and Mario during their visit to America. At this time he conducted the performances on the opening of the Academy of Music at New York.

It will thus be seen that Arditi was connected with every musical undertaking of importance in the New World for a period of ten years, or from the time of his first contract with Marty, in 1846, to the moment of his leaving the United States for the purpose of revisiting his native country in 1856. Upon his return to Europe, he accepted an engagement as conductor at the Naum Theater, at Constantinople, where new honors awaited him, and where he was decorated by the Sultan with the Order of the Medjidie. Upon leaving Constantinople, Arditi returned to Milan; here his reputation and ability as a maestro induced the indefatigable Lumley to make an engagement with him, which has continued up to the present time, and, thanks to which, his remarkable talent has become known to the English public.

During the last twelve months Arditi has published many of his compositions, some of which have become popular. Among these will be remembered the Valse Chantante in D, entitled "Il Baccio," which was sung with so much effect by Piccolomini, for whom it was expressly composed. One of his works, which is still unpublished, is an opera called "La Spia," of which those who have heard it speak in the highest terms.

It has afforded us much gratification to have been able to give this brief outline of Signor Arditi's successful career, his musical acquirements and amiable qualities making him in every respect worthy of the social and professional position he has attained in this and every other country he has visited.

ANTEATER.

MADAME CAMPORESE.

MADAME CAMPORESE came to England in the year 1817, and then made her appearance, for the first time, on the Italian stage. "She was," says Mr. Hogarth, in the "Memoirs of the Musical Drama," "a lady of birth and education, and married to a member of the noble Roman family of Giustiniani, but compelled by family misfortunes to make use professionally of her musical accomplishments. She was a handsome and elegant woman, with dark eyes, hair, and completion, and her fine Roman countenance fitted her especially for the performance of serious and dignified characters. As an actress, she was not very impassioned or powerful, but always judicious and correct. Her voice was a soprano of good quality and compass; and her style and execution were refined, polished, and free from ambitious display."

Mr. Ebers, of Bond Street, London, in his agreeable little book, "Seven Years of the King's Theater," gives some interesting particulars respecting this lady.

"An intimate acquaintance waited on her one morning to make a request. In the hospital for the insane, a man was confined, literally *fanatico per musica*. He had lost his senses on the failure of an opera, in which the labor of the composer was greater than the excellence of his music. This unfortunate being had, by some accident, heard of Camporese, whose fame filled Paris, and immediately conceived an ungovernable wish to hear her. For a while his representations passed unnoticed; he grew delirious, and had to be fastened to his bed. In this state, Camporese's friend had beheld him.

"She was dressing for an evening party when this representation was made to her. She paused a moment on hearing it. Then, throwing a cloak over her shoulders, said, 'Come, then.' 'Whither?' 'To the Ospedale.' 'But why? there is no occasion to go now—to-morrow or next day.' 'To-morrow?—no, indeed; if I can do this poor man any good, let me go instantly.' And they went.

"Being shown into a room, separate from that of the maniac only by a thin wall, Camporese began to sing one of Haydn's melodies. The attendants in the next room observed their patient suddenly become less violent, then composed; at last he burst into tears. The singer now altered; she sat down and sang again. When she had concluded, the poor composer took from under the bed a torn sheet of paper, scored with an air of his own composition, and handed it to her. There were no words, and nothing in the music, but Camporese, running it over, sang it to some words of Metastasio, with such sweetness that the music seemed excellent. 'Sing it to me once more,' said the maniac. [She did so, and departed, accompanied by his prayers and the tears of the spectators."

Special Notices.

LETTERS for GEO. F. ROOT may be addressed for the present, Care of Root & Cady, Chicago, Ill.

Fortnightly Bulletin of New Music.

D. P. FAULDS & CO., LOUISVILLE

LA REINE DES GRACES. Polka. C. Kinkel. 25c.

VOCAL MUSIC.

MORNING SERVICE OF THE EPISCOPAL CHURCH. E. W. Gunter. Six numbers complete. $1 50.

BLODGETT & BRADFORD, BUFFALO.

BLONDIN MARCH. Albert Poppenberg. 35c.

VOCAL MUSIC.

STAR-SPANGLED BANNER. 25c.

J. SCHUBETH & CO., NEW YORK.

IMPROMPTU LYRIQUE. J. P. Gotthard. 38c.—THE SWALLOWS. Chas. Wels.—DROUSENTHAL. Goldbeck. 75c.—LES VACANCES. J. Blumenthal. Four-hand pieces. Each, 56c.

S. BRAINARD & CO., CLEVELAND.

LA ROUNDE MOULON. J. Egghard. 40c.—GUNGL'S DERAM ON THE OCEAN WALTZES. J. Bellak. 35c.—HURRAH STORM GALOP. Keler Bela. 40c.—JAPANESE POLKA. Wm. Dressler. 25c.—MARCHE DES SOLDATS DE "FAUST." Wm. Krüger. 40c.—LE CARNAVAL DE VENISE. Four-hand piece. By J. Ascher. 50c.—DRINK AWAY MERRILY. Theo. Oesten. Four-hand piece. 35c.

VOCAL MUSIC.

MUSIC AT NIGHTFALL. S. Nelson. 35c.

H. B. DODWORTH, NEW YORK.

THE FLAG OF THE FREE. Harrison Millard. 30c.

WM. HALL & SON, NEW YORK.

"CHIT-CHAT," OR "DAME FASHION." A. P. Peck. 25c.

MASON & HAMLIN

MANUFACTURERS OF

Melodeons & Harmoniums

THE UNDERSIGNED take this method of informing their friends and the public that, owing to the late destruction of their manufactory by fire, they find themselves entirely unable to meet the constantly increasing demand for their Instruments. Their new and enlarged manufactory is, however, rapidly progressing, and until its completion, they already occupy temporary apartments for manufacturing purposes.

With many thanks for past favors, they respectfully solicit a continuance of orders, which, with the aid of new and improved machinery, and largely increased facilities, they are confident of speedily answering with Instruments, which shall more than sustain the reputation already acquired.

4- **MASON & HAMLIN, Boston, Mass.**

HYMNS AND MUSIC

For Sunday-Schools & Prayer-Meetings.

THE AMERICAN SUNDAY-SCHOOL HYMN BOOK. A new and choice collection of hymns, designed for Sunday-schools, and prepared by a committee of pastors and superintendents in New York. Price, $10 per 100; single copies, 12 cents.

UNION HYMNS; or, Hymns for Sabbath-schools, Bible Classes, Teachers' Meetings, Anniversaries, etc. The volume contains 546 hymns. In boards, with leather backs, 10 cents.

NEW UNION HYMNS; or, Hymns for Sabbath-schools, Bible Classes, Teachers' Meetings, Anniversaries, etc. 529 hymns, new selection, and different from the above. 10 cents.

SUNDAY-SCHOOL HYMNS. A new selection of nearly 400 hymns, designed especially for Sunday-school use, cheap form, 10 cents.

NEW SUNDAY-SCHOOL HYMN BOOK. Paper. Per 100, $5.

THE SUNDAY-SCHOOL CHILD'S HYMN BOOK, containing fifty-eight of the most popular of the Union Hymns so arranged and numbered that both books may be used in the same school. This is a complete hymn book, with table of first lines, etc., and in many Sunday-schools will answer all the purposes of a larger and more expensive book. 32 pp. 32mo. Per 100, $1.

THE PENNY HYMN BOOK For Infant Schools. 32 pages, (48 hymns.) Per 100, $1.

SACRED MELODIES FOR SUNDAY-SCHOOLS AND FAMILY CIRCLES. Large quarto, 5 cents.

UNION PRAYER-MEETING HYMNS. This little book was issued in the spring of 1858, since which it has been circulated in all parts of the land. So great has been the demand for it, that a new and larger edition has been issued. The new book is the size of the "Prayer-meeting Tune Book," and is in large and distinct type. A very desirable feature in the new book is the designation to each hymn of a tune suitable for it, which tune will be found in the Tune-Book above referred to. Price of the old edition, in paper covers, 5 cents; boards, 10 cents; muslin 15 cents. Price of the new edition, extra muslin, 18mo, large type, 30 cents.

PRAYER-MEETING TUNE BOOK. Adapted to the wants of prayer-meetings, Sunday-schools, and the family circle. It contains nearly 200 tunes, the choicest gems of sacred music, all of such a character that they can be sung with the greatest ease by any congregation. The old heart-stirring tunes which have been used in Christian song for generations past, are here side by side with the more modern, but no less hallowed, revival melodies, with which the prayer-meeting and the Sunday-school now resound. No pains or expense have been spared to make this collection one which shall be acceptable to the Christian community, and which will promote the practice of general congregational singing. In muslin, 25 cents.

The *Hymn Book* and *Tune Book* are also bound together for the convenience of those who prefer them so. Price, in muslin, 50 cents.

Published and for sale by

THE AMERICAN

SUNDAY-SCHOOL UNION,

No. 1122 Chestnut Street, Philadelphia.
No. 599 Broadway, New York.
No. 141 Washington Street, Boston. 7-

B. C. BLODGETT,

TEACHER OF THE

PIANO AND ORGAN,

ALSO OF

Harmony, Single and Double Counterpoint, Canon, and Fugue.

7- Address, **HALLET, DAVIS & CO.**

G. ANDRE & CO.,

IMPORTERS OF

FOREIGN MUSIC,

1104 Chestnut St., Philadelphia.

A large assortment of AMERICAN MUSIC constantly on hand. 4-

ALBERT WEBER,

PIANO-FORTE Manufacturer, 155 West Broadway, (near Canal St.,) N. Y. These PIANOS have gained the very highest recommendations from the Profession and Seminaries, as regards tone and touch; are made in the most thorough and substantial manner; and sold at the lowest Manufacturer's prices. We would advise all who desire a really *good and serviceable* Piano-Forte, to call and examine them. 206-1y

MISS M. E. HAWLEY,

VOCALIST, (CONTRALTO,)

TEACHER OF SINGING.

Residence,

46 BANK ST., near Fourth.

223-241

PHILIP P. WERLEIN,

PUBLISHER, and DEALER IN SHEET MUSIC AND MUSIC BOOKS; Exclusive Agent for Lights & Bradbury's new Patent Piano-fortes. Every article of

MUSICAL MERCHANDISE.

Nos. 3 & 5 CAMP, AND 173 CANAL ST.,

223-tf **New Orleans, La.**

BLODGETT & BRADFORD,

Music Publishers,

WHOLESALE AND RETAIL DEALERS IN

SHEET MUSIC

AND

MUSICAL MERCHANDISE.

N. B.—The celebrated *Roman Violin and Guitar Strings.* Music mailed free of postage on receipt of marked price.
Price of Roman String, 25 cents.

209 MAIN ST., BUFFALO, N. Y.

J. R. BLODGETT. 22-1y WM. R. BRADFORD

NEW SERIES.

THE

Knickerbocker,

FOR 1861.

THE unanimous approval of the public press, and the rapidly increasing circulation of

THE KNICKERBOCKER,

afford its Proprietors pleasing evidence that the decided improvements made in it with the beginning of the year have been appreciated.

The numbers of the present volume already issued have contained contributions from the following, among other distinguished writers:

R. B. KIMBALL, author of "St. Leger."
H. T. TUCKERMAN.
RICHARD HENRY STODDARD.
CHARLES G. LELAND, author of "Meister Karl."
FITZHUGH LUDLOW, author of "Hasheesh Eater."
R. S. CHILTON.
THOMAS BAILY ALDRICH.
JOHN T. IRVING, author of the "Attorney."
HENRY P. LELAND.
HARRIET E. PRESCOTT, author of "Sir Rohan's Ghost."
HENRY W. ROCKWELL.
FITZJAMES O'BRIEN, author of "The Diamond Lens."
RICHARD GRANT WHITE.
Hon. JOHN W. EDMONDS.
Hon. JOEL T. HEADLEY, author of "Napoleon and his Marshals."
Miss CATHERINE M. SEDGWICK, author of "Hope Leslie."
WM. PITT PALMER.
EDWARD SPRAGUE RAND, Jr., author of "Poems."
JOHN P. BROWN, U. S. Secretary of Logation at Constantinople.
JAMES PARTON, author of "Life of Aaron Burr."
CHARES ASTOR BRISTED.
Hon. HENRY R. SCHOOLCRAFT, late U. S. Superintendent of Indian Affairs.
JOSEPH BARBER.
JOEL BENTON, author of "Poems."
WM. H. HOLCOMBE.
LOUIS GAYLORD CLARK.

The contributions of these authors have already replaced **The Knickerbocker** in the position it so long occupied at the head of American Magazine Literature, and arrangements are now completed with other distinguished writers, whose articles will afford increased evidence of the Publisher's determination to make this time-honored Magazine more and more deserving of the liberal support of an intelligent public.

TERMS.

THREE DOLLARS per annum, payable in advance. Subscriptions may commence with either the first or any subsequent number.

Terms to Clubs.—Two copies for $5; Three copies for $6; Six copies for $11; Eight copies for $16, with an extra copy, gratis, to the person procuring the Club.

EXTRAORDINARY

Inducements for Subscribers.

Any person procuring the name of *One Subscriber* and *Three Dollars*, or the names of *Two Subscribers* and *Five Dollars*, will be entitled to retain *One Dollar* for his trouble, or, if he prefers, we will send him

The New York Independent,

free, for one year.

☞ Specimen copies sent gratuitously to those wishing to subscribe or make up clubs. Money remitted by mail is at *our risk*, if the letter be duly registered.

Address,

J. R. GILMORE,

Publisher,

No. 5 Beekman Street, New York.

For sale by all News dealers. 7-

THE

Musician's Guide

(A NEW EDITION.)

THIS WORK IS A

DESCRIPTIVE CATALOGUE,

(257 pages,)

Containing an analysis of nearly

5,000 MUSICAL WORKS

Published by

RUSSELL & TOLMAN.

Prefixed to which are sketches of the lives of the following distinguished composers:

JOHN SEBASTIAN BACH,
LOUIS VAN BEETHOVEN,
GEORGE FREDERICK HANDEL,
FRANCIS JOSEPH HAYDN,
WOLFANG AMADEUS MOZART,
SIGISMUND THALBERG.

It is a book of great value to all interested in Music, and to Teachers and Amateurs residing in the country it is indispensable.

THE MUSICIAN'S GUIDE differs materially from any other work of the kind ever published. To the title of every composition are appended a *figure* and a *letter*. The figures, numbering from 1 to 7, inclusive, indicate, according to a scale which may be found in this work, the character of the piece, whether it is difficult or easy. The letters, which are the Musical Alphabet, and extend from A to G, inclusive, show the key in which it is written: i. e., the letter Ab signifies that the composition is in four flats; G, that it is written in one sharp, &c.

EXAMPLE.

Name of piece	Key.	Difficulty.	Composer.	Price
Come to this heart so lonely,	(C).....	2.....	*Sarti.*	25

The above piece is in the key of C, and the figure 2 indicates Second Class.

It will be apparent to all that in this way every piece is as thoroughly described as if it was explained and commented upon by itself, while, by the adoption of this plan, the whole Catalogue is brought within the compass of a pamphlet, which can be mailed at a trifling expense to any part of the world; and enables parties at a distance who are unacquainted with the music to select pieces of any description, or for any particular purpose.

THE MUSICIAN'S GUIDE also contains a Description and Price List of Musical Instruments of every description, such as

PIANO-FORTES, MELODEONS,

GUITARS,

BRASS INSTRUMENTS,

VIOLINS, FLUTES, &c.,

And a variety of valuable information not to be found in any other work of the kind now published.

☞ It may be had GRATIS, on application to the publishers, or will be forwarded to any address in the United States, post paid, on receipt of six cents in postage stamps to defray postage expenses.

RUSSELL & TOLMAN, Publishers,

291 Washington St., Boston.

THE STANDARD METHOD

OF

INSTRUCTION IN VOCAL MUSIC.

BASSINI'S ART OF SINGING!

AN

Analytical, Physiological, and Practical System

FOR THE

CULTIVATION OF THE VOICE.

BY CARLO BASSINI.

Edited by R. STORRS WILLIS.

THIS Work is one of the greatest excellence as a System of thorough and Scientific instruction in the art of Vocalization. To say that as a book of this kind it has no superior, would award to it but partial justice, since the best judges of the merits of such works readily admit that it has no equal. No better testimony in support of this statement can be desired than the book itself; but as those who have not access to it may wish to know the views of those who have examined it, the subjoined, few of many, expressions of opinions are submitted to their consideration:—

"In the first nineteen pages of this method is embodied more sound sense on the nature and capabilities of the human voice than can be found in half a dozen similar works by European masters. Those masters may have been good musicians and apt teachers, but they have failed, as a rule, to state the result of their studies in language which the ordinary reader may understand. And so it came to be received, that their methods and the teachers using them must effect the development of the voice by processes intuitive and imitative, rather than by a combination of these, with clear appeals to the intellect. So satisfactory is Mr. Bassini's work in both of these respects, that we do not hesitate to recommend it to teachers and vocalists of every grade of experience. The more advanced will find in it a confirmation of their best views of the subject, while newer laborers will discover the very information which they most need, and about which the vast mass of singers are most in doubt. What can be more necessary, for example, to both teacher and pupil, than the very names and location of the vocal organs, and in what positions and states of the body they can be most favorably used? How proceed to practice effectively without intimately knowing the exact registers and scope of voices? How produce that subtle and truly electric effect upon an audience which only a nice appreciation of the *clear* and *somber timbres* will secure? What can be more simple than Bassini's mode of combining the registers? and yet what thick darkness generally prevails upon this most necessary point. We welcome this as the most valuable work of its kind yet contributed to the advancement of American vocal art in its higher walks."—*Musical World, New York.*

"Carlo Bassini is well known to the musical public as the leading teacher of vocal music in New York, and when it was known that he intended publishing a work upon singing, it was expected that his production would be the best upon the subject yet given to the world. So far as we have learned, it has not disappointed this expectation. Admirably clear and concise, it immediately wins attention. A pupil of Zingarelli and Crescentini, he says he has applied himself to the system of Garcia, to which he adds several years' experience as a teacher, as credentials in attempting a work upon the voice. The work must commend itself to teachers as a most efficient aid, and for those who have not the benefit of instruction, we believe there is no book as suitable; there can certainly be none better."—*Palladium, Worcester.*

"A thorough and elaborate treatise on a subject by no means merely, or even mainly, of importance to professional singers. If such a manual could be introduced into our Theological Seminaries, and their pupils could be put through a thorough course of vocal training, such as is contemplated here, the preaching of the Gospel would forthwith assume a more natural, melodious, and persuasive aspect. This work is constructed on a rigidly scientific basis, considering the mechanism of the vocal organs, the different qualities of voice, the just methods of articulation, the true process of culture, etc., etc., with a connected series of exercises advancing from the simplest methods of uniting the chest and medium registers, to the most difficult trills, etc. The suggestions on the hygiene of the voice are very important to clergymen as well as singers."—*Congregationalist, Boston.*

PRICES OF BASSINI'S METHOD.

Complete, ... $4 00
Abridged, ... $2 50

BASSINI'S METHOD FOR TENOR VOICE,

Comprising all the excellent features of the above Method for Soprano. Price, $3 00.

Copies will be sent by mail, post-paid, on receipt of the price.

Published by OLIVER DITSON & CO., Boston.

NEW PUBLICATIONS

OF

JUL. SCHUBERTH & Co.,

Leipzig and New York.

BLUMENTHAL, J.
- LES VACANCES No. 1. Valse gracieuse. $2.
- MARIA POLKA. $3.
- SOUVENIR DE BADEN. Nocturno. Arr. for four hands. Each, 50c.

GOLDBECK, R.
- Barcarole, o. 27, 55c.
- Chant de jeune fille, o. 2, 55c.
- Souv. de Hongrie, op. 29, 50c.
- Drousenthal. Fantasie romantique. o. 40, 75c.

GOTTHARD, J. P.
- IMPROMPTU LYRIQUE. o. 7. 40c.

KOEHLER, L.
- 12 little instructive pieces of popular operas, op. 59, 85c.

KRUG, D.
- REPERTOIRE POPULAIRE, Variations for beginners (without octaves): — 14. Marseillaise; 15. Thuringen, popular Song; 16. Sounds from Home; 17. Last Rose of Summer. Each, 25c.
- REPERTOIRE DE L'OPERA (without octaves):—13. Barber; 14. Freyschütz; 15 Agnes; 16. Dinorah; 17. Tell. Each, 25c.
- TECHNICAL INSTRUCTOR, op. 75, $2. The best and most valuable book of Exercises and Studies for every student on the Piano.
- BEROEUSE, op. 26, 30c.
- LA BELLE ROSE, op. 95, 55c.
- SWITZER'S LONGING FOR HOME. —— 55c.

Three charming and melodious pieces, of a moderate difficulty.

LISZT, FR.
- 4 PARAPHRASES DE CONCERT:—
  1. Trovatore, $1.
  2. Ernani, 75c.
  3. Rigoletto, 75c.
  4. God save the Queen, 75c.

SATTER, G
- BELLES DE NEW YORK. Second edition. 75c.

The most popular and charming composition of this great pianist, played by him with the greatest success in his concerts.

VIEUXTEMPS, H.
- FANTASIA APPASSIONATA, for Violin and Piano Accompaniment, $1 90. With Orchestra, $3 85. Orch. Score, $2 70.
- BOUQUET AMERICAIN, for Violin and Piano, 1st Series, containing: Willie, we have missed you; St. Patrick's Day; Days of Absence, $1 50.

WELS, CHS.
- 2d Fantaisie de Concert—Lucrezia, op. 46, 75c.

A brilliant and effective piece of this popular composer, not exceeding the capacities of middling performers.
- LES TROIS FAVORITES. $1.
- THE SWALLOW. 55c.

A very brilliant transcription of this popular air adapted for young beginners.

THE YOUNG MUSICIANS. 3 vols. ea. 50c.

A collection of popular operatic songs, classical pieces, dances, etc. Arranged quite easy. Each volume contains 40 or more pieces.

GOLDBECK, R.
- MUSICAL QUESTIONS AND ANSWERS: a basis to all musical instruction, containing the elements and rudimentary principles of music and its science. 25c.

SCHUMANN, R.
- Advice to Young Musicians. 25c. No pupil should be without this little work, whereon the true principles of art are founded.

We call the attention of the public to our large and well-assorted stock of

MUSIC,

of our own publications, and those of other houses, which is constantly increased with the newest out.

To Seminaries, Teachers, and Dealers we allow the most liberal terms.

Catalogues of our own publications, and those of A. CRANZ, Hamburg, for the sale of which we are Agents, may be had gratis on application.

JUL. SCHUBERTH & CO.,

Publishers and Dealers in Foreign and American Music, *St. Nicholas Hotel Buildings.*

98 Spring Street, 2- Near Broadway.

HOLLE'S CHEAP MUSIC

JUST ARRIVED.

Schubert's Songs. 4th vol. $2 50. Singly from 10 to 25c. each.

Dussek's Compositions for Piano (17 pieces for two and 2 pieces for four hands.) $3 50. Singly, from 10 to 50c. each.

Mozart. 18 Duos for Piano and Violin. $3 65. Singly, from 10 to 30c. each.

Brunner. Operatis Potpourris. (New Selection.) 25c. each.

THE WORKS FOR PIANO-FORTE BY Beethoven, Mozart, Haydn, Bach, Clementi, Weber, Hummel, Czerny, Bertini, Herz, Cramer, Kuhlau, Diabelli, Wollenhaupt and others, at about one third of their usual prices. Apply for catalogues.

Beethoven's Trios for Piano, Violin, and Violoncello, $5. Singly, from 30 to 75c. per Trio.

Schubert's Songs. 3 vols, (large size and print French and German text.) Each vol. $2 75. All three $7 50. Singly, from 10 to 37c. per number—containing several Songs.

Wollenhaupt Sparkling Diamonds. 50c.
" Song of the Syrens, Waltz, (Second Edition,) 75c.

Theo. Hagen. Faribol. Marceau de Genre. 30c.

Music sent by mail, free of postage, on receipt of the marked price. Music of every description, foreign as well as American, for sale by

THEODOR HAGEN,

Agent for Holle's Music,

5 & 7 *MERCER STREET, (Care Mason Brothers.)*

HARPS!

J. F. BROWNE, Manufacturer Warerooms, 709 BROADWAY, New York, between Fourth street and Washington Place, near the New York Hotel.

Prices and descriptions forwarded by mail.

Strings of the best quality, and every requisite for the Harp.

J. F. Browne would call attention to his large and choice collection of

HARP MUSIC,

both foreign and own publications. Just published, "40 Studies." in four Numbers, forming, with the "FIRST SIX WEEKS," a complete general course of Instruction for the Harp.

2-1y

May God Save the Union.

UNION HYMN.

Words by Rev. G. DOUGLAS BREWERTON.
Music by CARL WOLFSOHN.

Just Published by

G. ANDRE & CO.,

2- 1104 CHESTNUT ST., PHILA.

WHEELER & WILSON'S

SEWING MACHINES.

New Improvements—Reduced Prices.

THE WHEELER & WILSON MANUFACTURING CO. beg to state that, in the reduction of the prices of their Sewing Machines, the public shall have the benefit of the decisions of the United States Courts in favor of their patent. This reduction is made in the belief that they will hereafter have no litigation expenses in defence of their rights. The Wheeler & Wilson Sewing Machines will now be sold at rates that will pay fair profits on the capital invested, cost of manufacture, and expense of making sales—such prices as will enable the company, as heretofore, to sell first-class Machines, and warrant them in every particular.

They are adapted to every want that can be supplied by a Sewing Machine, and approved alike by Families, Dress-Makers, Corset-Makers, Gaiter Fitters, Shoe Binders, Vest Makers, and Tailors generally.

☞ Each Machine complete with a Hemmer.

OFFICE, No. 505 BROADWAY, N. Y.

Send for a Circular. 26-

38,000.

THE DIAPASON;

A NEW COLLECTION OF CHURCH MUSIC.

BY

GEORGE F. ROOT,

Composer of "The Haymakers," "The Flower Queen," "The Shining Shore," "Rosalie, the Prairie Flower," etc.; Author of "The Sabbath Bell," "The Shawm," "The Academy Vocalist," etc.

The best evidence of the manner in which Mr. Root's new book is received by the public is afforded by the fact that we have already had occasion to send to press THIRTY-EIGHT THOUSAND COPIES, though it is yet in the beginning of its first season.

It contains about *half as much again more matter* than any other of the new books, affording room for great variety and completeness in all its departments.

It contains an ample and careful selection of the *old, well-known tunes*, which are so generally considered indispensable in Singing-Schools as well as Choirs. Mr. Root succeeded in making arrangements with the proprietors of the copyrights of these to use all that he desired.

Yet its NEW TUNES are of course its main feature. These are from a variety of sources, including a large number from Mr. Root which have never before been published. There are also liberal contributions from Dr. Mason, Mr. Bradbury, and other eminent composers.

NEARLY ONE HUNDRED Anthems and Set Pieces, most of which are new, are included in its pages, affording the most ample variety for special occasions and the ordinary church-services. THE SINGING SCHOOL DEPARTMENT is very full, including over three hundred Exercises and Secular Pieces for Practice, *more than two hundred* of which are Songs, Part-Songs, Glees, Rounds, or other pieces set to words. This portion of the work includes also a brief Manual for Musical Instruction, prepared expressly for it by Dr. Lowell Mason.

By a new arrangement, the music is nearly always printed with but *one part on a staff*, while two-thirds of the tunes are on large type, and all on very clear, distinct type.

For sale by Booksellers generally.

Single copies sent by us to teachers for examination, by mail, post-paid, on receipt of Seventy-Five Cents.

Price in New York, $8 per dozen.

THE PEOPLE'S TUNE BOOK:

A CLASS-BOOK OF CHURCH MUSIC FOR CHOIRS, CONGREGATIONS, AND SINGING-SCHOOLS.

BY

LOWELL MASON, Dr. of Music.

Besides containing many excellent new tunes, the PEOPLE'S TUNE BOOK forms especially one of the best collections of the most useful and popular *old tunes* ever issued, and, with its large, clear type, with one part on a staff, and but two tunes on a page, cannot fail to be very popular as a Singing-School Book, as well as for Choirs and Congregations.

Price in New York, $6 per dozen.

HASTINGS' CHURCH MUSIC.

BY

THOMAS HASTINGS, Dr. of Music.

The many friends of Dr. Hastings will welcome this work, which collects in one volume the choicest results of the labors for two score years, of this eminent composer of Church Song. It has, indeed, been prepared at the suggestion of friends, who desired to possess in one volume those pieces which have proved most popular and useful in all the author's previous works. Like the PEOPLE'S TUNE BOOK, it is printed from clear large type, two tunes on a page. Every Choir and Musical Association should have a set of this book.

Price in New York, $6 per dozen.

BRADBURY'S ANTHEM BOOK:

A COLLECTION OF ANTHEMS, CHORUSES, OPENING AND CLOSING PIECES; ADAPTED TO THE WANTS OF CHOIRS, MUSICAL ASSOCIATIONS, CONVENTIONS, ETC.,

BY

WILLIAM B. BRADBURY.

The want of a new Anthem Book which should contain a greater variety of pieces for the various occasions of ordinary or special religious services than it is possible to include in an ordinary collection of Church Music, has led to the preparation of the present volume, which collects together the favorite old pieces, and presents many new ones, especially such as are suitable for opening and closing worship.

Retail price. $1 25.

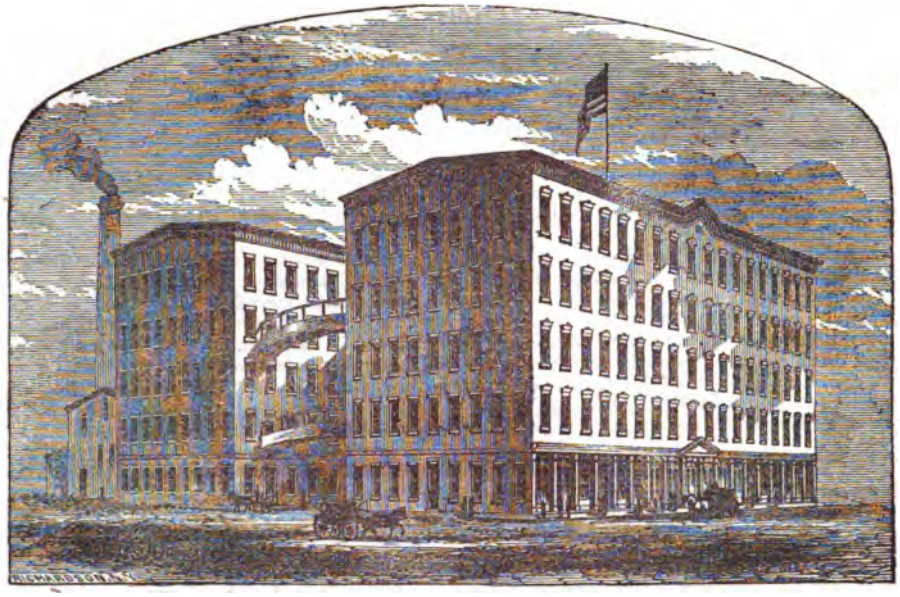
☞ **Catalogues of our numerous Musical Publications sent to any address on application.**

MASON BROTHERS,

5 & 7 MERCER STREET, NEW YORK

LIGHTE & BRADBURY'S

PATENT INSULATED FULL IRON FRAME NEW SCALE



GRAND & SQUARE PIANO-FORTES.

The Insulators between the iron frame and wooden portions of the instrument, prevent the tinny, or metallic tone, so justly complained of in the ordinary use of the Iron Frame, and give freedom to the vibratory portions of the instrument; thereby insuring a durability hitherto unattained, while the singing quality, power, and richness of tone, are greatly enhanced; thus entitling the Insulated Iron Frame to the *first position* in modern improvements to the Piano-Forte.

Testimonials in regard to the superiority of our New Scale Patent Insulated Piano-Fortes.

"I have examined the Piano-Fortes of Lighte & Bradburys with entire satisfaction. I know not that there are any others better, either in our own country or elsewhere." DR. LOWELL MASON.

"In clearness, richness, and volume of tone, delicacy, elasticity of touch, and fine repeating action, I have never played upon their equal." H. A. WOLLENHAUPT.

"Being requested to express my opinion of your New Scale Patent Insulated Iron Frame Piano-Fortes, I am happy to say that I can accord with your wishes most cheerfully, as I have rarely found an Instrument that has afforded me so much pleasure. In volume, richness, evenness, and purity of tone, and in delicacy of touch, they certainly excel, as well as in that beautiful singing quality so desirable, yet so seldom found." WILLIAM MASON.

"I have never played upon so rich and heavy a tone Square Piano-Forte." ARTHUR NAPOLEON.

"I am astonished and delighted with the New Scale Iron Frame Piano-Fortes made by you. There must be a splendid future for Lighte & Bradbury Piano-Fortes." GEO. F. ROOT.

"I have never played upon so fine an instrument." GEO. F. BRISTOW.

"I consider them as to beauty, richness, fullness and equality of tone, as well as their agreeable, elastic touch, equal if not superior to any Pianos made in this country or Europe." KARL WELS.

"In power, quantity, and equality of tone, they certainly excel; while for that peculiar rich and singing tone so invaluable as an accompaniment to the voice, I have never met their equal." C. BASSINI.

"In strength, purity, and richness of tone, together with extraordinary vibratory qualities, they rank second to none." GEO. H. CURTIS.

"They surpass very much in quality and brilliancy all the instruments I have ever seen. Their great power and pleasant touch give them the preference in the schools of this city over all others." MARCUS COLBURN.

"I cannot refrain from saying, after some fourteen years' knowledge of your Piano-Fortes, and after using some 200 in schools and otherwise, that I consider your New Scale Patent Iron Frame the best Piano-Forte I ever saw." F. H. NASH.

WAREROOM, 421 BROOME STREET,

FEW DOORS EAST OF BROADWAY, NEW YORK.

☞ SATISFACTORY GUARANTY GIVEN. ☜

THE

MUSICAL REVIEW AND Musical World.

5 CENTS SINGLE.] PUBLISHED FORTNIGHTLY, BY MASON BROTHERS. [VOL. XII.—No. 8.

NEW YORK, SATURDAY, APRIL 13, 1861.

THE NEW YORK MUSICAL REVIEW AND MUSICAL WORLD,

(Being the union of these two long-established and well-known Musical Journals,)

IS PUBLISHED FORTNIGHTLY—

Each number containing sixteen quarto pages, including four pages of new music. THE REVIEW AND WORLD aims to be a comprehensive, able, and impartial musical journal.

MUSICAL INTELLIGENCE

From both hemispheres will be posted up with care and diligence. Especially we mean to keep our readers informed of every thing musical that is happening in America, and our pages will present a record of the concerts, conventions, festivals, societies, and other musical doings, all over the land. In doing this, we shall be much aided by

CORRESPONDENTS

In our own and foreign countries, who will take care to omit nothing of interest which may occur in their different sections.

CRITICISM.

THE REVIEW AND WORLD aims to be impartial and just, yet appreciative. It aims to do justice to its readers, as well as to composers, authors, artists, and manufacturers.

MUSICAL ESSAYS.

Short practical essays on the various topics of interest which may arise will find place in its columns.

MUSICAL INSTRUCTION.

It will be hereafter, as it has been heretofore, the aim of THE REVIEW AND WORLD to be of practical value to its readers. Dr. LOWELL MASON, Messrs. GEO. F. ROOT, WM. B. BRADBURY, and other of the leading teachers in the country, have, from time to time, given in its columns Courses of Instruction in the various departments of music. Similar series of lessons will be given in the future.

MUSICAL TALES,

Of a select character, mostly founded on musical history, are translated from the French or German, or written expressly for it.

MUSIC.

Each number contains four pages of choice music, consisting of Songs, Duets, Trios, Quartets, Part Songs, Anthems, Sentences, Motets, Sabbath Evening Melodies, together with a small proportion of such instrumental music as it is supposed will be likely to be of interest and value to the largest number of our subscribers.

OUR ADVERTISING

Is hardly of less interest to musical readers than the other matter. Here may be found the earliest and fullest announcements of new music, books, instruments, and other matters of which it is important that they should be advised.

FINALLY—

Every teacher of music, every one whose business is in any way connected with music, every lover of music, is interested in extending the circulation of the REVIEW AND WORLD. Wherever it goes, it increases the interest in musical matters, and benefits the cause generally.

TERMS.

One copy per annum,	$1 00
Delivered in New York,	1 25
Five copies for	4 00

Invariably in advance.

ADVERTISEMENTS.

Per square of the space of eight lines agate solid, (seventeen squares to a column,) each insertion,	$1 00	One column, per annum,	$250 00
One column, each insertion,	15 00	One half column, per annum,	150 00
One half column, "	8 00	Professional cards, of four lines or less, per annum,	6 00

☞ MONEY for subscriptions, in sums not exceeding five dollars, may be sent by mail, at our risk, provided it is inclosed in the presence of the post master, and he takes a memorandum of the number and description of the bills.——Subscriptions may commence with any number, but none will be received for less than a year.—Be sure to write the name very plainly, and give the name of the post office, county and *State*.——Subscribers desiring to have their post-office address changed, must always give the name of the town to which their paper has been hitherto sent.——The postage on THE REVIEW AND WORLD is *thirteen cents* per annum, payable quarterly in advance at the office where it is received; if within the State, the postage is one half that amount. Subscribers in Canada will remit *twenty-six* cents in addition to their subscriptions, as we have to pre-pay to the line, at the New York office, one cent on each number. Agents are desired to extend the circulation of THE REVIEW AND WORLD in every town.

THE MUSICAL REVIEW AND WORLD, as well as all our musical publications, may be obtained in Boston, Mass., of CROSBY, NICHOLS, LEE & Co., 117 Washington street, who are authorized to receive subscriptions for us.

Mr. JOHN BOWER, 1514 George street, Philadelphia, is our agent for that city.

Messrs. ROOT & CADY, No. 95 Clarke street, Chicago, are our agents for the North-west.

LOWELL MASON, JR., DANIEL G. MASON. } PUBLISHED BY MASON BROTHERS, 5 & 7 Mercer St., NEW YORK

MUSIC IN THIS NUMBER.

Guernsey. L. M. Words and Music by Edward A. Perkins 29
Bliss. C. M. Words and Music by S. W. Tucker 29
Corkrin. L. M. M. McWalker 30
Willis. Wm. S. Lacy 30
Child going to Sleep. (Kind im Einschlummern.) Robert Schumann 31

FRANZ SCHUBERT.

FROM THE GERMAN, BY THEO. HAGEN.

(CONTINUED.)

IN 1813 Schubert left the Conviotorium, after having been one of its members for five years. That he never felt very happy in this institute may be seen by the following letter, written November 24, 1812, to one of his brothers, and the perusal of which may add to our knowledge of the characteristics of the youth, then sixteen years old:

"Be it known to you at once what oppresses my heart, and let me go straight at what I want, without detaining you by a roundabout way. I have often thought about my position, and found that, in general, it is pretty good, but that it can be, in some respects, improved. You know from experience that sometimes one would like to eat a roll and a few apples, especially if one can expect after a poor dinner in eight and a half hours only a still poorer supper. This desire, so often felt by me, becomes more and more urgent, and *nolens volens*, there must be a change. The few pennies which I receive from father are gone in a few days, but how can I get along afterward?

"'Those who hope in thee shall know no sorrow.' That 's what I have thought too. Supposing every month you let me have a few cents; you would not feel it, and I, in my little seclusion, would be happy. As I said, I rely upon St. Matthew, who says: 'Whoever has two coats shall give one to the poor.' Meanwhile, I wish you would listen to the voice which incessantly calls you to remember

"Your loving, poor, hoping, and again very poor brother,

"FRANZ."

After having returned to the house of his parents, he was at leisure to resume such of his favorite occupations as he could attend to only in his vacations from the institute. These occupations consisted in the practice of quartet-playing with his father and his brothers, who were always anxious to perform something new of "brother Franz." In this way all the quartets of the young composer were played soon after they were written, a circumstance which must necessarily have vastly benefited him. Old Schubert used to play on these occasions the violoncello, Ferdinand, the first, Ignaz, the second violin, and Franz, the viola. Franz was, of course, the last to be satisfied. If there happened to be a fault in the playing anywhere, were it as trifling as possible, he looked either seriously or smilingly straight in the face of the player who had committed the blunder. If it was the father who was wrong, he said at first nothing, but if the mistake was repeated he remarked very modestly, and with a smile, "Father, there must be something wrong," a remonstrance which was accepted without opposition.

At this time military services were required of him by the government, and in order to escape them, he became assistant teacher with father. Although he was by no means fond of this occupation, yet during three years he officiated with much energy, and in later years he used to look back to this period with much satisfaction. During this time he frequently visited the choir of the church in Lilienthal, and in 1814 he composed for the same his Grand Mass in F, which ten days afterward was performed in the church of the Augustins. This performance presented the features of a family festival, for it was conducted entirely by relations and friends of the composer. His father presented him afterward with a piano of a compass of five octaves.

If we look upon the quantity of compositions of all kinds Schubert wrote during the years 1810-14, we can not help admiring the activity and facility which he displayed even at this early period of his life. Besides those compositions we have already mentioned, and to which must be added many experiments at song-writing, and much composing of string quartets (these consisted of some twelve or fifteen), he found time to write, dedicating them to his brother Ignaz, thirty easy minuets and trios for piano, which unfortunately have been lost; also words and music in commemoration of the birthday of his father; a trio for men's voices, with guitar accompaniment; and a cantata in honor of a jubilee of his former master, the Imperial conductor, Salieri.

In 1813 he wrote four string quartets (in C, B flat, E flat, and D), an octet for wind instruments, three minuets and trios for orchestra, three *Kyries*, a symphony in D, the third sonata for piano and four hands, trios and canons *à tre*, ("The snow is melting," "Lacrimosa," "The leaves whisper love";) the songs (words by Schiller), "Thekla," "A Ghost's voice," "Elysium," and "The Grave-digger's Song," words by von Schlechta. The year 1814 witnessed the same productiveness. We find again three string quartets in C minor, D, and B flat, five minuets, the great mass in F, as mentioned above, a *Salve regina*, the song, "Who is great?" with chorus and accompaniment of the orchestra, and a great many songs, among which were Schiller's "Diver" (commenced in 1813), "Emma," "Edom," by Klopstock, "Remembrance," and "The Apparition," by Kosegarten, and "The Praying Woman," by Mathison.

It can not be doubted that the greater part of these efforts would in our days scarcely enlist any interest; but it can not be denied that in a great many the genius of Schubert manifested itself to such an extent as to sanction the belief expressed by some of his friends, that the author was destined to become a great composer.

In the vacations he enjoyed at the Convictorium, the young student had often attended the opera. The first work of this kind he ever heard was "The Swiss Family," music by Weigl, the principal rôles given by the tenor Vogl, and the prima donna Milder. This opera, as well as Cherubini's "Medea," Boildieu's "John of Paris," "Cinderella," by Isouard, but especially Gluck's "Iphigenia in Tauris," in which again Milder and Vogl excelled, interested him most. Every performance of this last opera he heard, transported him, and at last he preferred it for its simplicity and grandeur to all other operas.

In 1815, when eighteen years old, Schubert wrote several of those songs which added greatly to the reputation he enjoys even in our days as a composer of songs. We may name "Kolma's Complaints," "Loda's Ghost," "Shilrik and Vinvela," "The Lady of Inistore," from Ossian's Songs, "Hector's Farewell," "The Girl's Complaint," "The Songster and the Combat," "The Expectation," "To Joy," "Pleasure of Sorrows," "Spirit of Love," "The Evening," "Table Song," "To the Sun," "Praise of the Tokay," "The Spinner Girl," "The great Ballads," "The Hostage," "The Singer," "Minerva, of Bertand," and the "Nun." Further, "Consolation in Tears," "Mother Earth," "Clara's Song," "First Love," "Near the Beloved," "To Mignon," "Hope," "The Youth on the Rook," "The Disturbed Happiness," "The Star," "Night Song," "Amphyaraus," by Theo. Koerner, "Morning Song," a Drinking Song for four voices, and the song for three voices, "Life." He also composed in the same year the operettas, "The Friends of Salamanca," in two acts, "The Four Years Past," and "Ferdinand," the last two each of one act. Of church music he wrote a Magnificat, a *Salve Regina*, Offertorium, and the second *Dona nobis* for the Mass in F; also, two symphonies in D and B flat, three sonatas for piano-forte in F and C, a quartet in G minor, twelve Allemandes, with Codas, and ten Variations for piano-forte, and some *Ecossaises*.

And yet all these songs, all these efforts in almost every branch of musical composition, were only produced for his own edification, and that of a few friends; the public in general knew nothing about them. Work after work was written, to be laid on the shelf, and let us add, that even now, more than thirty years after the death of this great composer, that shelf has not been entirely cleared of its rich contents, and the world at large is still ignorant of the vast stores of Schubert's artistic affluence.

(To be Continued.)

The Musical Review & Musical World.

NEW YORK. APRIL 13, 1861.

THREE GEMS OF CRITICISM.

WE learn from an article in *Dwight's Journal of Music*, on Mr. W. H. Fry, the composer, that "*Beethoven actually died, having never heard his own Ninth Symphony.*" Considering that the master had been deaf a long time before he, together with Mr. Umlauf, conducted the first performance of that symphony, May 7, 1824, repeated May 23, it is very likely that, three years later, he should die, "having never heard his own Ninth Symphony."

In the same article we are further told that Schubert died "before the parts were even so much as drawn out from his symphony in C minor," etc., by which we suppose the author means the symphony in C *major*. As this work was composed in March, 1828, *a few months before his death*, it is certainly not to be wondered at that the author died before the curious and somewhat mysterious proceeding mentioned above could have taken place.

The author also asks the question, "Was not Wagner's sublime overture to 'Tannhäuser' *ten years* in existence before the notes ever had a 'resurrection into life from the death-white paper?'" As the opera was performed, for the first time, in Dresden, in October, 1845, and was composed three years before this time, mathematical accuracy, as well as historical truth, compel us to reply, "decidedly not."

HISTORY OF PIANO-FORTE VIRTUOSITY.

(From "Æsthetics of Piano-forte Playing," by Dr. Adolph Kullak.)

(CONTINUED.)

MOZART'S great rival was Muzio Clementi. As founders of so-called schools, they were opposed to each other. It can, however, hardly be doubted that Clementi had more technics than Mozart. He is said to have had a thorough execution, quietness of the hands, immense power and fullness of touch, clearness, equality, a fine rendering of adagios, and excellent octave playing, although probably this was done with the arms. It is even reported of him that he made octave trills with *one* hand.

Clementi is distinguished from Mozart by the same contrast which exists between the English and Vienna schools, a contrast resulting, to some extent, from the instruments, and likely to influence the character of the music, and the performance of both these masters. Mozart, representative of the Vienna school, developes ease, gracefulness, brilliancy, and vivacity. The easy mechanism of the Vienna piano-forte was favorable to this. Clementi, used to a deeper fall of the keys, the large singing and full tone of the English mechanism, showed, on the other hand, a severe, really grand character in his playing as well as in his compositions.

Both schools have their special history. That of Vienna afterward degenerated by losing the spiritual elements of Mozart's music, and aiming at mere artificial effects. However, before its decay was entirely consummated, it attained in Hummel and Moscheles a somewhat more respectable position. Hummel occupies Mozart's stand-point; contents and form are almost the same, only the technics have been more developed, and often appear solely for their own sake. His playing was distinguished by the greatest neatness and correctness, together with vivacious and fine rhythmics, especially in the recitativo. Moscheles is more varied in lights and shades of the tone, exhibits greater *bravura*, but in general aims also more at nicety and elegance than at depth. By a more refined and careful execution, he surpassed Hummel, who, in spite of all his good qualities, was not free from a certain monotony in his performances. Mozart alone combined technics and spirit in a right proportion. Hummel came nearest to this excellence, and in many of his compositions stands higher than Moscheles. Wölfl and Steibelt, but still more Kalkbrenner, Herz, and Czerny, laid their chief stress on technical display, and, with a few exceptions, (for instance, the concerto in D minor, by Kalkbrenner,) became so flat in their ideas, that the only attraction left to their compositions and playing is technical brilliancy.

The school of Clementi was followed up by Cramer and Dussek. We meet here with less aiming at effect than in the Vienna school. An almost antique spirit prevails in this virtuosity. Quietness, carefulness, clearness, much *legato*, soulful melody, and an even character, free from all extravagances, characterize this school. Mozart and his followers used the pedal but little; Cramer and Dussek use it often. While Clementi distinguishes himself more by power and grandeur, Cramer excels in loveliness and in equability of style. Dussek, who was especially fond of using the pedal, was distinguished by his rendering of the *Cantabile*, and by *grandiose* sentimentalism, although the substance of his compositions is inferior to that of the masters just mentioned. In the same line may be mentioned Berger, who was considerably influenced by Clementi. In his playing, as well as in his compositions, he manifested a certain spiritualistic reverie, and in his higher qualities there is a resemblance between him and the Court Organist, Kleugel, in Dresden. But the greatest virtuoso of this school was Field, (whose touch, more vertical than is allowed by the bent finger, belongs to the best of which piano-forte virtuosity can boast;) with regard to the picturesque blending of light and shade, perfect neatness combined with the warmest feeling, he is one of the greatest masters of all times. We must mention Charles Mayer as the last representative of this school, but this only with regard to the first epoch of his career; his later development is entirely influenced by the modern aiming at mere effect, and this, too, in the most trivial manner.

MUSIC IN NEW YORK.

THE second concert of the Arion Society offered many features of unusual interest. In fact, with regard to the excellence of the pieces of the programme, as well as their superior rendering by an efficient orchestra and a good chorus, under the able conductorship of Messrs. Anschütz and Bergmann, this concert compared favorably with most of the Philharmonic concerts we have had in this city. Mr. Anschütz conducted chiefly the performances of the Arion Singing Club, which distinguished itself by a fine rendering of Schubert's poetical but very difficult composition, "Song of the Spirits on the face of the Waters," for chorus and orchestra. It is but right that Schubert's larger vocal compositions should also be made known to the public, as a great many of his songs have already become household words in the musical world at large.

How slow the process of appreciation of this great composer is, may be gathered from the fact, that his "Nachthelle," which was sung some week ago by the Arion in one of the Philharmonic concerts, was also quite recently performed, *for the first time*, where?—in Leipzig.

Mr. Bergmann conducted the performance of Schumann's lovely and charming symphony in D minor, which seems to find grace even in the estimation of his bitter antagonists, and of the Goethe march by Liszt, an old composition of the master known for several years to the piano-forte amateurs in the excellent arrangement by the author himself, published by J. Schuberth & Co. The march is full of interesting details of fine instrumental effect, but in general hardly adapted to the purpose for which it was composed.

The concert concluded with the performance, also conducted by Mr. Bergmann, of the stirring finale chorus of the second act of "Tannhäuser." The effect was, as usual, very good, but would have been greater if there had been more female performers in the chorus.

First Concert of Mr. Bruno Wollenhaupt.

IT affords us real pleasure to chronicle one of the most genuine successes of the season. We have seldom witnessed such a general and unequivocal expression of satisfaction as was given at the first concert of this young, very talented, and remarkable violinist. First of all, the programme was one worthy of a true artist. We give it in full:

PART I.—1. Overture, "Oberon"—*C. M. v. Weber;* Orchestra. 2. Grand Concerto in E major, for the Violin, with accompaniment of the Orchestra—*H. Vieuxtemps;* Allegro moderato, Adagio, Rondo Allegretto, performed by Bruno Wollenhaupt. 3. Aria, from the Opera, "Attila"—*Verdi;* "Dagli immortali Vertici," with accompaniment of the Orchestra, Signor Centemeri.

PART II.—4. Airs hongrois—*H. W. Ernst;* performed by Bruno Wollenhaupt. 5. Romanza, from the Opera, "Le Pardon de Ploërmel"—*Meyerbeer;* Signor Centemeri. 6. Grand Fantaisie de Concert sur la Romance, "Les Hirondelles," par Felicien David, composed and performed by Bruno Wollenhaupt.

PART III.—7 Symphonie Nr. 2, op. 36. in D major—*L. v. Beethoven;* Adagio molto and Allegro con brio, Larghetto, Scherzo, Finale, Allegro molto.

The Grand Piano used on this occasion was from the factory of Steinway & Sons.

Mr. Wollenhaupt played all the three pieces, as well as, on an *encore*, "Home, sweet Home," from memory. This is as it ought to be, but it is not often done, especially with the very long concerto by Vieuxtemps. This composition, so full of fine effects for a virtuoso, is yet lacking in unity of character. The last part, especially, is more marked by mere triviality than by any thing else. To say that Mr. Bruno Wollenhaupt did full justice to the very difficult work would fail to convey the impression his fine artistic rendering made upon those assembled on this occasion in Irving Hall. His conception, as well as his fine phrasing, his warmth of feeling, and especially his taste in the rendering of the *cantilenes* abounding in the concerto, not to speak of the ease and purity of tone with which he accomplished all the chief intrinsic difficulties of the composition, procured him at once the sympathy of the amateurs, as well as of the critics present. This sympathy did not leave him during the performances of the other pieces, of which the one on "Les Hirondelles," from his own pen, also denoted a very agreeable talent for composition. This piece, as well as the one by

Ernst, and the song from "Le Pardon de Ploërmel," was accompanied by Mr. Hermann Wollenhaupt in that artistic and discreet manner which was to be expected from his well-known character as a musician and a composer. Signor Centemeri displayed, as usual, in his singing a fine method, and was warmly applauded. Let us, in conclusion, say that Mr. Bergmann conducted the whole admirably, and that we never heard a more spirited and better performance of Weber's overture to "Oberon" than on this occasion.

Answers to Correspondents.

H. T. C.—A syncopated note may extend over the measure. A tone commencing on the unaccented part of a measure, and continuing through one of the accented parts, either of that or of the next measure, is called a syncopated tone.

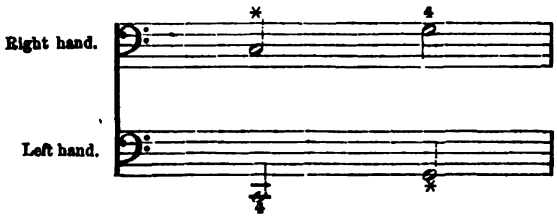
Your second question is not intelligible to us; we can not understand what you seek to know when you ask whether we "adopt counting soprano, alto, tenor, or tenor, alto, soprano."

The same correspondent also asks us, and authors of music books generally, to explain what "music" is, and what "vocal music" is. We must beg to be excused. Most of our readers, we doubt not, have an idea as to what music is. If they have not, we do not think words will give it to them. As for the meaning of the word "vocal," we refer to Webster's Dictionary.

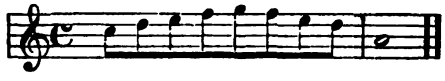
J. R. M., Andover, Mass.—(1) "Is the music published by you in the REVIEW AND WORLD copyrighted? (2) Can you give me Wm. B. Bradbury's present address?"

1. If it is copyrighted, it is mentioned at the bottom of the piece.
2. Bloomfield, N. J.

X. V. U., New York.—"1. Will you please tell me if a piano (case), when injured by being too near a fire, can be made as good as new? 2. Is it not the reflection of the fire, and not the heat, that injures the instrument, as I have seen the wood blister when it was cold. 3. Would a piano have to be removed to the factory to be cleaned (action), and what would be the expense? 4. When a piano has a very easy touch, would it not be well to play the five-finger exercises?



Or would it be better to play them both an octave lower? 5. Is not the following the best of all five-finger exercises?



5. Is Meyerbeer's aria, "Di Dinorah," (Mus. Friend, No. 34,) in D major, the one that Mdlle. Patti, sung at the Brooklyn Philharmonic, on Saturday, "Ombra Leggiera"? 7. What is the name of the "great aria of Mozart, 'Flauto Magico,' sung by Mdlle. C. Patti at the concert at Irving Hall, January 22, 1861, No. 5, Part 1, Programme? and is it published for the piano-forte?"

1. Yes.
2. It is the reflected brightness as well as the heat of the fire.
3. It would have to be removed to the factory. As to the expense, you had better consult a manufacturer.
4. Play them an octave higher, never mind whether the touch is easy or not.
5. By no means.
6. As we have not the journal you quote at hand, and did not hear Mdlle. Patti at the concert you mention, we can not answer your question.
7. We were not present at the concert. There are several arias in "Il Flauto Magico," two of which are sung by the Queen of the Night, the others by Pamina, and all of which are published.

Sheet Music Review.

Lee & Walker, Philadelphia.

FIRST PERIOD.

EMMA WALTZ. William Candidus. 50c.
Not without the merit of melody.

THE CITY GUARD QUICKSTEP. Eliodoro Campa. 40c.

THE VISION. Mazurka. Chas. Grobe. 25c.

THE RIVAL WALTZ. do. 25c.

OBERON POLKA. do. 25c.

ALMACK'S WALTZ, varied by do. 50c.

The last piece is excellent for teaching purposes. The "Oberon Polka" is based upon a pretty air from Weber's "Oberon," and likely to become popular.

SECOND PERIOD.

UN BALLO IN MASCHERA. Nocturne Cantabile, par J. Ascher. 50c.
Based upon the baritone air in the first act of Verdi's new opera. Brilliant and effective.

FOR FOUR HANDS.

WILLIAM TELL. First Potpourri, by J. A. Getze. 50c.
Containing the famous tenor air in the second act, and the lively finale of the overture.

FOR PIANO AND VIOLIN.

LOVE IN MAY. Theo. Oesten.
Pretty and brilliant.

RUBEZAHL. Flotow. Potpourri, by J. Wichtl. 75c
The same for Piano and Flute

THE GEM. Duets for two Flutes, or Flute and Violin. No. 1. 25c.
Easy and pretty well selected.

VOCAL MUSIC.

ÆOLIAN SONG. "Ye men of hair take advice." 25c.
A comic song. Popular style.

MY MOTHER'S KISS. Alice Hawthorne. 25c.
Simple and expressive.

THE MOON ROSE O'ER THE BATTLE PLAIN. Ballad. By William J. Lemon. 25c.
A meritorious ballad.

MUSICAL GOSSIP.

THE Academy is open for a short season of opera. On Wednesday evening the "Jewess" was given, Madame Colson taking the rôle formerly filled by Madame Fabbri; Miss Hinkley as Isabella, and Stigelli, of course, as the Jew.

MR. GOTTSCHALK will shortly give a series of concerts in this city, assisted by Miss Carlotta Patti.

MESSRS. PATTISON and APPY gave a soirée at Chickering's Rooms, at which they performed several pieces of old and modern masters. They were assisted by Messrs. George Simpson and Charles Fradel.

THE Continentals are traveling in this State, having recently sung at Elmira. The "Flag of our Union" waves in their programme.

MR. A. R. SABIN has been conducting some fine concerts in Vermont. Mr. Frost and Miss Broaders, of Boston, assisted, with Mrs. Mary E. Whitney as pianist.

MR. APTOMMAS will give a matinée at Dodworth's Rooms, on the 18th inst., previous to his departure for Europe, where he will spend the summer.

THE Home Vocalists are giving concerts up the river, with very good success.

BALDWIN'S Band, of Manchester, N. H., have recently afforded the citizens of that busy place a fine musical entertainment. A paper speaks of Mr. Gibson, the violinist, thus: "Mr. G. handles the violin in a manner that makes him really a rival of Ole Bull, and Manchester people will not be satisfied unless he be obtained again at some future concerts." We hope the Manchester people will be satisfied, and Mr. G. "obtained."

EUROPEAN ITEMS.

WAGNER'S "Tannhäuser" has not met with a very amiable reception at the hands of the Parisians. To be sure, it was better treated than "Benvenuto Cellini," an opera by Berlioz at the Italian Opera in Paris, which years ago was laughed at and hissed by the audience from the first measure to the last, but nevertheless "Tannhäuser" was not a success. So say the papers, at least those we have seen. And yet they tell us, in the same breath, that it will have a run for two months. Strange to say, most of the French journals do not speak about the music, but simply ridicule the book. We readily agree with *La Gazette Musicale*, that the contents of the libretto enlist as little sympathy from a French audience, as do those of the "Freischütz." But in spite of the little or much sympathy, the French may rest assured in regard to "Tannhäuser," the libretto at least is one of the best which was ever written for the purpose of being musically dramatized.

BEETHOVEN'S second Grand Mass has been performed in Vienna. The colossal work had not been heard in Vienna for the last eighteen years.

Mr. Wallace's "Amber Witch" has now been performed four times, says the *London Musical World*, and, as we anticipated, with each repetition, has made strong headway with the public. Deficient in the bright and sparkling, and, consequently taking music of "Maritana" and "Lurline," it no doubt disappointed many the first night who expected the Balfian and Wallachian tune to prevail everywhere. But Mr. Wallace was determined this time to dig a little beneath the surface, and strive to bring up a great treasure to the light. That he has done so, we believe. The "Amber Witch" is altogether his best work—best, not merely because it is more masterly and ambitious, but also because it is more melodious—not perhaps "tuny," but "tuneful;" as the public are beginning to find out already. In fact, the popular composer of "Maritana" has raised himself higher than ever in the estimation of thinking men by his last opera, and has converted many a sceptic into an admirer. The plot of the "Amber Witch" is taken from Dr. Weinhold's well-known novel of that name, which created so profound a sensation in Germany many years ago. The story is divided by Mr. Chorley into four acts.

The first volume of the correspondence of Felix Bartholdy Mendelssohn, reaching from 1830 to 1832, is announced for speedy publication. These letters are dated from France, Italy, and England, and much curiosity, both in the literary and artistic world, is felt to read the unaffected effusions of the heart and mind of this great and excellent man. We fear, however, much disappointment will be the result, not because the thoughts and opinions of that large and highly-cultured intellect are likely to fall below the high standard his renown must cause him to be judged by, but because these letters will have undergone, there can be little doubt, such a decimatory and castratory process at the hands of his morbidly timid family, that they will be reduced to mere *caput mortuum*—all the life and spirit of them which would consist in his free judgments and appreciations of contemporary artists carefully eliminated. Would that he had appointed a literary and musical executor out of this nest of sensitive plants!—*London Musical World.*

At one of the last Philharmonic concerts at London, an unpublished overture in C by Mendelssohn was performed, it is needless to say, with great success. Mendelssohn is said to have composed it, together with his symphony in A major, and the aria "Infelice," for the Philharmonic Society in London, and to have baptized it "Trumpet Overture."

The music publisher C. F. Peters in Leipzig has issued the first number of a posthumous work by Beethoven. People's Songs for one or more voices, with accompaniments of the violin, violoncello, and pianoforte. Edited from Beethoven's manuscripts now in the Royal library at Berlin, by Franz Espagne." This collection contains seventy melodies of different nations, for one, two, and three voices, some of which have already been published in the "Twenty-five Scotch Songs op. 108," (Schlesinger, Berlin,) and others, in the collection of English, Scotch, and Irish People's Songs by G. Thomson in Edinburgh.

Niedermeyer, the well-known composer, died recently at Paris, where he had resided during the greatest part of his life. He was born in 1803, in Switzerland, and had three operas performed at the Grand Opera in Paris: "Stradella," "Maria Stuart," and "La Frond."

Among the newly engaged members of the Italian Opera Troupe at Covent Garden, we notice Messrs. Formes and Tiberini. The latter is spoken of as being able to replace Mario. The New Yorkers did not give him such an elevated position, when they heard him here.

In the midst of the insurrectionary movement at Warsaw the Poles have found time to hear and applaud a new opera by Dutsch, called "The Croatian Woman-" It seems singular that political shindies seldom interfere with art, but the rather give a stimulus to it.

Schubert's posthumous opera "Hauslicher Krieg" was very successfully performed at a concert in Vienna. The libretto by Castelli, is said to be childish, but the music very fine, without bein, characteristic. The really dramatic element seems to be wanting in the music.

The new Conservatory of Music at Brussels has just been inaugurated, the first concert of the season having been given there on the 24th of February. A new overture, by M. de Hartog, called "Pompey," was produced on the occasion. It is of a grave and severe cast in style, and received the approbation of the artistic portion of the audience. While one building devoted to music starts up, another falls a heap of ruins under the assaults of the "devouring elements," as the penny-a-liners call both fire and water—we mean fire this time, and allude to the burning of the new theater at Naples, situated in the Monte Calvario quarter, which had nigh been involved in the conflagration.

Rubenstein's opera "The Children of the Landes," has not been successful at Vienna. Some say, because it is lacking in melody and originality, while others condemn it on account of this very originality. The *Deutsche Musik Zeitung* in Vienna remarks, "the melodies might have been more elevated, deeper, more intellectual, but they are at all events not so flat and vulgar as Verdi's, nor so pretentious, and in their essence so empty, as Meyerbeer's."

Messrs. Klindworth and Blagrove gave soirées in London for the purpose of introducing to the English public such compositions of modern German masters as are unknown to them and the critics, but nevertheless heartily condemned by most of these latter gentlemen. Mr. Klindworth is a German from Hanover, and a pupil of Liszt's. The soirées seem to have found a good deal of sympathy among English amateurs.

Our Musical Correspondence.

ST. LOUIS.

March 28, 1861,—Owing to the "hard times" and general depression of business, the St. Louis public have not been much indulged during the past winter in musical entertainments. If we except the concerts of the "Philharmonic Society," there really has been nothing offered worthy of any note in your interesting paper. These concerts have all proved to be successes, and great treats to our music-loving and appreciative public. The sixth of the series took place on last Monday evening, the 25th inst. The fine "Library Hall" was packed full, with an audience of about sixteen hundred persons, all seemingly delighted and interested with the performance, which was certainly given with much *éclât* and precision. I doubt whether some parts of these performances are expelled in excellence in any part of our country. Although the society has only been in existence about six months, yet its members have attained a wonderful proficiency under the able leadership of their director, Mr. Sobolewski; their orchestral pieces and choruses especially show this to be the case, and among their selections are to be found some of the most difficult and intricate pieces of music, including Beethoven's varied and deeply classical symphonies and Mendelssohn's magnificent oratorios.

On last Monday evening was performed in a masterly manner the fine overture of "Mid-Summer Night's Dream," as was also Mozart's beautiful overture to "Zauberflöte" and Beethoven's fifth symphony. The Choruses consisted of two parts of the grand oratorio of St. Paul and chorus and quartet from "La Traviata;" these were all sung with great effect by the eighty voices collected together, and showed great accuracy in the parts. The principal piece of vocalization among the "solos," was the scena and aria from "Der Freischütz," sung with much expression and great artistic effect by Miss Zourney, one of our finest singers. Another gem of the evening was the flute solo, with variations, played by Mr. Carr, a piece which was long and difficult, and was indeed a magnificient performance on that instrument. This society has become a permanent and flourishing institution in our midst, and is liberally supported by some of our best citizens. Already are they preparing for the seventh concert, which is to take place in a month's time, and which they are endeavoring to make even superior to the sixth.—More Anon. Phil.

PHILADELPHIA.

April 7, 1861.—The third concert of the series (the "People's") occurred on Saturday, March 30, at Concert Hall, and was numerously attended. The hall is now rented to a Catholic association, and a "fair" is being held there, after the termination of which the concerts will be resumed. I give you the programme, only remarking that the singing of Miss Shaw made an

agreeable impression. She sang Kücken's plaintive song very sweetly, and was encored.

PART I.—Overture, "Der Freyschutz"—*Weber*. Quadrille, "The Horton Quadrille"—*Jullien*. Symphony, "The Notturno," from "A Midsummer Night's Dream"—*Mendelssohn;* with Horn Solo, by Herr Birgfeld, (repeated by express desire of numerous patrons.) Song, "The Maid of Judah"—*F. Kücken;* Miss H. Shaw, (her first appearance at these concerts.) Valse, "Ideals"—*Lanner*. Solo, Cornet a Piston, "The Exile's Lament"—*Rock Albert;* (as performed by Herr Kœnig in Jullien's Concerts,) Mr. Ewers. Grand Quadrille, "The English"—*Jullien;* Introducing all the English National Airs, with brilliant variations by the Instrumental Soloists.

INTERLUDE.—Grand Patriotic Song, "Save the Union." The words by Mrs. T. M. Coleman, composed by Mr. G. F. Benkert, performed by the Vocal Soloists and Chorus, with the accompaniment of the entire Orchestra.

PART II.—Grand Operatic Selection from "Les Huguenots"—*Meyerbeer;* arranged expressly for these concerts by Herr L. Engelke, with solos for oboe and ophicleide, by MM. Kellner and Schlechtweg. Song, "The Ivy Leaf;" Miss H. Shaw. Polka, "The Cuckoo"—*Hersog*. Solo, Flute, Fantasia and Variations on the celebrated German Lied, "Thou, thou reignest in this Bosom"—*Boehm;* Mr. Cocks. Galop, "The Great Eastern" *Engelke*.

If the "orchestra" insist on playing Haydn, Mozart, or Beethoven, it is to be hoped they will not take so many unwarrantable liberties with the score, and presume to render, so imperfectly, their compositions. Surely the bones of the illustrious masters must rattle in their coffins at the repeated and gratuitous indignities. But the Germania understand for whom they perform. There is that excuse to be considered—"everybody" goes to the rehearsal. The vast hall (Musical Fund) is densely packed; basques and beauty, loveliness and lace being "stowed away" indiscriminately. There is a crumpling of paper, a consumption of sugar-plums, laughing, whispering, sighing, and flirting, all which, though not considered iniquitous, (you couldn't have the heart to so consider it, you know,) is, of course, inimical to the proper rendering or acceptance of the classics, and therefore should not be attempted. Those desirous of listening to a higher style of art may cultivate their taste by attending the classical soirées, of which there have been so respectable a number during the past winter, and also this spring. I am aware the members of the Germania are able to do themselves and the composers justice. As an example of this, I need only refer to Mr. Carl Sentz's classical matinée, the first of a series, which, assisted by the Germania, was given on the 3d inst. Mr. Sentz over estimated his popularity. The matinée failed, pecuniarily, although it was an entertainment to be remembered. The programme embraced the following choice works:

PART I.—1. Overture, "Die Vehmrichter"—*Hector Berlioz*. 2. Aria, "In diesen heiligen Hallen," (Magic Flute)—*Mozart;* sung by Herr D. Reichel. 3. Solo for two Clarinets; Herr Stoll and Schubert. 4. German Song, "Das Mühlrad," sung by Herr Reichel.

PART II.—Symphony, No. 6, "Pastorale," in F major, op. 68—*L. v. Beethoven*. Part 1st. Allegro ma non troppo; Awakening of joyful feeling on a visit to the country. Part 2d. Andante molto moto; On the margin of a brook. Par, 3d. Allegro; Merry gathering of country people—Thunder storm. Part 4th. Allegro; After the storm—Joyful and thankful feeling.

"In diesen heiligin Hallen" was sung admirably, and received an encore. Herr D. Reichel is a powerful basso; his voice, though rough, has something of the quality and sonorousness of Carl Formes.

The event of the matinée was the production of Beethoven's Grand Pastoral Symphony. It was inadequately translated. How seldom a work of art is presented with the same spirit in which it was conceived—how vain to hope for the infusion of Beethoven's poetic spirit into works which only the soul of a great artist can comprehend. It seems as if we should be purer at heart when we seek to know their beauties; more thoughtful when we strive to fathom their mysteries. There were many faults in the interpretation, and, of course, of instrumentation—a want of coherence where so much depends on a unity of thought and a relation of parts one to the other. This is but natural, however, and we were grateful for the half hour of Beethoven. We were immutably ignorant of "Sumter!" innocent of "Pickens!" and unsolicitous of "Washington Advices!" It was well to reproduce the "Pastoral" now, for all nature is whispering of spring blossoms, and early floral showers, — and why not we? We can go into our gardens, and walk down the gravel path, watching the slow approach of summer-time through the rose trees, and over the lilac bushes, and hold our faces right up into the spring sunshine, and feel happy and hopeful. We know the apple-blossoms and the fresh green of hill and vale are falling with the sun. Now the pastoral opens; the first movement, "allegro ma non troppo," invites us to the wood. "What oblectation and refreshment it is to behold the green shades, the beauty and majesty of the tall and ancient groves; to ascend to the fresh and healthful hills; to descend into the bosom of the valleys, and the fragrant, dewy meadows; to hear the music of birds, the murmur of bees, and the falling of springs." The second movement, "On the margin of a brook," suggests these lines:

"Sounds the most faint attract the ear—the hum
Of early bee, the trickling of the dew,
The distant bleating mid-way up the hill.
The blackbird's note comes mellower from the dale;
And sweeter from the sky the gladsome lark
Warbles his heaven-tuned song; the lulling brook
Murmurs more gently down the deep sunk glen."

Part third, allegro, opens with the gladdest and merriest of voices—we hear their echoes through the shrubbery, and the very woods are melodiously resonant; and we can almost see the dance on the upland,

"The green turf trembling as they bound along;"

And now

"The thunder raises his tremendous voice—
At first, heard solemn on the verge of heaven,
The tempest growls; but as it nearer comes,
And rolls its awful burden on the wind,
The lightnings flash a larger curve, and more
The noise astounds."

The fourth movement reveals the blue sky and crimson west—the storm is over—there is freshness and beauty everywhere—the drops are crystal on the half-formed leaves—the birds sing sweeter on the maple bough, and the flowers are fairer in the sunset's glow.

"Awake, my soul! not only passive praise
Thou owest! not only these swelling tears,
Mute thanks and secret ecstasy! awake,
Voice of sweet song! awake, my heart, awake!
Green hills and icy cliffs, all join my hymn."

Ah, yes, we are better after hearing Beethoven; our thoughts are nobler, filled with the "frozen music" of poety. (Madame de Staël I thank you for the phrase.)

Wolfsohn & Thomas's fifth classical soirée occurred on the 6th inst., at the Foyer of the Academy. It was the most "brilliantly attended" of the series, and equally successful. The programme was as follows:

PART I.—Quartet, D minor, *Mozart;* (*a*) Allegro moderato, (*b*) Andante, (*c*) Minuetto, Allegro, (*d*) Finale, Allegro ma non troppo—Messrs. Thomas, Kammerer, Hassler, Schmitz.

PART II.—(1) "Les Patineurs," Illustration du Prophète, *Liszt*—Carl Wolfsohn, (2) Chaconne *Bach*—Theodore Thomas, (3) Andante and Variations, B flat major, op. 46, two pianos *Schumann*—Miss Mary Howell and Carl Wolfsohn.

PART III.—Trio, E flat major, op. 100, *Schubert;* (*a*) Allegro, (*b*) Andante con moto, (*c*) Allegro moderato, Scherzo, (*d*) Allegro moderato, Finale—Messrs. Wolfsohn, Thomas, & Schmitz.

The Quartet was not wholly satisfactory: it may be the music has not an especial charm for us—though it be heresy to say this. The Andante, however, is filled with beautifully modulated expression. This movement in all works is the love-song of art. Liszt's "Illustration" was artistically performed by Mr. Wolfsohn; the almost insurmountable difficulties being gracefully overcome, and the great demand upon the left hand of the performer evincing remarkable power and facility of execution. One of the gems of the evening was the performance of Schumann's Andante and Variations, (op. 46,) by Miss Mary Howell and Mr. Wolfsohn; this was Miss Howell's first appearance in concert, and we were glad to know she acquitted herself so admirably. She has been long recognized as the first lady amateur *pianiste* in this city; and is also supposed in literary and musical circles to be the MARIE MERLE of Miss Brewster's art story, Compensation. Her touch is firm and decided, while it is delicately expressive, and she shows an intelligent appreciation of art which entitles her to all praise—she is an artiste. Mr. Thomas revived Sebastian Bach's Chaconne, which is now the talk in Europe. The piece requires great skill and power of execution, and is a composition in which remarkable instrumentation must be proven, as demanded by the fullness of chords, and passages of imitation and fugue, calculated by intervals; it is too rigidly classical; 'twas *caviare* to the general. The trio by Schubert for piano, violin, and violoncello, was charmingly played. We might have ventured an objection here and there, but it is possible Coleridge was right, when he said a work of art should be judged by its merits rather than its defects. The soirée was one of the most delightful of the series.

GUERNSEY. L. M.

Words and Music by EDWARD A. PERKINS.

Moderato

When sor-rows like the bil-lows roll, I cast my wea - ry self on thee; Thou art the

SOPRANO

When sha-dows 'round my path-way fall, And thorns spring up a - long the way, I fly to

com - fort of my soul, My guid - ing star Thy word shall be.

Thee! on Thee I call! For thou wilt hear me when I pray.

BLISS. C. M.

Words and Music by S. W. TUCKER.

SOPRANO

Hark! what sweet voi-ces do I hear, Ap-proach-ing us to night. They seem more heaven-ly as they near, They fill me with de - light.

ALTO

TENOR

I've heard them oft and still I hear, Their accents soft and low, They come to wipe the fall-ing tear, As through this world we go.

BASS

CORKRIN. L. M.

M. M'cWALKER.

TENOR

1 Lord, when my thoughts de-light-ed rove A-mid the won-ders of thy love, Sweet

ALTO

SOPRANO

2 For mor-tal crimes a sa-cri-fice. The Lord of life, the Sav-iour, dies! What

BASS

hope re-vives my droop-ing heart, And bids in-trud-ing fears de-part.

love! what mer-cy! how di-vine! Jes-us,— and can I call thee mine?

WILLIS.

WM. S. LACY.

SOPRANO

O, cease, my wand'ring soul, On rest-less wing to roam, All this wide world, to either pole, Has not for thee a home.

ALTO

TENOR

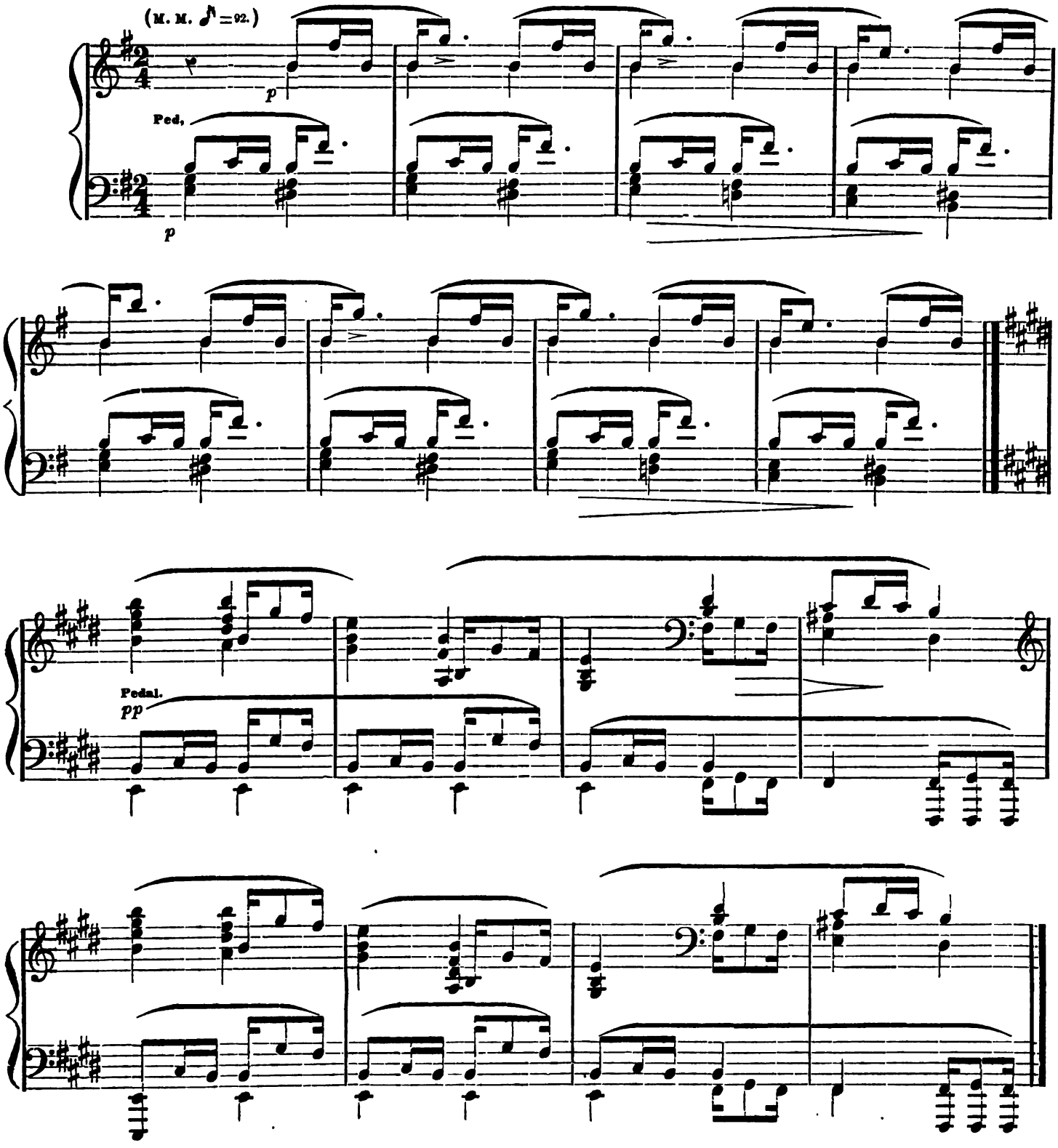
O, cease, my wand'ring soul, On rest-less wing to roam, All this wide world, to either pole, Has not for thee a home.

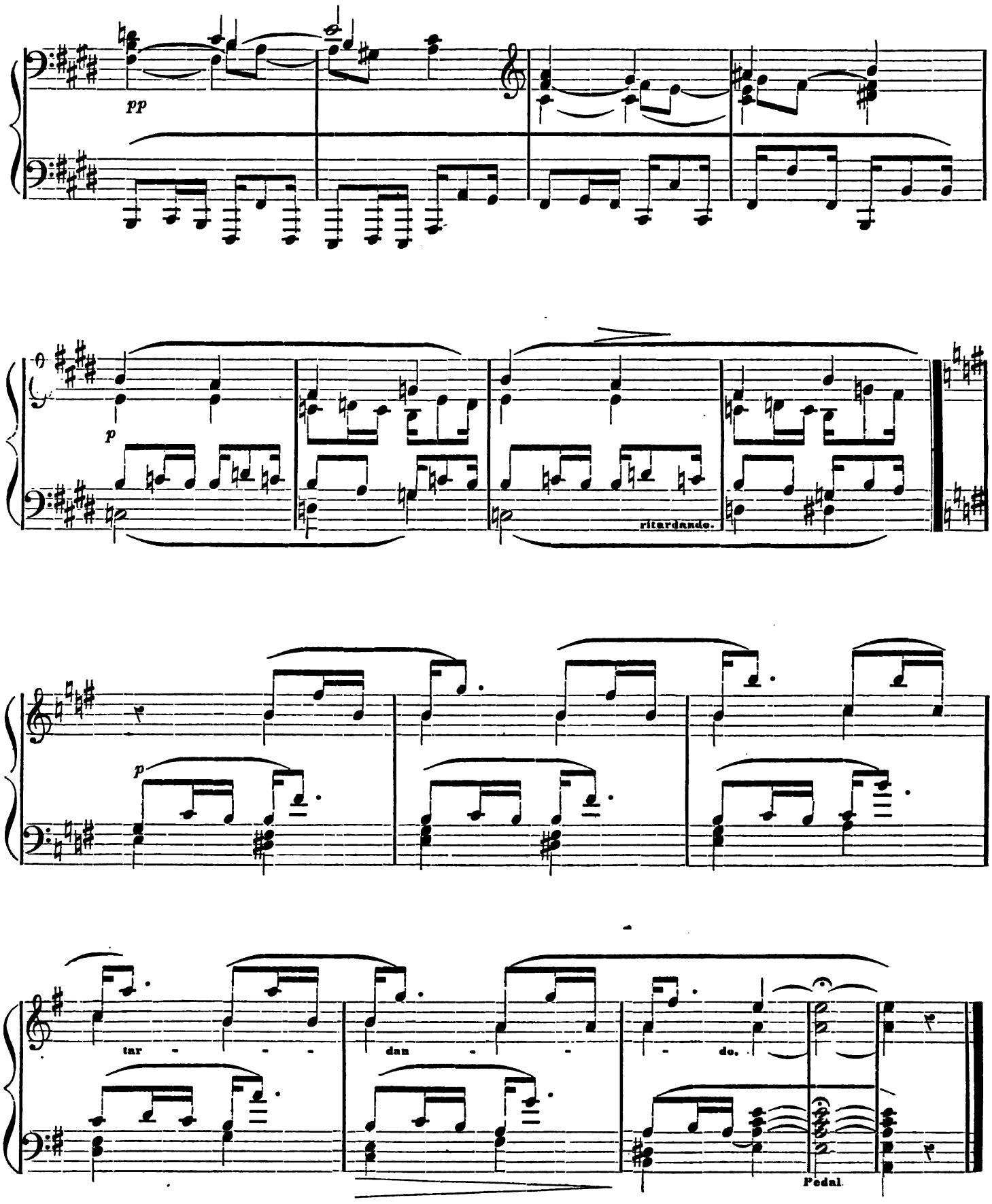
BASS

Child going to Sleep.

(KIND IM EINSCHLUMMERN.)

ROBERT SCHUMANN.




pp
p
ritardando.
p
tar - - - dan - - - do.
Pedal.

One of the novel and charming "fashions of the hour" is the manner in which the ladies evince their approbation; at the termination of each meritorious performance, (and their plaudits are only bestowed when the artist is worthy of them,) their little hands are eager in their manifestations of delight; Jouvin will be the gainer.

We are promised six operatic representations, beginning on the 15th inst., by the Muzio troupe.

Tout à vous, C. P. C.

BOSTON.

April 8, 1861.—Our short opera season closed Saturday afternoon, with a grand performance of Halévy's "Jewess." Those artistes in the troupe who were known to us before, such as Madame Colson, Brignoli, and Stigelli, have well sustained the high reputation they possessed here, while those who appeared among us for the first time, have earned for themselves very high encomiums both for musical and dramatic ability. Madame Colson's representations of "Rachel," and Miss Hinkley's "Princess" in "The Jewess," took Boston by storm. Miss Kellogg also pleased very much as "Elvira" in "Puritani." Rumor saith Sig. Muzio has made a good thing out of his trip to this *little town*, (as some of you aristocratic New Yorkers are pleased to call it,) carrying away with him "golden opinions" from the pockets as well as the heads and hearts of us benighted "Down-easters."

The concert season may be said to be about closed. The only concert of importance which has occurred since our last, was on Fast afternoon, (April 4,) at Tremont Temple, under the direction of Mr. Bruce's (Bowdoin St.) Choir, and Mr. Geo. E. Whiting. Other musical engagements prevented your correspondent from attending this concert, but musical friends speak very favorably of it. Mr. Whiting repeated the G minor Fugue of Bach and Mendelssohn's organ Fantasie, with even greater success than at his first appearance a few weeks since. Zerrahn continues his Wednesday afternoon concerts still, but will probably give only two or three more. Messrs. E. & G. G. Hook have recently got out two very fine organs, one for the Eliot Church, Newton, and the other for the Berkeley Street Church, Boston. We will send a full description of these instruments, and of the exercises attendant upon their "openings" in our next. The Messrs. Hook have abundantly proved in their instruments of the past ten years that it will take but a very short time for American organ builders to excel even the Tilbermanns of Europe, if the ratio of improvement in the future be any thing to compare with that of the past.

Miscellaneous.

ROSSINI AT HOME.

When in Paris for a few days last week, I was fortunate enough to receive an invitation from Rossini to attend his Saturday evening reception, a musical levée, at which all artists and professors of distinction assemble weekly to pay their respects to the illustrious musician.

Rossini lives on the Boulevard des Italiens, at the corner of the Rue de la Chaussée d'Antin, in a magnificent suite of apartments, *au seconds*. It is here he holds his court, surrounded by a galaxy of brilliant women, whose wit and conversation are more sparkling than the diamonds of any duchess in St. Germain, and a host of chevaliers, from whose button-holes dangle the gaudy decorations of every potentate in Europe. The hour of reception is nine o'clock, the amusement of the evening, music; no tea or coffee, no ices are allowed; the entertainment is purely intellectual, practically musical. And the tea and coffee are not missed; the music and *bons mots* of the amiable host afford far greater enjoyment then the most refreshing ice.

Three principal salons are thrown open to the guests. As I entered the first room, and tried to make my way through the crowd which blocked up the entrance to the music hall, peering over the shoulders of the visitors, I saw Rossini seated at the piano forte, accompanying the Sisters Marchisio in a duet he has composed for his two *protegés*. In a brown shooting-jacket of the loosest fit imaginable, the sleeves almost covering the tips of the fingers, a very bad wig, nearly of the same color as the coat, the figure at the pianoforte might, at first sight, have been taken for that of an old country gentleman retired from public life, and fattening to any extent upon the rich produce of his goodly acres. But wait awhile. The duet has but just begun. Let the accompanyist warm up. His indolence leaves him, he sits erect, and becomes excited. See how the loose sleeves flap about, look at the drops of perspiration on his forehead, observe the fire and brilliancy of his eye as he turns round to each of the singers, urging them to a greater effort in some crescendo passage or cadenza.

Yes, there's genius in that figure at the piano-forte, now no longer resembling an old country gentleman, but easily to be identified as that of Rossini. The duet finished amid the most enthusiastic applause of the assembled guests, applause perhaps heartier and louder than is usual at an evening party. Bravo maestro! Bravo da vere! Everybody crowded round the host as he left the piano-forte to go to his own particular chair in the adjoining room. There was a pause in the music. The courtiers busied themselves with congratulating the two sisters, and through them saying a word of flattery to the composer, who every now and then convulsed the room with laughter by some witty remark, which would be carefully noted in the pocket-book of a *soi-disant* wit, to be the next day retailed as his own.

After a short interval, Badiali and Solieri sung the duet from "Il Barbiere," then Badiali volunteered the bass song in the "Stabat," after which a very clever amateur, whose name is, I think, Sampieri, joined Solieri in the Elisire duet, and nearly eclipsed the tenor by his remarkable skill in managing a very fine voice and effective declamation.

Seated next Rossini was an elderly lady, slim in figure, and somewhat wrinkled in feature. She wore what is I believe called a *robe montante*, and evidently was averse to crinoline. She was familiarly addressed by some as Marietta. "Who is that vivacious matron to whom everybody pays so much attention?" "That," said my friend, "is Madame Taglioni." "Not *the* Taglioni, the celebrated sylphide?" "Yes, the same." I looked again, and fancied I could just trace a resemblance in the elderly lady in the black silk dress to that portrait of a *danseuse*, standing in an impossible position on one leg, which hangs in Mitchell's shop in Bond Street, covered with the dust of ages. It was a difficult task, the portrait having on a *robe montante* the very reverse of that which the lady wore who was before me.

Another celebrity of a time gone by was also present—Carafa, the composer of "La Prigione d'Edinburgo," "Le Valet de Chambre," and a hundred other operas now forgotten, the delight of a former generation.

The old gentleman is far from being in the same excellent condition as his comrade Rossini, but he nevertheless appears to enjoy life, and to carry his age remarkably lightly. Rossini having listened attentively to the songs and duets mentioned, sent his *cara sposa*, one of the most active housewives I ever met with, to request the Marchisios to sing again. They complied, and he led them to the piano-forte, introducing them to different visitors as they went along in the most eulogistic terms. This time he did not accompany, but stood by and encouraged the young artists with many a "bravo" and smile of approbation. Eleven o'clock was now drawing near, and at that hour the "Reception" always terminates.

The last performance of the evening was by M. Nadaud, who sang some wonderfully lengthy French songs with a sweet voice and great expression.

Then every one prepared to go. Rossini had a kind good-night for all. In passing through the ante-room he showed me Dantan's two caricature statuettes of himself and Meyerbeer, in which he is represented sitting in a dish of macaroni, hugging a lyre, and Meyerbeer as writing for dear life half a dozen operas at once. Rossini seemed to enjoy the joke, and to chuckle at his own idleness compared to the constant activity of Meyerbeer.

Anlezater.

THE CAREER OF HANDEL.

Handel was born at Halle, on the 23d of February, 1685. His father was a surgeon, and was already of the mature age of sixty-three when George Frederic came into the world. He set his heart upon making a lawyer of this child of his old age, and was considerably alarmed when the boy, at a very early period, exhibited a strong inclination for music. The elder Handel seems to have been much of the same mind with the English *paterfamilias* of our own day. "Music," said he, "is an elegant art and a fine amusement, yet, if considered as an occupation, it has little dignity, as having for its subject nothing better than mere pleasure and entertainment." We have heard similar sentiments expressed by folks who certainly did not borrow them of old Handel. The hen who has the fortune to hatch a duck's egg is doomed to infinite maternal anxiety when the nestling enters the water, but no amount of clucking has ever succeeded in conquering the instinct implanted by nature. Thus did Handel senior in vain apply all the force of parental authority to keep the nascent musician from gratifying his taste for sweet sounds. The boy, by some miracle, contrived to get at a clavichord or dumb spinet, and taught himself to play on it by the time he was seven

years old. His father had a son by a former marriage who was *valet de chambre* to the Duke of Saxe-Weisenfeld. He was about to set out on a visit to this son, when the child, then but seven years of age, begged to be taken too. This was refused—whereupon, when the coach set off, George manfully followed after on foot. No threats could induce him to turn back, and at last the old man was fain to take the child with him. The stubborn will which afterward characterised the composer was foreshadowed in this act of disobedience. Arrived at the place, George found his way to the organ in the chapel, and commenced a voluntary. The Duke, hearing some rather original sounds, inquired who was the organist; and the child was brought trembling before him. Dr. Handel was astonished to find himself taken to task for his endeavors to stifle so promising a talent. He yielded to the persuasions of the Duke, and the young musician was thenceforth permitted to take regular lessons, which were not thrown away. Zackau, the organist of the cathedral at Halle, under whose tuition the boy was placed, quickly discovered that he had got no ordinary pupil. When Handel was from eight to nine years old, his master would set him to write a sacred motet or cantata weekly; and these exercises, which consisted generally in fugues on a given subject, lasted for three consecutive years. Thus was the foundation laid at this early period of those wonderful triumphs of skill, the choruses of "Israel" and "Messiah." Zackau began to find that his boy-pupil knew more than himself, and recommended that he should be sent to Berlin to widen the sphere of his studies. Worthy old Doctor Handel, having still some hopes of reclaiming his son to the pursuit of a more dignified profession, was diligent in instructing him in Latin; and possibly this initiation into "the humanities" may not have been without beneficial effect upon the young genius. At about the age of eleven, Handel was permitted to go to Berlin, where he was welcomed as a prodigy. Since his time, musical infant prodigies have been by no means scarce; but in very few cases has the performance of later years fulfilled the promise of childhood. Handel's was one of those rare instances of precocity in which the powers, instead of becoming exhausted by incessant application, seem to gather renewed strength by exercise, and his creative fertility remained unabated to the close of a long life.

Having lost his father when he was about twelve years old, Handel was reduced to seek a livelihood by the exercise of his art. At eighteen we find him at Hamburg, in the humble capacity of *violon di ripieno*, or subordinate violinist in the theater. His talent, however, soon became known, and in 1705 his first opera was produced, a copy of which is said to exist in the library at Berlin. It is statedto have been highly successful, and was shortly followed by several others. Handelnext found means of proceeding to Italy, where he produced several operas, and obtained an immense reputation. He also made the acquaintance of the great Italian composers of the day, Corelli and Scarlatti, whom he astonished by the boldness of his innovations, as well as by his executive mastery. At length, having made up his mind to settle in his native country, he went to Hanover, where he was introduced to the elector George of Brunswick, afterward George I. of England, who offered to retain him as his chapel-master at a salary of 1,500 ducats. Here it was that he met with some British noblemen, who pressed him to visit England. Persuaded by them, he relinquished the post offered to him, and thus, at the close of the year 1710, we find him arrived in this country, where Italian opera had been lately introduced, and was making considerable stir in the fashionable world. The literary critics, with Addison at their head, denounced as a monstrous absurdity dramatic representations in a language of which the audience did not understand a word. The absurdity, if it be one, has, however, continued to flourish down to our own day, and does not seem likely to yield to any logic that can be brought to bear upon it. Upon Handel's arrival, the poet Aaron Hill, then the director of the Haymarket Theater, made an English libretto out of the episode of Rinaldo and Armida, in Tasso's "Jerusalem Delivered." One Giacomo Rossi was employed to translate it into Italian, and Handel took a fortnight to set it to music. "Rinaldo" had a run of fifteen nights without intermission—a great event in those days; and the composer's reputation was at once firmly established. After this success he made a short visit to Hanover, but reappeared in England in January, 1712, and this country henceforth became the home of his adoption. In 1713 he was employed to write a Te Deum and Jubilate upon the celebration of the peace of Utrecht, and his abilities as a writer of sacred music burst forth in their full splendor.

We cannot here follow the fluctuating history of the fortunes of the Italian Opera, of which Handel was himself so great a part. Under the auspices of a committee of noblemen who subscribed liberally to support their favorite amusement, all went well at first; and in 1729, we find Handel possessed of £10,000, which he had saved out of the profits of his works. He subsequently became engaged in a furious competition with his former patrons, and lost the money which he had saved. Musical factions raged. With Signora Cuzzoni on the one hand, and "La Faustina" on the other, London became the seat of internecine war, and Handel's spirit was not one to yield. In the midst of all this, however, the creative fertility of his mind remained unimpaired. Opera after opera came from his ready pen, and organ and harpsichord music in rich abundance. The oratorio of "Esther," originally written for the private behoof of the Duke of Chandos, was publicly performed in 1732, and thus a new avenue of success was discovered, which afterwards led to the most important consequences. The favor with which "Esther" had been received led Handel to write a second oratorio, "Deborah," and this was followed by "Athalia," which was produced at Oxford. Of this event the following racy record has been preserved in the diary of old Thomas Hearne, the antiquary, lately published:

"1733, July 5th. One Handell, a foreigner, (who they say was born at Hanover,) being desired to come to Oxford, to perform in musick at this act, in which he hath great skill, is come down, the Vice-Chancellor (Dr. Holmes) having requested him so to do, as an encouragement, to allow him the benefit of the theater, both before the act begins and after it. Accordingly, he hath published papers for a performance to-day at 5*s.* a ticket. This performance began a little before five o'clock in the evening. This is an innovation. The players might be as well permitted to come and act.

"July 6th.—The players being denied coming to Oxford by the Vice-Chancellor, and that very rightly, tho' they might as well have been here as Handell and (his lowsy crew) a great number of foreign fiddlers, they went to Abingdon, and yesterday began to act there, at which were present many gownsmen from Oxford.

"July 8th.—Half an hour after five o'clock yesterday, in the afternoon, was another performance, at 5*s.* a ticket, in the theatre, by Mr. Handell for his own benefit, continuing till about eight o'clock. N. B.—His book (not worth 1*d.*) he sells for 1*s.*"

Thus wrote the grumbling antiquary, little knowing of what or of whom he was talking in this irreverent manner. Handel was "said to have been born in Havover," and this was enough to rouse the bitterness of his spleen.

We now come to the period of the production of those works, upon which the composer's highest claim to immortality rests. In 1738, Handel, having no longer anything to do for the Italian Opera, undertook the oratorio of "Saul." He commenced it on the 3d of July, and finished it on the 27th of September. Most of his works are dated by himself in this accurate manner, so that we know the exact times of their composition. On the 1st of October, he commenced "Israel in Egypt," and finished it in twenty-seven days. We need not, perhaps, be surprised that this stupendous work was, on its first production, appreciated by only a few; and that, to make it palatable to the many, the composer found it necessary to interlard the colossal choruses with certain songs of a lighter character, which he appears to have selected from his Italian operas. "Israel in Egypt" was performed only nine times during the life of its author, and the score was unedited in 1759, when he died.

In 1741, Handel had become so embroiled with the leaders of fashion and taste, that his attempts to win back, by the production of operas, the fortune which he had thrown away in managerial expenses, were without effect. He thought himself of making an experiment upon the Irish public; and accordingly, in November of this year, he went to Dublin with the score of the "Messiah" in his hand. The dates of the composition of this work are as follows:—"Commenced on the 22d of August, 1741; end of the first part on the 28th of August; end of the second on the 6th of September; end of the third on the 22th of September, 1741; filled up (*i. e.*, with orchestral parts) on the 14th." Thus was one of the most marvelous productions of human genius begun and completed in twenty-three days, its author being then fifty-six years old. Hayden was sixty-five when he wrote the "Creation," but he took a much longer time than Handel to complete his work.

The success of this new oratorio was unequivocal. The impressionable Irish were enraptured; and on Handel's return to England, the London public were not slow to recognise its grandeur. Thenceforward, the composer devoted himself almost entirely to sacred music, and produced a series of oratorios, among which the name of "Samson," "Judas Maccabæus, Joshua," "Solomon," and "Jephtha," are the best known. The Dettigen "Te

Deum" also belongs to this period. It is painful to find that he had once more to contend with pecuniary difficulties, and in 1745, he was compelled a second time to suspend payments. His indefatigable energy did not desert him, however; and up to the year 1752, when he became afflicted with blindness, he continued to write—his last work being the oratorio of "Jephtha." The result of his labor was, that after two insolvencies, he left in the end, after paying all debts, a sum £20,000. The last ten years of his life had witnessed a cessation of hostilities. His genius had become generally acknowledged, and he died universally honored and respected.

Special Notices.

MR. W. O. PERKINS, of Boston, Mass., will conduct a limited number of Musical Conventions the present season, upon reasonable terms. Please address as early as convenient. 8-6m

A YOUNG LADY of considerable experience, desires a situation as an alto singer, in a choir in this city. Address J., Care Mason Bros., 5 & 7 Mercer St., New York. 8-

MUSIC TEACHER.—A young man of some experience, and a pupil of the "Normal Musical Institute" of North Reading, Mass., desires to locate in a country town, where he could lead a choir, and teach Piano, Melodeon, Harmony, and Singing. Unexceptionable references given, both as to ability and moral character. Apply to Mason Bros., 5 & 7 Mercer St., New York. 8-

Fortnightly Bulletin of New Music.

LEE & WALKER, PHILADELPHIA.

EMMA WALTZ. William Candidus. 50c.—THE CITY GUARD QUICKSTEP. Ellodoro Campa. 40c.—THE VISION. Mazurka. Grobe. 25c.—THE RIVAL WALTZ. Grobe. 25c.—OBERON POLKA. Grobe. 25c.—ALMACK'S WALTZ. Varied by Grobe. 50c.—UN BALLO IN MASCHERA. J. Ascher. 50c.—WILLIAM TELL. Four hands Potpourri. J. A. Getze. 50c.—LOVE IN MAY. Oesten. Piano and violin.—RUBEZAHL. Potpourri. G. Wichtl. Piano and violin. 75c.—The same for piano and flute. 75c.

FOR TWO FLUTES, OR FLUTE AND VIOLIN.

THE GEM. No. 1. 25c.

VOCAL MUSIC.

YE MEN OF HAIR TAKE ADVICE. 25c.—MY MOTHER'S KISS. Alice Hawthorne. 25c.—THE MOON ROSE O'ER THE BATTLE PLAIN. William J. Lemon. 25c.

OLIVER DITSON & CO., BOSTON.

VOCAL MUSIC.

ROCK ME TO SLEEP, MOTHER. Ballad. Frank Wood. 25c.—WEEP NOT, FOND HEART Song. Kucken. 25c.—COME FERRY ME O'ER. Song. Mrs. Grover. 25c.—ANNABEL LEE. Song. E. F. Falconet. 60c.—O, THE DEAR DELIGHT OF DANCING. Song. W. H. Montgomery. 25c.—O GIVE ME BACK MY CHILDHOOD'S DREAM. Song. S. Glover. 25c.—IF THOU MUST SING TO-NIGHT. Molique. 25c.—I'D BE A STAR. Song for Guitar. C. J. Dorn. 25c.—MOLLY BAWN. Song for Guitar. Curtis. 25c.

INSTRUMENTAL MUSIC.

IN TEARS I PINE. (La mia Letizia.) From "I Lombardi." Transcription A Baumbauch. 35c.—RUSSIAN MEDLEY. C. Grobe. 50c.—WILLIE'S FAVORITE QUICKSTEP. S. A. Earle. 25c.—GREAT WESTERN GALOP. A. Rossi. 25c.—BEAUTIES OF THE "MASKED BALL." By Verdi. Arranged for Piano, in 2 Nos., by A. Baumbach. 50c.—DONA NOBIS PACEM. For four hands. "Sabbath Strains" 15c.—KYRIE, from Mozart's 12th Mass. For four hands "Sabbath Strains." 15c—NOW VANISH BEFORE THE HOLY BEAMS. Four hands. "Sabbath Strains." 15c.—FAREWELL SCHOTTISCH. Bellak. 25c.—CASCADE POLKA. E. O. Eaton. 25c.—GERMAN POLKA. Vander Weyde. 15c

BOOKS.

WINNER'S PERFECT GUIDE FOR THE VIOLIN, in which the instructions are so clearly and simply treated as to make it unnecessary to require the aid of a teacher. Containing also, in addition to instructions, upwards of 150 operatic and popular airs, forming a complete collection of the best melodies of the day. 50c.—WINNER'S PERFECT GUIDE FOR THE GUITAR. 50c

MASON & HAMLIN

MANUFACTURERS OF

Melodeons & Harmoniums

THE UNDERSIGNED take this method of informing their friends and the public that, owing to the late destruction of their manufactory by fire, they find themselves entirely unable to meet the constantly increasing demand for their Instruments. Their new and enlarged manufactory is, however, rapidly progressing, and until its completion, they already occupy temporary apartments for manufacturing purposes.

With many thanks for past favors, they respectfully solicit a continuance of orders, which, with the aid of new and improved machinery, and largely increased facilities, they are confident of speedily answering with Instruments, which shall more than sustain the reputation already acquired.

4- MASON & HAMLIN, Boston, Mass.

POPULAR

INSTRUCTION BOOKS

FOR THE

VIOLIN.

Published by OLIVER DITSON & COMPANY,

277 WASHINGTON ST., BOSTON.

Compagnoli's Violin Method.—A New and Progressive Method on the Mechanism of Violin Playing, divided into Four Parts, with the requisite explanatory Remarks, comprising 132 Progressive Lessons for two Violins, and 118 Studies for one Violin only, - - - - - $5 00

Ethiopian Violin Instructor, - - - - - - 30

Howe's School for the Violin, - - - - - - 30

Howe's Self-Instructor for the Violin, - - - - 30

Howe's Violin without a Master, - - - - - 30

Jewett's National Violin Teacher, Comprising Instructions, with a variety of beautiful Compositions, - - - - - - 50

Kreutzer's 40 Studies for Violin, - - - - - $1 50

Mazas' Violin Instructor; to which is added Pleyel's celebrated Duets. French and English Text, - - - - - - $2 00

May's Operatic Method for the Violin, Containing Thorough Instructions and a large variety of Operatic and other Music for the Violin. By D. M. H. May.

This work is intended for persons who wish to obtain a satisfactory degree of proficiency in the art of Violin playing, but cannot devote many hours to daily practice, and is especially recommended to such, as a system that will lead to the acquirement of all necessary information in a short period of time.

Engravings, illustrating the mechanism of the violin, and the correct positions in playing, from Spohr's celebrated Method, accompany the work. $1.

Modern School for the Violin.—A thorough and systematic arrangement of Easy, Progressive Studies, adapted to the wants of schools in every degree of advancement. Added to which is a large Selection of Popular Songs, Waltzes, Polkas, Dances, Marches, Quicksteps, etc. By L. G. Fessenden.

The author of this work is a Teacher of the Violin, and gives this School after a long experience in its use. For Exercises and Examples, selections are taken from Sargino, Labitzki, Pleyel, Moriani, Czerny, and others of like celebrity as teachers and composers. The second part of the book is intended to meet the wants of those who are desirous of well-arranged Airs, Quadrilles, Waltzes, Polkas, etc. $1 50.

Ole Bull's Violin Book of Instructions and Music, - - 30

Saunder's Self-Instruction School for the Violin, on an entirely different Method from any work of the kind heretofore offered to the public in this country; intended for Beginners, Amateurs, Business Players, and Teachers. In Three Parts, complete in one volume. By Geo. Saunders.

This work contains a large amount of valuable instruction for all grades of violinists, and, while it furnishes the rudiments of a thorough knowledge of violin playing to those just commencing their studies in this branch of music, it also imparts numerous hints and facts of great practical importance to advanced players. The music comprises nearly two hundred popular tunes, thirteen sets of Cotillons, and a good variety of Contra, Spanish, and Fancy Dances, with proper figures appended. 75 cents.

Spohr's Grand Violin School.—Newly revised, with all the author's latest improvements. Edited by U. C. Hill.

Among the peculiar excellences of this Violin School, one is remarkable, that the elementary instructions do not precede the practical portion of the work, as in other schools, but are combined therewith. By this union the pupil is enabled to take the violin in hand at the first lesson; in fact, he should and must then commence with it. The author's knowledge, as observable in his preface, is no small addition to the truly practical features of this school; his style is simple, clear, noble, and elegant, alike attractive and useful as a standard to the pupil as to the master. $3.

Spohr's School Abridged.—To which is added a selection of the most admired Operatic Airs, Waltzes, and Polkas, - - - $1 25

Violin Complete (The).—Or, The American System of Teaching the Art of Playing the Violin, - - - - - - $1 00

Violin Made Easy (The), - - - - - - 50

Winner's Perfect Guide for the Violin, Containing Instructions so clearly and simply treated as to make it unnecessary to require the aid of a teacher; together with more than 150 Operatic and Popular Airs, forming a most complete collection of the best Melodies of the day. - 50

Woodbury's Violin Instructor, - - - - - - - 30

*** Sent by mail, post-paid, on receipt of the Price.

THE

Musician's Guide

(A NEW EDITION.)

THIS WORK IS A

DESCRIPTIVE CATALOGUE,

(257 pages,)

Containing an analysis of nearly

5,000 MUSICAL WORKS

Published by

RUSSELL & TOLMAN.

Prefixed to which are sketches of the lives of the following distinguished composers:

JOHN SEBASTIAN BACH,
LOUIS VAN BEETHOVEN,
GEORGE FREDERICK HANDEL,
FRANCIS JOSEPH HAYDN,
WOLFANG AMADEUS MOZART,
SIGISMUND THALBERG.

It is a book of great value to all interested in Music, and to Teachers and Amateurs residing in the country it is indispensable.

THE MUSICIAN'S GUIDE differs materially from any other work of the kind ever published. To the title of every composition are appended a *figure* and a *letter*. The figures, numbering from 1 to 7, inclusive, indicate, according to a scale which may be found in this work, the character of the piece, whether it is difficult or easy. The letters, which are the Musical Alphabet, and extend from A to G, inclusive, show the key in which it is written: i. e., the letter Ab signifies that the composition is in four flats; G, that it is written in one sharp, &c.

EXAMPLE.

Name of piece	Key.	Difficulty.	Composer.	Price
Come to this heart so lonely,	(C).....	2.....	*Sarti.*	25

The above piece is in the key of C, and the figure 2 indicates Second Class.

It will be apparent to all that in this way every piece is as thoroughly described as if it was explained and commented upon by itself, while, by the adoption of this plan, the whole Catalogue is brought within the compass of a pamphlet, which can be mailed at a trifling expense to any part of the world; and enables parties at a distance who are unacquainted with the music to select pieces of any description, or for any particular purpose.

THE MUSICIAN'S GUIDE also contains a Description and Price List of Musical Instruments of every description, such as

PIANO-FORTES, MELODEONS,

GUITARS,

BRASS INSTRUMENTS,

VIOLINS, FLUTES, &c.,

And a variety of valuable information not to be found in any other work of the kind now published.

☞ It may be had GRATIS, on application to the publishers, or will be forwarded to any address in the United States, post paid, on receipt of six cents in postage stamps to defray postage expenses.

RUSSELL & TOLMAN, Publishers,

291 Washington St., Boston.

May God Save the Union.

UNION HYMN.

Words by Rev. G. DOUGLAS BREWERTON.
Music by CARL WOLFSOHN.

Just Published by

G. ANDRE & CO.,

2- 1104 CHESTNUT ST., PHILA.

B. C. BLODGETT,

TEACHER OF THE

PIANO AND ORGAN,

ALSO OF

Harmony, Single and Double Counterpoint, Canon, and Fugue.

7- Address, **HALLET, DAVIS & CO.**

G. ANDRE & CO.,

IMPORTERS OF

FOREIGN MUSIC,

1104 Chestnut St., Philadelphia.

A large assortment of AMERICAN MUSIC constantly on hand. 4-

ALBERT WEBER,

PIANO-FORTE Manufacturer, 155 West Broadway, (near Canal St.,) N. Y. These PIANOS have gained the very highest recommendations from the Profession and Seminaries, as regards tone and touch; are made in the most thorough and substantial manner; and sold at the lowest Manufacturer's prices. We would advise all who desire a really *good and serviceable* Piano-Forte, to call and examine them. 206-1y

MISS M. E. HAWLEY,

VOCALIST, (CONTRALTO,)

TEACHER OF SINGING.

Residence,

46 BANK ST., near Fourth.

223-241

PHILIP P. WEIRLEIN,

PUBLISHER, and DEALER IN SHEET MUSIC AND MUSIC BOOKS; Exclusive Agent for Lighte & Bradbury's new Patent Piano-fortes. Every article of

MUSICAL MERCHANDISE.

Nos. 3 & 5 CAMP, AND 173 CANAL ST.,

223-tf **New Orleans, La.**

BLODGETT & BRADFORD,

Music Publishers,

WHOLESALE AND RETAIL DEALERS IN

SHEET MUSIC

AND

MUSICAL MERCHANDISE.

N. B.—The celebrated *Roman Violin and Guitar Strings.* Music mailed free of postage on receipt of marked price.

Price of Roman String, 25 cents.

209 MAIN ST., BUFFALO, N. Y.

J. B. BLODGETT. 22-1y WM. B. BRADFORD

HOLLE'S CHEAP MUSIC

JUST ARRIVED.

Schubert's Songs. 4th vol. $2 50. Singly, from 10 to 25c. each.

Dussek's Compositions for Piano (17 pieces for two and 2 pieces for four hands.) $3 50. Singly, from 10 to 50c. each.

Mozart. 18 Duos for Piano and Violin. $3 65. Singly, from 10 to 30c. each.

Brunner. Operatic Potpourris. (New Selection.) 25c. each.

THE WORKS FOR PIANO-FORTE BY Beethoven, Mozart, Haydn, Bach, Clementi, Weber, Hummel, Czerny, Bertini, Herz, Cramer, Kuhlau, Diabelli, Wollenhaupt and others, at about one third of their usual prices. Apply for catalogues.

Beethoven's Trios for Piano, Violin, and Violoncello, $5. Singly, from 30 to 75c. per Trio.

Schubert's Songs. 3 vols, (large size and print French and German text.) Each vol. $2 75. All three $7 50. Singly, from 10 to 37c. per number—containing several Songs.

Wollenhaupt Sparkling Diamonds. 50c.
" Song of the Syrens, Waltz, (Second Edition.) 75c.

Theo. Hagen. Faribol. Marceau de Genre. 30c.

Music sent by mail, free of postage, on receipt of the marked price. Music of every description, foreign as well as American, for sale by

THEODOR HAGEN,

Agent for Holle's Music,

5 & 7 *MERCER STREET, (Care Mason Brothers.)*

HARPS!

J. F. BROWNE, Manufacturer Warerooms, 709 BROADWAY, New York, between Fourth street and Washington Place, near the New York Hotel.

Prices and descriptions forwarded by mail.

Strings of the best quality, and every requisite for the Harp.

J. F. Browne would call attention to his large and choice collection of

HARP MUSIC,

both foreign and own publications. Just published, "40 Studies." in four Numbers, forming, with the "FIRST SIX WEEKS," a complete general course of Instruction for the Harp.

2-1y

WHEELER & WILSON'S

SEWING MACHINES.

New Improvements—Reduced Prices.

THE WHEELER & WILSON MANUFACTURING CO. beg to state that, in the reduction of the prices of thei Sewing Machines, the public shall have the benefit of the decisions of the United States Courts in favor of their patent. Th's reduction is made in the belief that they will hereafter have no litigation expenses in defence of their rights. The Wheeler & Wilson Sewing Machines will now be sold at rates that will pay fair profits on the capital invested, cost of manufacture, and expense of making sales—such prices as will enable the company, as heretofore, to sell first-class Machines, and warrant them in every particular.

They are adapted to every want that can be supplied by a Sewing Machine, and approved alike by Families, Dress-Makers, Corset-Makers, Gaiter Fitters, Shoe Binders, Vest Makers, and Tailors generally.

☞ Each Machine complete with a Hemmer.

OFFICE, No. 505 BROADWAY, N. Y.

Send for a Circular. 26-

NEW PUBLICATIONS

OF

JUL. SCHUBERTH & Co.,

Leipzig and New York.

BLUMENTHAL, J.
LES VACANCES No. 1. Valse gracieuse. $2.
MARIA POLKA. $3.
SOUVENIR DE BADEN. Nocturne. Arr. for four hands. Each, 50c.

GOLDBECK, R.
Barcarole, o. 27, 55c.
Chant de jeune fille, o. 2, 55c.
Souv. de Hongrie, op. 29, 50c.
Drousenthal. Fantasie romantique. o. 40, 75c.

GOTTHARD, J. P.
IMPROMPTU LYRIQUE. o. 7. 40c.

KOEHLER, L.
12 little instructive pieces of popular operas, op. 59, 85c.

KRUG, D.
REPERTOIRE POPULAIRE, Variations for beginners (without octaves): — 14. Marseillaise; 15. Thuringen, popular Song; 16. Sounds from Home; 17. Last Rose of Summer. Each, 25c.
REPERTOIRE DE L'OPERA (without octaves):—13. Barber; 14. Freyschütz; 15 Agnes; 16. Dinorah; 17. Tell. Each, 25c.
TECHNICAL INSTRUCTOR, op. 75, $2. The best and most valuable book of Exercises and Studies for every student on the Piano.
BERCEUSE, op. 96, 30c.
LA BELLE ROSE, op. 95, 55c.
SWITZER'S LONGING FOR HOME. —— 55c.
Three charming and melodious pieces, of a moderate difficulty.

LISZT, FR.
4 PARAPHRASES DE CONCERT:—
1. Trovatore, $1.
2 Ernani, 75c.
3. Rigoletto, 75c.
4. God save the Queen, 75c.

SATTER, G
BELLES DE NEW YORK. Second edition. 75c.
The most popular and charming composition of this great pianist, played by him with the greatest success in his concerts.

VIEUXTEMPS, H.
FANTASIA APPASSIONATA, for Violin and Piano Accompaniment, $1 90. With Orchestra, $3 85. Orch. Score, $2 70.
BOUQUET AMERICAIN, for Violin and Piano, 1st Series, containing: Willie, we have missed you; St. Patrick's Day; Days of Absence, $1 50.

WELS, CHS.
2d Fantaisie de Concert—Lucrezia, op. 46, 75c.
A brilliant and effective piece of this popular composer, not exceeding the capacities of middling performers.
LES TROIS FAVORITES. $1.
THE SWALLOW. 55c.
A very brilliant transcription of this popular air adapted for young beginners.

THE YOUNG MUSICIANS. 3 vols. ea. 50c.
A collection of popular operatic songs, classical pieces, dances, etc Arranged quite easy. Each volume contains 40 or more pieces.

GOLDBECK, R.
MUSICAL QUESTIONS AND ANSWERS: a basis to all musical instruction, containing the elements and rudimentary principles of music and its science. 25c.

SCHUMANN, R.
Advice to Young Musicians. 25c.
No pupil should be without this little work, whereon the true principles of art are founded.

We call the attention of the public to our large and well-assorted stock of

MUSIC,

of our own publications, and those of other houses, which is constantly increased with the newest out.

To Seminaries, Teachers, and Dealers we allow the most liberal terms.

Catalogues of our own publications, and those of A. CRANZ, Hamburg, for the sale of which we are Agents, may be had gratis on application.

JUL. SCHUBERTH & CO.,

Publishers and Dealers in Foreign and American Music, *St. Nicholas Hotel Buildings.*

96 Spring Street, 2- Near Broadway.

38,000.

THE DIAPASON;

A NEW COLLECTION OF CHURCH MUSIC.

BY

GEORGE F. ROOT,

Composer of "The Haymakers," "The Flower Queen," "The Shining Shore," "Rosalie, the Prairie Flower," etc.; Author of "The Sabbath Bell," "The Shawm," "The Academy Vocalist," etc.

The best evidence of the manner in which Mr. Root's new book is received by the public is afforded by the fact that we have already had occasion to send to press THIRTY-EIGHT THOUSAND COPIES, though it is yet in the beginning of its first season.

It contains about *half as much again more matter* than any other of the new books, affording room for great variety and completeness in all its departments.

It contains an ample and careful selection of the *old, well-known tunes*, which are so generally considered indispensable in Singing-Schools as well as Choirs. Mr. Root succeeded in making arrangements with the proprietors of the copyrights of these to use all that he desired.

Yet its NEW TUNES are of course its main feature. These are from a variety of sources, including a large number from Mr. Root which have never before been published. There are also liberal contributions from Dr. Mason, Mr. Bradbury, and other eminent composers.

NEARLY ONE HUNDRED Anthems and Set Pieces, most of which are new, are included in its pages, affording the most ample variety for special occasions and the ordinary church-services. THE SINGING SCHOOL DEPARTMENT is very full, including over three hundred Exercises and Secular Pieces for Practice, *more than two hundred* of which are Songs, Part-Songs, Glees, Rounds, or other pieces set to words. This portion of the work includes also a brief Manual for Musical Instruction, prepared expressly for it by Dr. Lowell Mason.

By a new arrangement, the music is nearly always printed with but *one part on a staff*, while two-thirds of the tunes are on large type, and all on very clear, distinct type.

For sale by Booksellers generally.

Single copies sent by us to teachers for examination, by mail, post-paid, on receipt of Seventy-Five Cents.

Price in New York, $8 per dozen.

THE PEOPLE'S TUNE BOOK:

A CLASS-BOOK OF CHURCH MUSIC FOR CHOIRS, CONGREGATIONS, AND SINGING-SCHOOLS.

BY

LOWELL MASON, Dr. of Music.

Besides containing many excellent new tunes, the PEOPLE'S TUNE BOOK forms especially one of the best collections of the most useful and popular *old tunes* ever issued, and, with its large, clear type, with one part on a staff, and but two tunes on a page, cannot fail to be very popular as a Singing-School Book, as well as for Choirs and Congregations.

Price in New York, $6 per dozen.

HASTINGS' CHURCH MUSIC.

BY

THOMAS HASTINGS, Dr. of Music.

The many friends of Dr. Hastings will welcome this work, which collects in one volume the choicest results of the labors for two score years, of this eminent composer of Church Song. It has, indeed, been prepared at the suggestion of friends, who desired to possess in one volume those pieces which have proved most popular and useful in all the author's previous works. Like the PEOPLE'S TUNE BOOK, it is printed from clear large type, two tunes on a page. Every Choir and Musical Association should have a set of this book.

Price in New York, $6 per dozen.

BRADBURY'S ANTHEM BOOK:

A COLLECTION OF ANTHEMS, CHORUSES, OPENING AND CLOSING PIECES; ADAPTED TO THE WANTS OF CHOIRS, MUSICAL ASSOCIATIONS, CONVENTIONS, ETC.,

BY

WILLIAM B. BRADBURY.

The want of a new Anthem Book which should contain a greater variety of pieces for the various occasions of ordinary or special religious services than it is possible to include in an ordinary collection of Church Music, has led to the preparation of the present volume, which collects together the favorite old pieces, and presents many new ones, especially such as are suitable for opening and closing worship.

Retail price. $1 25.

☞ **Catalogues of our numerous Musical Publications sent to any address on application.**

MASON BROTHERS,

5 & 7 MERCER STREET, NEW YORK

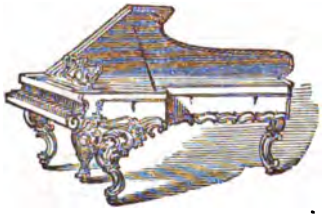
STEINWAY & SON'S

GOLD

MEDAL

Factory on 4th Av., occupying the entire block between 52d & 53d Sts.

PATENT



OVERSTRUNG

GRAND AND SQUARE PIANO-FORTES,

ARE NOW CONSIDERED THE BEST PIANOS MANUFACTURED.

THESE PIANOS HAVE TAKEN THE FIRST PREMIUM,

Wherever and whenever Exhibited in Competition with the Best Makers of

NEW YORK, BOSTON, PHILADELPHIA, AND BALTIMORE.

AMONG THE JUDGES WERE

GOTTSCHALK, WM. MASON, H. A. WOLLENHAUPT, AND OTHER MUSICAL CELEBRITIES.

CERTIFICATE

Given by nearly all our Greatest and most Prominent Musicians and Artists regarding our Instruments.

NEW YORK, JAN., 1860

The undersigned, having personally examined and practically tested the improvement in GRAND PIANOS, invented by H. STEINWAY, in which the covered strings are overstrung above those remaining, do hereby certify:

1. That as a result of the said Improvement, the voice of the Piano is greatly improved in quality and power.
2. The sound by Steinway's Improvement is much more even, less harsh, stronger, and much better prolonged, than that realized in any other Piano with which we are acquainted.
3. The undersigned regard the Improvement of Mr. Steinway as most novel, ingenious, and important. No Piano of similar construction has ever been known or used, so far as the undersigned know or believe.

GUSTAV SATTER,	WILLIAM MASON,	S. B. MILLS.	JOHN N. PATTISON,
WM. A. KING,	ROBERT GOLDBECK,	U. C. HILL,	GEORGE W. MORGAN,
HENRY C. TIMM,	CARL BERGMANN,	GEO. F. BRISTOW,	THEODORE EISFELD.

AND MANY OTHERS.

☞ **EVERY INSTRUMENT WARRANTED FOR THE TERM OF FIVE YEARS.** ☜

WAREROOMS, Nos. 82 & 84 WALKER ST.. (near Broadway,) NEW YORK.

THE

MUSICAL REVIEW AND Musical World.

5 CENTS SINGLE.] PUBLISHED FORTNIGHTLY, BY MASON BROTHERS. [VOL. XII.—No. 9.

NEW YORK, SATURDAY, APRIL 27, 1861.

THE NEW YORK MUSICAL REVIEW AND MUSICAL WORLD,

(Being the union of these two long-established and well-known Musical Journals,)

IS PUBLISHED FORTNIGHTLY—

Each number containing sixteen quarto pages, including four pages of new music. THE REVIEW AND WORLD aims to be a comprehensive, able, and impartial musical journal.

MUSICAL INTELLIGENCE

From both hemispheres will be posted up with care and diligence. Especially we mean to keep our readers informed of every thing musical that is happening in America, and our pages will present a record of the concerts, conventions, festivals, societies, and other musical doings, all over the land. In doing this, we shall be much aided by

CORRESPONDENTS

In our own and foreign countries, who will take care to omit nothing of interest which may occur in their different sections.

CRITICISM.

THE REVIEW AND WORLD aims to be impartial and just, yet appreciative. It aims to do justice to its readers, as well as to composers, authors, artists, and manufacturers.

MUSICAL ESSAYS.

Short practical essays on the various topics of interest which may arise will find place in its columns.

MUSICAL INSTRUCTION.

It will be hereafter, as it has been heretofore, the aim of THE REVIEW AND WORLD to be of practical value to its readers. Dr. LOWELL MASON, Messrs. GEO. F. ROOT, WM. B. BRADBURY, and other of the leading teachers in the country, have, from time to time, given in its columns Courses of Instruction in the various departments of music. Similar series of lessons will be given in the future.

MUSICAL TALES,

Of a select character, mostly founded on musical history, are translated from the French or German, or written expressly for it.

MUSIC.

Each number contains four pages of choice music, consisting of Songs, Duets, Trios, Quartets, Part Songs, Anthems, Sentences, Motets, Sabbath Evening Melodies, together with a small proportion of such instrumental music as it is supposed will be likely to be of interest and value to the largest number of our subscribers.

OUR ADVERTISING

Is hardly of less interest to musical readers than the other matter. Here may be found the earliest and fullest announcements of new music, books, instruments, and other matters of which it is important that they should be advised.

FINALLY—

Every teacher of music, every one whose business is in any way connected with music, every lover of music, is interested in extending the circulation of the REVIEW AND WORLD. Wherever it goes, it increases the interest in musical matters, and benefits the cause generally.

TERMS.

One copy per annum,	$1 00
Delivered in New York,	1 25
Five copies for	4 00

Invariably in advance.

ADVERTISEMENTS.

Per square of the space of eight lines agate solid, (seventeen squares to a column,) each insertion,	$1 00	One column, per annum,	$250 00
One column, each insertion,	15 00	One half column, per annum,	150 00
One half column, "	8 00	Professional cards, of four lines or less, per annum,	6 00

☞ MONEY for subscriptions, in sums not exceeding five dollars, may be sent by mail, at our risk, provided it is inclosed in the presence of the post master, and he takes a memorandum of the number and description of the bills.——Subscriptions may commence with any number, but none will be received for less than a year.—Be sure to write the name very plainly, and give the name of the post office, county and *State*.——Subscribers desiring to have their post-office address changed, must always give the name of the town to which their paper has been hitherto sent.——The postage on THE REVIEW AND WORLD is *thirteen cents* per annum, payable quarterly in advance at the office where it is received; if within the State, the postage is one half that amount. Subscribers in Canada will remit *twenty-six* cents in addition to their subscriptions, as we have to pre-pay to the line, at the New York office, one cent on each number. Agents are desired to extend the circulation of THE REVIEW AND WORLD in every town.

THE MUSICAL REVIEW AND WORLD, as well as all our musical publications, may be obtained in Boston, Mass., of CROSBY, NICHOLS, LEE & Co., 117 Washington street, who are authorized to receive subscriptions for us.

Mr. JOHN BOWER, 1514 George street, Philadelphia, is our agent for that city.

Messrs. ROOT & CADY, No. 95 Clarke street, Chicago, are our agents for the North-west.

LOWELL MASON, Jr., DANIEL G. MASON. } PUBLISHED BY MASON BROTHERS, 5 & 7 Mercer St., NEW YORK

MUSIC IN THIS NUMBER.

Unfurl the Glorious Banner. Wm. B. Bradbury 33
Parting Song of the Graduates of Ferris Institute. Words by Eleanor. Music by S. Lasar 35
Hobbyhorse. (Ritter vom Steckenpferd.) Robert Schumann. Op. 17 36

FRANZ SCHUBERT.

FROM THE GERMAN, BY THEO. HAGEN.

(CONTINUED.)

HOWEVER, his songs, if not then published, still became known among a large class of distinguished amateurs in Vienna, and procured for Schubert some valuable acquaintances. Among these was the poet Mayrhofer (born 1787, died 1836), who wrote several songs for him, and became his intimate friend. Another was the poet Schober, who, besides several poems, wrote the libretto to his opera "Alfonso and Estrella." But the most valuable connection for Schubert was with the celebrated singer Vogl, a member of the Imperial Opera (born 1768, died 1840), whom the composer had frequently had in view while writing his songs, but who was known to be very difficult of access. It was in consequence of the repeated entreaties of Schubert's friends that Vogl consented at last to visit the young composer. The singer hummed a few of the songs and then said:

"There is something in you, but you are too little of a humbug; you could make your beautiful ideas more profitable by rendering them less valuable; your solid gold could be hammered thinner." He left without promise of returning.

But after a while the influence of these songs upon the singer became overpowering. He frequently came to Schubert and studied with him the new songs emanating from the genius of the young composer, thus inspiring not only himself, but Schubert too, and all those who listened to him. The enthusiasm of the celebrated singer became a guarantee of the value of the compositions, and persuaded many people who never judge for themselves into warm admiration. Vogl was the first who sang his songs in public; he was his guide, his counselor, and probably led him to lay such stress upon truthful expression, right accentuation, and faultless phrasing.

In the summer of 1818 Schubert paid a visit to the Count Josef Esterhazy, in Hungary. It was here that he composed some of his best works, for instance his well-known fantasia in F minor, which he dedicated to his pupil, the young Countess Esterhazy, whose talent, as well as her personal attractions, are said to have inspired him with heartfelt regard. Besides the fantasia, he composed the variations for four hands on a French song, dedicated to Beethoven, the "Divertissements hongrois," and the vocal quartet "Prayer before Battle," words by De la Motte Fouqué. At Esterhazy's, also, he made the acquaintance of Baron von Schoenstein, who possessed a fine high baritone voice, and by artistic rendering introduced Schubert's songs into the higher circles of Vienna society. This nobleman was considered, next to Vogl, the best Schubert-singer of his time. To him are dedicated the "Muller lieder," which he is said to have rendered inimitably.

We have yet to mention the result of his artistic efforts during the years 1816 and 1817. In 1816 he composed "Stabat Mater," by Klopstock, a Salve Regina, and the Chorus of the Angels, "Christ has risen" (for four parts), a trio for violin, viola, and violoncello, a symphony in B flat, and the so-called tragical one in C minor, a quartet in F, a violin concerto in D, a sonata for piano in F, and an unfinished opera in three acts "The Hostage." Of songs, he wrote: "The Death of Oscar," "Fragments from Æschylus," "The Stars," "The King of Thule," "Kronos," "Knowest Thou the Lord?" "Spirit's Salute," "Heath-Rose," and "Hunter's Evening Song," the well-known "Wanderer," words by Schmidt of Lubeck, "At the Grave of Anselmos," by Claudius, "On the Danube," "The Boatman," "Song of a Boatman," "To the Disoscures," by Mayrhofer, "Orpheus," "Descent into Hades," "The Song's End," "The Imprisoned Singers," "Cradle Song," "The Nightingale," "At a Soirée," "Melodies of Life," "Language of Love," "The Four Ages of the World," and the ballad "The Knight of Toggenburg."

In the same year Schubert applied for the baton of a conductor at Laibach, which, however, he could not obtain.

The year 1817 was distinguished by a rich collection of fine and well-known creations, such as the sonatas for piano in E flat and A flat, in F minor and A minor, the one for four hands in A minor, a sonata for piano and violin, a duo for piano and violin, two overtures in the Italian style, a trio for stringed instruments, a polonaise for violin, and a symphony in C. Of songs he wrote: "Philokset," "Memnon," "Antigone and Œdipus," "The Huntsman of the Alps," by Mayrhofer, "The Pax Vobiscum," and "To Music," by Schober, "Praise of Tears," "Linnet's Love Proposals," "To the Sinking Sun," "The Boatman and the Rider," "The Fragment," "Song of a Child," the aria "La Pastorella," "Gretchen's Supplication," from "Faust," and "Farewell in the Album of a Parting Friend," the words of this last being also by Schubert. In 1818 he composed the sonatas in C and F, and the sacred songs, "The Image of Maria," "Of the Sorrows of Maria," and "To the Moon in an Autumn Night," "The Letter of Flowers," and "Grave Song for a Mother."

In 1820 Schubert, through Vogl's influence, was commissioned to write a little opera for the opera house, "The Twins." The task probably did not suit him, he composed the work without much inspiration, and it very soon vanished from the repertoire. The operetta contained however, a few pretty numbers, an introductory chorus, and two arias, which, performed by Vogl, were quite successful.

Of more importance was the music to the melodrama "The Magic Harp," which was performed in 1820 about a dozen times in the Theatre on der Wien in Vienna. The libretto of this melodrama was quite insignificant, although its fairy and romantic portions may have interested the composer.*

In 1821 Herold's opera "Les Clochettes" was performed at the opera, and Schubert was asked to compose for it a few numbers. These were a tenor air, sung by Rosner, and a comic duo for tenor and base, which was very much applauded.

But a decided turning-point in the fate of the young composer appeared when Vogl, at a grand concert at the opera-house, sang the "Erl King" amid the thundering applause of the audience. This song, composed in 1816, and published by a few friends of Schubert at their own expense some weeks before the concert took place, met with a large sale. The edition was soon exhausted, which necessarily resulted in an anxiety on the part of the publishers to be on friendly terms with the composer, while before this happy circumstance they had utterly ignored him. Unfortunately, Schubert knew not how to profit by this change in his circumstances, which was the more to be regretted as his prospects for activity on the operatic field were entirely closed by the fact that the opera was leased to the well-known Italian manager Barbaja, who excluded every thing not Italian, and who succeeded, by the engagement of some of the greatest Italian singers who ever lived, in captivating the Vienna people to such an extent that not only the German composers but also the German singers (Vogl included) were forced to retire from the stage. Vogl, however, found in an artistic point of view a more fruitful field in the cultivation of his capacity as a Lied singer with especial regard to the new era Schubert had given to this department of musical composition.

Of the more important compositions, written in 1819, we have to mention first the operetta "Domestic Strife," words by Castelli, the same which was quite recently revived in Vienna, then the music of the operetta "The Twins," and that of the melodrama "The Magic Harp," an overture in E, a cantata, and the songs "Evening Views," "Sparks of Heaven," "In the Wind," "The Wanderer," by Schlegel.

In 1820 Schubert composed a quartet in C minor, the oratorio "Resurrection" by Niemayer, which, however, was not finished. Six antiphons, the manuscript of which, written in thirty minutes with black chalk, is still in existence. Also the songs: "Evening Red," "Orestes at Tauris," "The Absolver," "Orestes," "Love—Repose," "Night in the Woods," "The Boatman." In 1821 "Suleika," "Boundaries of Mankind," "Take my Greeting," "The Unhappy One," and the chorus for eight parts, "Song of the Spirits over the Waters," the same which was lately performed by the Arion Society in this city.

* We may mention here that Schubert never received the honorary gift of 500 florins which were promised to him for this work—a circumstance which clearly demonstrates that such shortcomings on the part of a manager do not exclusively belong to our times.—[Ed. Mus. Rev. and Wor.

(*To be Continued.*)

ITALIAN OPERA.

There is no reason why a company of opera-singers, well managed, should not always meet with good support here. Many of the drawbacks to a complete success might be readily removed. An energetic manager could supply many deficiencies with little trouble. We do not lack satisfactory principals. Nobody supposes that every troupe which comes will number the greatest artists in the world. But what is wanting is a proper performance of secondary parts; a respectable material for the efficient presentation of the opera throughout. Why cannot men and women be *engaged* to sing second parts, if the principals consider it beneath them? Cannot Europe furnish a host of singers fit to take Lisa and other such parts? Without meaning any disrespect to such singers as Miss Hinkley and Miss Kellogg, for whom we have a natural sympathy, we must frankly say that their abilities have not yet gone beyond a point which would render soprano parts beneath them. Why should they remain idle while such performances as that of the Lisa and Queen Henrietta, of this last season, should be imposed upon an audience which pays a thousand dollars a night for twenty-six nights running? Why should such people as Lotti, Scola, and Barili be suffered to blot a performance while Quinto and Müller can be had to replace them? The time will come when our public will be clamorous for such changes. Thus improved, a troupe might successfully travel from city to city and be sure of a handsome support.—*Boston Musical Times.*

UNFURL THE GLORIOUS BANNER.

WM. B. BRADBURY.

MARCH MOVEMENT.

Soprano

1 Un - furl the glo - rious ban - ner, and fling it to the breeze, The em - blem of our coun-try's pride, on

Alto

2 The glo - ri - ous band of pat - riots who gave the flag its birth, Have writ with steel in his-tory, the

Tenor

3 Ah! proud-ly should we bear it, and guard this flag of ours, Born brave - ly in its in - fan - cy a -

Bass

4 The me - te - or flag of seventy-six long may it wave in pride, To tell the world how no - bly the

land and on the seas, The em - blem of our lib - er - ty, borne proud - ly in the wars, The

re - cord of its worth; From east to west, from sea to sea, from pole to tro - pic sun, Will

midst the dark - er hours; For on - ly the brave may bear it, a guard-ian it shall be For

pat - riot fath - ers died; When from the sha - dows of their night out - burst the bril - liant sun, As

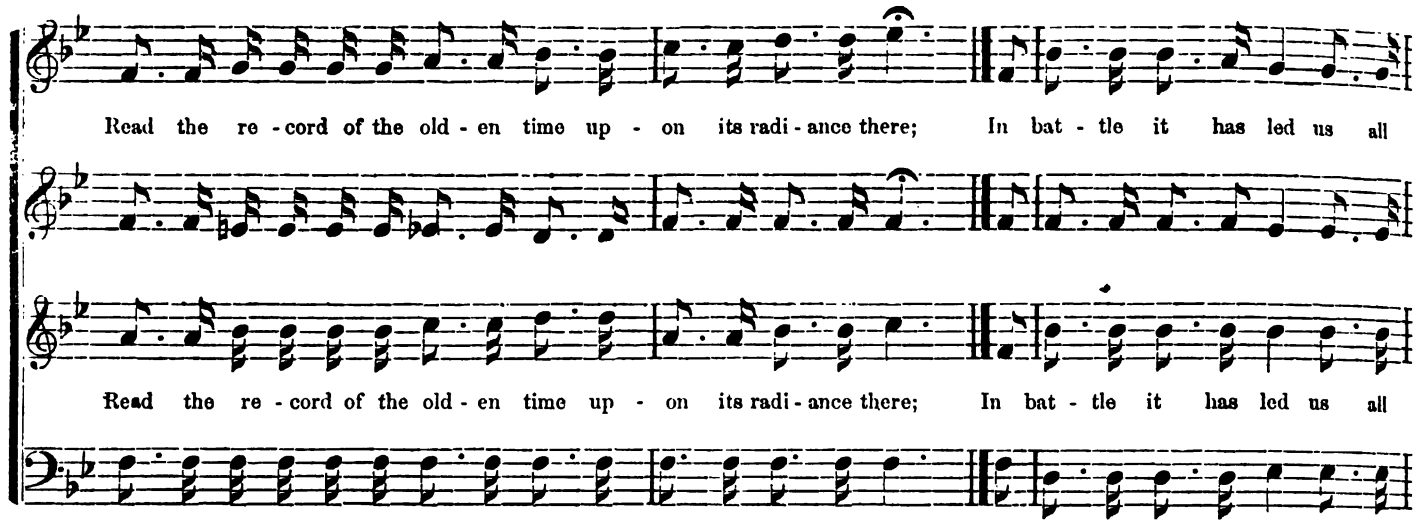
CHORUS

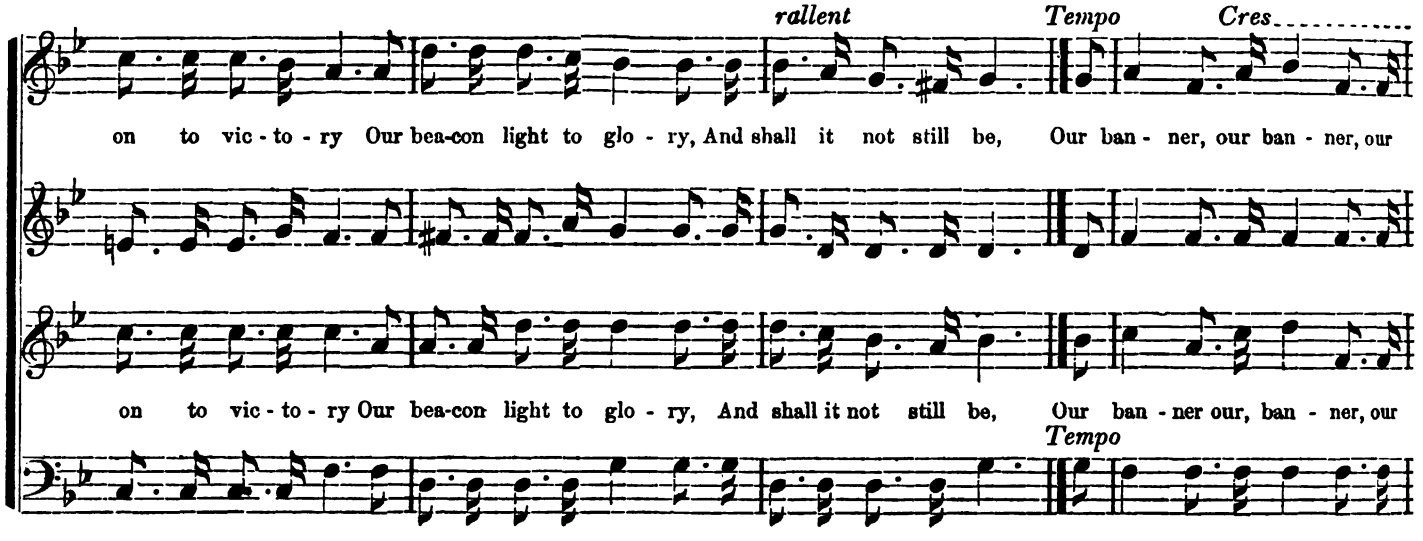
hope of ev - ery free - man, the gleam-ing stripes and stars. Un - furl the glo-rious ban-ner, up - on the wel-coming air,

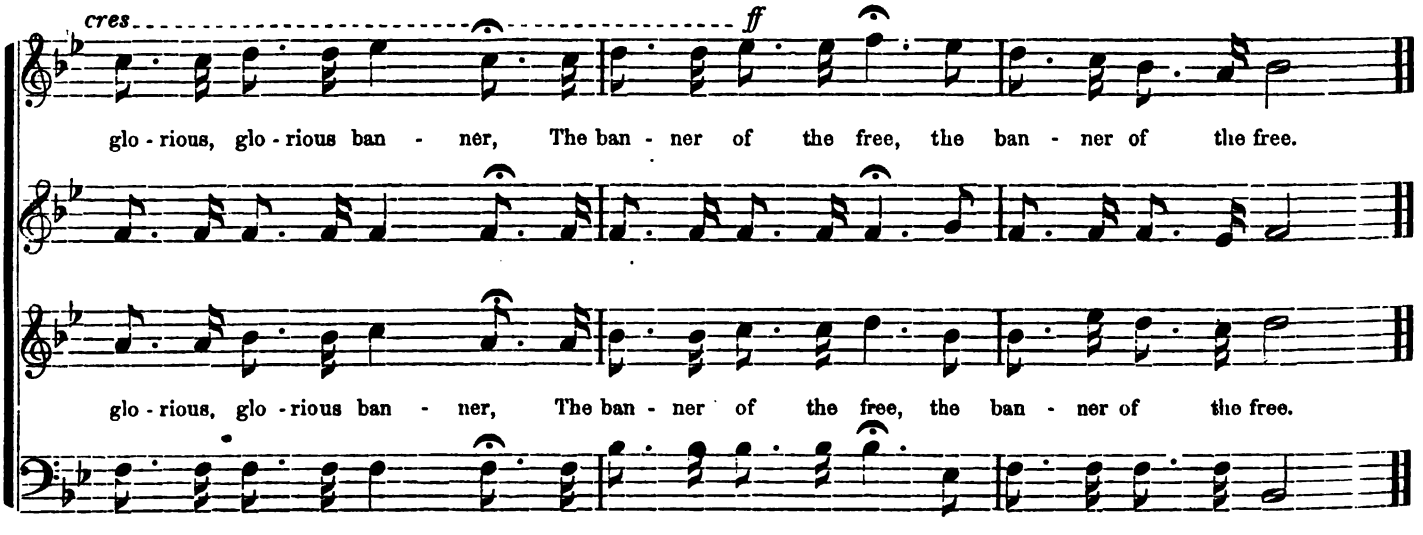
eyes grow bright, and hearts throb high at the name of Wash-ing-ton. Un - furl &c.

those who well have won the right to boast of lib - er - ty Un - furl the glo-rious ban-ner, up - on the wel-coming air,

bath - ed in light the stripes and stars, and lo! the field was won. Un - furl &c.


Read the re - cord of the old - en time up - on its radi - ance there; In bat - tle it has led us all
Read the re - cord of the old - en time up - on its radi - ance there; In bat - tle it has led us all


rallent
Tempo
Cres
on to vic - to - ry Our bea-con light to glo - ry, And shall it not still be, Our ban - ner, our ban - ner, our
on to vic - to - ry Our bea-con light to glo - ry, And shall it not still be, Our ban - ner our, ban - ner, our
Tempo


cres
ff
glo - rious, glo - rious ban - ner, The ban - ner of the free, the ban - ner of the free.
glo - rious, glo - rious ban - ner, The ban - ner of the free, the ban - ner of the free.

flame of life. It then contemplates the regions of art, and examines what has hitherto been produced. Of all this, and of that which is most worthy, it endeavors to convey as much as possible to the scholar, according to the power of each individual. Their education does not move the hand and fill the ear alone, but penetrates by the senses into the soul; through the deeply-moved sensibilities it awakens the inward consciousness. And now the waves of sound may surge and roll—what the inward consciousness has apprehended, and which has become a sentiment and property of the mind, can be safely preserved and extended.

This, in brief, is *the office of true artistic education—to elevate the capabilities, mental and corporeal, to the highest point.* This is the indispensable process, without which high attainment in art is not possible. This is more or less the enlightened struggle of all who either wholly or in part devote their life and powers to artistic employment; this, whether it be acknowledged or not, it is the absolutely undeniable and indispensable obligation of all teachers to produce.

Shall it be considered an empty dream to desire for our country, so deeply gifted in the art of sound, a general *popular education* in music, in that high and only true sense? Does not this want and right proclaim itself from the deep inborn feelings of the people, from the overflowing abundance of their conceptions, from our countless artists, from our display of the richest productions of art in advance of nations? Shall our festivals be never more joyous with our *national songs*, which are more abundant, more varied, more melodious, and more deeply touching than those of any people on earth? Shall the evangelical church be perpetually deprived of her own appropriate music, which centuries ago was created for her? Shall the Catholic Church, in whose sacred service music assumes so important a function, suffer in our country so deep a degradation as it has endured in Italy, where movements from Rossini's and Bellini's operas, and Auber's overtures, disgrace the most holy moments of the service? Or in Spain, where in recent times, church music is dumb, even to the psalmody of the priesthood? We fear it not, and those who with us have a higher trust, will labor incessantly with all their strength, and on all occasions, to attain the highest object. We, a laborious people, strong in body and mind, must strive for a higher elevation than tender nature has conferred on her southern children, to amuse their happy hours.

In so important a matter, however, the word or deed of individuals can do but little. The State only can produce the accomplishment of our aspirations. From this source much may be expected, if to the procuring of good shall be added the power of finding fit agents—not handicraftsmen who would propagate their own peculiarities, but men who would add the spirit of art to its form, mind to technicality; in short, men who have made true art the object of their lives.

We must, at the same time, acknowledge that the condition and progress of art are entirely dependent upon the state of the political and moral relations and movements of the people. This has been already observed by many in the direction of art during the last ten years. But the history of art proves that her destiny in this regard has been governed by the highest wisdom and goodness. Let, therefore, each individual in joyful confidence do all he ought, and may, and can; and tranquilly await the result of doing his duty.

TANNHAUSER IN PARIS.

"However, all these preparations, all the splendors of the scenery and costumes of the Grand Opera could not save the Tannhäuser from being mercilessly hissed on its first representation in Paris. We do not wish to quarrel with the judgment pronounced by the public on this occasion. This is no place either to attack or defend Wagner's music, only we would remark that there was in the reception of the Tannhäuser every evidence of a *parti-pris* long beforehand, to meet the innovation with sneers and to greet the new music with laughter and hisses. The house was noisy, turbulent and uneasy. Third and fourth rate critics talked in groups. No attention was given, except at intervals. Wagner was the Marat of music, the German innovator. The little papers of the capital, unable to touch politics, had found matter of joke and caricature for three months back in this *Musique de l'avenir.* It was judged beforehand, and the next Sunday there was a wonderful unanimity in the Paris *feuilletons* in regard to the ridiculous pretentions "of this dreamer, who set himself up before the wittiest and keenest audience in the world as an innovator"—and the unanimity was so unusual in those who spoke first, so perfect that even similar expressions, comparisons, *bons-mots* a little disguised might easily be discovered trickling through all. It was the small talk of the *foyer* retailed to the Parisian public. And thus are reputations done and undone."—*Dwight's Journal of Music.*

Answers to Correspondents.

R. T., Pekin, N. Y.—A good English Concertina, such as you want, costs from $20 to $40.

Sheet Music Review.

Russell & Tolman, Boston.

SECOND PERIOD.

TWILIGHT WARBLINGS. F. Spindler. 40c.
WILT THOU LEAVE ME? do. 30c.
LOVELY TEARS. do. 30c.
Excellent pieces, characteristic melodies, and well done.

HER BRIGHT SMILE HAUNTS ME STILL. Richards. 35c.
The theme (by W. T. Wrighton) is varied in a brilliant manner.

MARIE NOCTURNE. B. Richards. 35c.
A pretty and effective slow movement.

IMPROMPTU VALSE. Ketterer. 50c.
A fine piece, full of spirit and character.

FIRST PERIOD.

FANNIE WALTZ. B. A. Merigo. 25c.
ELISE WALTZ. do. 25c.
JESSIE WALTZ. do. 25c.
INTERNATIONAL WALTZ. B. Augusto. 50c.
BELOVED STAR. Valse Chantante. H. Laurent. 50c.
The first three of these Waltzes are very easy, and will give satisfaction to children. The two others are melodious and graceful.

VOCAL MUSIC.

THINE EYES, MY LOVE. Ballad, by Brigham Bishop. 25c.
I'LL NEVER FORGET THEE. do. 25c.
These ballads have an easy flow of melody, and are likely to meet the popular taste.

IT WAS THE EARLY WINTER. B. Augusto. 25c.
BLESS'D LAND OF LOVE AND LIBERTY. B. Augusto. 25c.
FAIR ITALY'S PRIDE. do. 25c.
We like the first and last song best, as exhibiting a truer expression than the second, which, in its motivo, is not very original. "It was the early winter" is a charming song.

S. Brainard & Co., Cleveland.

THIRD PERIOD.

SERENADE VENETIENNE. J. Ascher. 50c.
Brilliant and effective.

SECOND PERIOD.

SOUS LE PORCHE, REVERIE. Lysberg. 35c.
Graceful and pretty.

INVITATION A LA REDOWA, MORCEAU DE SALON. Ch. Mercier. 30c.
MOUNTAIN ECHO WALTZ. A. W. Berg. 50c.

THOU ART SO NEAR AND YET SO FAR. A. Reichardt. 35c.
Very effective; and likely to become popular with concert singers.

Joseph Stuehler, Brooklyn.

FIRST PERIOD.

JULIA WALTZ. Joseph Stuehler. 30c.
FREDERICK BELL SCHOTTISCHE. Joseph Stuehler. 15c.
BROOKLYN CITY MARCH. do. 35c.
TWO SISTERS SCHOTTISCHE. do. 15c.
ALGERIAN VALSE. do. 25c.
These pieces are distinguished by some good melodious traits.

Lee & Walker, Philadelphia.

FIRST PERIOD.

BULLY FOR YOU. Arranged by Sep. Winner. 25c.
MERRILL BLOCK WALTZ. J. Henry Whittemore. 25c.
Pretty and simple.

HARMONICA POLKA. Ed. Hoffman. 25c.
A good polka; will become popular.

CHINESE GALOP. Mark Hassler. 25c.

Opera House Galop. Mark Hassler. 25c.
The motivos of the last-named galop are taken from "Sicilian Vespers"

FOR PIANO AND VIOLIN.

Alpine Songs Th. Oesten. 50c.
A favorite piece arranged with an *ad libitum* accompaniment by the violin.

VOCAL MUSIC.

Song to the Loved One. E. T. Hurlbut. 25c.
A good melody.

Song of Beauty. W. H. Bourne. 25c.

Our own Fire-side. T. Bishop. 25c.
This song has a good expression.

G. Andre & Co., Philadelphia

First Period.

Immortellen Waltz. Gungl. 35c.
One of the finest waltzes written.

The American Hero's March. Francis Barrington. 35c.
A well written march.

Soiree Waltz. F. Lossé. 30c.
Very easy.

Beautiful Flowers:
No. 1. "I think of Thee." C. Frenz. 25c.
No. 2. "Regrets." do. 35c.
No. 3. "Une petite Fleur." C Voss. 25c.
No. 4. "Dream of the Wanderer." Richards. 30c.
No. 5. "Contentment." Schaeffer. 25c.
No. 6. "L'Innocence." W. Birgfeld. 25c.
No. 7. "Ecoutez moi." J. Funke. 25c.
Most of these pieces are slow movements, and excellent for teaching purposes.

VOCAL MUSIC.

Smiles and Tears. Wrighton. 25c.
Easy and pleasing.

Slumber gently falls. Taubert. 25c.
A good song of popular style.

Santa Lucia. 25c.
A well-known popular song of Naples.

Convien Partir. Donizetti. 25c.
Maria's Parting Song in the "Daughter of the Regiment."

No, my Lord. Aristide de Latour. 25c.
A good French Song. English version by Mr. Everest.

Serenade to Ida. W. Weingard. 25c.

MUSICAL GOSSIP.

Messrs. Mason & Thomas's sixth Soirée, the last of this season, will be given at Dodworth's Hall, on Tuesday Evening, April 30th, at 8 o'clock.

The third Concert of the Arion, under the direction of Messrs. Bergmann and Anschutz attracted a fuller audience to Irving Hall than might have been expected in these times. A young German pianist, Mr. Barth, made his début, and performed his part in Beethoven's Fantasia with Chorus and Orchestra quite satisfactorily.

Messrs. Root & Cady in Chicago have published a Song and Chorus, "The First Gun is fired," words and music by G. F. Root, a stirring and patriotic song, with most appropriate music, which is likely to become very popular.

Messrs. Patrison and Appy have given their second Soirée at Chickering's Rooms, assisted by Signorina Elena, Mr. Simpson, and Master Bernstein, a pupil of Mr. Appy. Mr. Fradel was conductor.

Mr. Louis Dachauer gave a Concert, on Thursday of last week, at Dodworth's. The Misses Gellie, Mr. Millard, Mr. Brannes, and others, aided in the performance. A Grand Mass, by Mr. Dachauer, was given.

At Mr. Aptommas's Matinée, given on Thursday, the 18th, Mr. Satter played, and Miss Rowcroft sang; Mr. Aptommas himself being, of course, the principal performer.

The first concert of the Philharmonic Society, of Mansfield, Ohio, was a decided and encouraging success. Mr. R. E. Henninges is director.

The Worcester (Mass.,) Mozart Society have given a complimentary concert to their leader, Mr. E. H. Frost. The Park Steet (Boston) Choir assisted, and, with the Society, furnished a chorus of two hundred voices.

The 14th Street Presbyterian Church, of which Dr. A. D. Smith is pastor, have lately re-appointed Mr. S. Lasar organist of the church, a post previously occupied by him some four years.

Messrs. Oliver Ditson & Co., in Boston have published two new compositions by H. A. Wollenhaupt, which will greatly add to the well-earned fame of this author as one of our best writers of brilliant and melodious saloon music. These pieces are: "Grande Caprice," a dashing waltz full of melodious traits, and a Polonaise, a *morceau de concert* of sterling quality.

EUROPEAN ITEMS.

There are several papers which maintain that the defeat of Wagner's "Tannhäuser" in Paris was a foregone conclusion on the part of the great many enemies of its author. We do not think so, although there may be some truth in this assertion. We believe Wagner's work failed, just as Beethoven's music failed at first, as Shakespeare's genius fails even now to be understood in Paris. Yes, even Mendelssohn's music could not be appreciated at first in the French capital, and there are thousands of French musicians at the present time who consider his music very *ennuyeuse* and not at all "inspiring." Every thing which goes beyond the common understanding, the usual track of the grand and comic opera is condemned, and by whom? By myrmidons like Fiorentino and others, who scoff at every thing which is not at their own level of low and vulgar understanding and *which is not paid* for. All these ants of the French *feuilleton* chuckle at the idea that they have killed Wagner and his music. Poor fellows, they forget that Germany has spoken in favor of Wagner, just as it did in favor of Beethoven—Germany with its men of learning, its artists, its people. Wagner's music is echoed from Vienna to Hamburg in the hearts of the people, and whether Paris hisses and laughs or not, Germany will be right in the end, just as it has always been in musical matters.

Staudigl, the great German basso, died last month. We do not know any other German singer having such a thorough command over his voice as Staudigl had. His intellect failed him some years prior to his decease. It was Staudigl for whom Mendelssohn wrote the part of "Elijah."

A new German tenor, having an excellent voice, trained in the Conservatory at Vienna, arrived in Paris, and after a hearing was on the spot secured by Mr. Calzado of the Italian Opera for a term of years.

The foreign journals speak of a new Italian opera, "Shakespeare," composed by Maestro Benvenuti. We should like to hear it.

Duprez, the great French tenor is still exercising his influence over the destiny of singing in France. Being himself deprived of voice, his aim has been for some time to cultivate the voices of young aspirants to the stage, according to that pure and noble method which was well illustrated in his own singing. He intends now to go with his best pupils on a tour through the South of France, for the purpose of giving operatic performances, in which he himself will take part.

At the last examination in the Conservatory, in Paris, the first prize for violin playing was bestowed upon a girl of fourteen, Mlle. Marie Boulay.

From a London correspondence, by an Englishman, in the Vienna *Musical Journal*, we learn that Mr. Bennett, the English composer, would have become great if he had preferred to follow his own way, to tax a little more his own imagination, and to be less mechanical. The same informant tells us that Mr. Bennett is a very poor conductor. He exercises no influence and no authority over his orchestra, and if the latter plays well, it is entirely owing to the fact that the performers have rendered the pieces so often that they know exactly how to do it without needing any body as conductor.

Rossini has written a concerto for the violoncello, which was performed the other day by Servais the great violoncellist at Rossini's residence.

The Musical Review & Musical World.

NEW YORK. APRIL 27, 1861.

MUSIC IN NEW YORK.

Last Philharmonic Concert.

PROGRAMME.

PART I.—Symphony, No. 2, in G minor, *W. A. Mozart;* (1) Allegro Molto, (2) Andante. (3) Minuetto and Trio. (4) Finale, Allegro assai. Scena ed Aria, for Soprano, op. 94, "Infelice," *Mendelssohn*—Miss Maria S. Brainerd. Tannhauser, Illustration Dramatique, Solo Piano, *Saar*—William Saar. Overture to "Egmont," in F minor—*Beethoven.*

PART II.—The First Walpurgis Night, "Cantate," op. 60, for Solo Voices, Chorus and Orchestra, *Mendelssohn*—German Liederkranz of New York. Director, Mr. Agricol Paur. Conductor, Theodore Eisfeld.

MOZART'S lovely minor Symphony has not been played for some time in our Philharmonic Concerts; and yet this, as well as some of the other symphonies by Mozart, ought to occasionally adorn the programmes of these concerts, instead of many other pieces for solo and orchestra, as well as instead of the one or two symphonies by Haydn which are invariably played when any thing not by Beethoven has to be resorted to. Mozart's minor symphony is the one of which young Schubert used to say that he heard angels' voices in it. We are afraid that this impression is not shared by modern listeners in general, although during the performance at the above concert several young men are said to have made a similar declaration.

The next interesting feature of the programme was the performance of Mendelssohn's "Walpurgis Night," a work which has been heard twice in New York during the last three years, and consequently upon which we have already commented. It is needless to say that we should have preferred the execution of the original programme, which promised us Schumann's "Paradise and Peri," and which we are told could not be performed, because there was not a German lady singer in New York who could render the difficulty of the Peri part effectively. We say this, not because we do not appreciate the many excellencies in Mendelssohn's Cantata, but if a choice is left us between two specimens of romanticism, we prefer the deeper one to the artificial, although the latter may have more unity of form and more polish. The Liederkranz in general rendered justice to the work, here and there a little more light and shade, but especially a more refined delivery of tone, would not have been amiss, but as long as in our singing clubs the cultivation of the tone, the method of singing is entirely lost sight of, the members can not be blamed, if they occasionally give out a crescendo which is not very pleasing to any cultivated ear.

Miss Brainerd sang Mendelssohn's well-known soprano air "Infelice," and at the end of the concert "The Star-Spangled Banner," accompanied by the orchestra, and joined by the whole audience, who were very enthusiastic and saluted the Stars and Stripes, which were lowered from the ceiling, with most vociferous cheering. There is no doubt that this part of the programme was the most effective of the whole entertainment, and was also best performed.

MADAME M. JOHNSON GRAVER and Signor P. Centimeri's grand concert attracted a large audience to Dodworth's rooms. Mad. Johnson played several pieces, among which we distinguish the trio by Beethoven, op. 1, No. 3, as being the best performance of the evening on her part. She was assisted in this trio by Messrs. Mollenhauer and Bergmann. In the *etude* and *prelude* by Chopin, Mad. Johnson lacked conception and clearness of execution—the latter deficiency caused by a too frequent use of the pedal, and sometimes in the wrong place. The well-known arrangement of Schubert's *La Truite*, by Heller, was excellently played. In Litolf's very weak Caprice de Concert "Lucrezia Borgia," she displayed considerable technics.

Signor Centimeri sang with his usual vigor, which, considering the size of the room, ought to have been a little modified, and Mad. Brinckerhoff sang English, German, and French songs and arias in their respective tongues with taste and discrimination. The fragment from "Lohengrin" was a very acceptable novelty in our concert-rooms.

HISTORY OF PIANO-FORTE VIRTUOSITY.

(From "Æsthetics of Piano-forte Playing," by Dr. Adolph Kullak.)

(CONTINUED.)

BETWEEN both schools (of Mozart and Clementi) stands *Beethoven.* He manifested, as did his predecessors Bach and Mozart the harmonic union of intellect and technics. At first more inclined towards Mozart then also seizing Bach's features, he especially improved technical means by a greater polyphony and more enlarged forms. It is true the mechanical virtuosity of a few younger contemporaries, for instance Moscheles and Kalkbrenner, has anticipated him, and as much as Beethoven might in regard to technics have gone beyond Mozart, his virtuosity could never aim so much at mere *bravura* as was the case with the above mentioned pianists. What was wanting in this respect was replaced by the importance of the contents. Especially were his improvisations full of inexhaustible charms. Far different from the artificial ability of his contemporaries, who like Himmell, Wolfl, Steibelt, earned their fame by a pleasing combination of quick passages and melodious trifles, Beethoven offered pictures marked by a firm unity, and stamped with a bold and original imagination, inexhaustible in ideas, and exhibiting that consistency of character which is predominant in his compositions. The art of improvisation reaches in him its highest position. But the most important feature in his improvisation, as well as in his compositions, was the *spirit of the whole.* Only where this is dominant is the work of art endowed with appropriate vitality; all other manifestations, where the *momentary* charm is stronger than is compatible with the organism of the *whole*, draw art from its ideal height into the sphere of sensualism, though this seems to be hidden as much as possible. Spirit is unity in the many. Its potency is increased by the diversity of the many, if the unity still remains. Imagination considers God the highest expression of pure spirit, because in Him the aggregate and diversity of the many are exalted to perfect unity. Such a diversity blended in unity is a *whole*, and only when the effect of the work of art is constantly to reproduce the predominant thought is it a true manifestation of the spirit. Beethoven's thoughts, considered absolutely, are sometimes void of charm, and display little inventive genius; but in the connection of the *whole* they are always essential and are exactly of that effect which the thought demands. Since Beethoven, this stand-point has never been fully reached. Mendelssohn only approached it, and when, apparently, with him, the organism of the work expresses more unity than with Beethoven, the extent of the *many* is less than with the latter. Mendelssohn's unity therefore is a lower spiritual power, because it is more within reach and control of his imagination. Schumann has the principle of the many to a higher degree; but generally could not raise it to unity. The same may be said of Schubert in the majority of his instrumental works.

It is thus easily understood that the technics of Beethoven's piano-forte playing was cultivated only to such a degree of perfection, as was demanded by the wants of his predominant idealism. To go beyond might not have been necessary or proper for him. In corroboration of this he said in a letter to Reis that the increased mechanism in piano-forte playing would at last banish from music all truth of feeling; and we hear often of manifest carelessness in his technics.

(To be Continued.)

MUSICAL EDUCATION AND INSTRUCTION.

By Dr. Marx, of Berlin.

THE RIGHT OBJECT AND THE RIGHT MEANS.

WHAT is really the proper object of all musical education and employment?

Joy in the Art—we declare the first object. A joyless occupation in it—and how frequently do we meet it! how common is the observation, unfortunately, that in the learning and practicing of music, the original

delight is quickly extinguished, never to be felt again in its pristine vigor and productiveness—is fatal to the artistic sense, and is, indeed, more injurious than total disoccupation, since it not only misapplies the time which might have been otherwise profitably employed, but also destroys our capacity of receiving satisfaction from art.

But the joy must be really *artistic*—not foreign; and still less must it be opposed to art. We would hereby deprecate the *tickling vanity* which loves to make a display of extraordinary technical facility, and plumes itself on difficulties overcome. Nothing is more foreign nor further from true art than this littleness whose high calling it is to raise us from the narrow limits of personal feelings into the region of universal joy, love, and inspiration; nothing is more inimical and destructive to the true sense and enjoyment of art, than this poisonous mildew, which overlays artistic activity and its productions. Nothing more surely draws the mind from the purifying atmosphere of art, into the petty, narrow strivings and contentions of self-seeking vanity than this eager ostentation of personal skill; and, in fine, nothing manifests more clearly to an intelligent mind the wide gulf which separates vain from true art, than this exchange of its outward means, for its inward soul and object. How general, however, is this striving in our parties and concerts! How rarely is the joy of the listeners the object of our concert-players and amateurs! How much nearer have they it at heart to astonish the less proficient, and to startle the unartistic crowd with newly-invented contrivances, with a technical composition of a Chopin, or a study of a Thalberg, or whatever the latest finger-artist may be called. And how often is it the teachers who urge their pupils to this pernicious competition, simply in order to obtain more scholars! The lowest, most unreflecting, merely corporeal pleasure of music, the most superficial enjoyment of a skipping dance, is more artistic, more productive and nobler, than this monstrosity, which is so widely diffused among us. The feeling performance of the most trivial song or the most simple waltz, is a stronger proof of the ability of the scholar and of the teacher, than those precocious and forced, though in reality cheap productions of vanity.

The corporeal pleasure caused by art awakens by itself a spiritual participation; and this *spiritual participation in art* we regard as the highest object to which our employment therein is to be directed. If we do not close our heart and sensibilities by caprice and ill-directed exertion—if we do not ourselves destroy our feelings, and the natural operation of our minds, emotion will spring of itself from the corporeal apprehension of the work; a more elevated life will flow through our nerves, and joy through our mind, such as the pure enjoyment of art alone can produce: the assurance of community of well-being will loosen the hard crust of egotism from our hearts, and bind us the more closely in sympathy and affection with the friends who participate in our pleasures. The heart opens itself willingly to new sensations and an altered state of mind occasioned by works of art, and receives them devotedly, pure, and free from all the debasement and sharp asperities of real personality; it is a communion of one soul with others, full of the intimate feelings of humanity, and yet exempt from all oppressive materialism, or other disturbing objects. And thus this shadowy being, invoked by the musician's art, displays its life of high significance before us; we live in it, in pleasure or in pain, as the spirit of the artist wills; with him, faultless and untouched, our personality becomes involved in a manifold spiritual existence, and we experience in ourselves the countless riches of this spiritual life together with our narrowly-limited corporeal reality. Herein we behold long-departed beings and events—those pure forms which *Gluck* evoked from Greece and the enchanted East: the patriarchal simplicity and dignity of that people, out of whose darkness the light of the world was to come, in *Handel's* songs: the mad confusion of the Pharisees and their party, before the holiness of the new covenant in Bach's immortal works. All these pass before us; ages long in oblivion seem sensibly present.

Whatever can move the human heart in innocence, joy, delicacy, and childish humor, the most lovely play of the imagination, and the most mysterious movements of our spiritual essence—all that Haydn, Mozart, and Beethoven could feel or imagine, is laid open to us, and becomes our own.

The real indwelling in art, and sincere devotion to it, are essential conditions in artistic education; without them we can not participate in its estimable gifts; *they are absolutely indispensable.*

It is not the possession of great artists, nor of great works of art, which insures to a nation, or to its gifted individuals, a genuine artistic education, and thereby the full enjoyment, the highest pleasures of art. If such were the case, no nation could be more assured than ours of the richest musical education; since, during the last century, at least, our musicians have produced the most lofty and most pregnant ideas that have ever been embodied in sound. We have, on the other hand, experienced within a single century, after three noble exaltations, in the days of Bach and Handel,—of Gluck,—Haydn, Mozart, and Beethoven, also three several depressions from our upward flight; nay, if we believe the loudest and most numerous voices of the day, it would seem that in many minds *even the remembrance* were lost of what in former days were universally acknowledged to be our brightest landmarks to excellence.

Playing and hearing only can not be relied on as a sufficient means of education, although they must be the foundation and companions of all musical cultivation; for we hear bad music as well as good; and we know that the weak and spurious produces its effect (often quicker and to a greater extent) as well as the elevated and genuine. We must herein the more readily acknowledge the power of sound, that even in its perverted employment it still exerts a vast influence over the mind and senses—apart, moreover, from the effect of secondary objects, of prejudice, and of fashion. Indeed, it is not to be denied, that the corporeal effect of sound acting in large masses, in conjunction with considerable talent, magnified, perhaps, by partiality into great superiority in the performers, is capable of producing from very moderate or indifferent works an effect which may surprise artists of judgment; but the cause of that effect is not in the composition—it is the attribute of the large body or volume of sound, and of the influential partiality for the performers. Hence we may perceive how small the claims may be of many a vaunted work of art, whose pretensions have been estimated by its immediate consequences. Those persons, however, are acting very injudiciously, who, desirous of no further struggle, seem contented and satisfied with the good that exists. It will indeed endure without further exertion. It will be conveyed from artist to artist, and the magnificent structure of art will be completed, so far as may be permitted to humanity. But the communication, the communication *of artistic, and therewith civilized elevation to our cotemporaries*, can not be allowed to remain stationary. The history of the world is reckoned by centuries, and at wide intervals. The moments of improvement progress like stars in the heavens, and with them as they roll; but the limited space of human life can not dispense with its portion of their beneficent illumination.

In fine, the mere external, technical, mechanical, formal education does not reach to the deep spring, where the life-stream of art is generated and preserved. It is but too often observable, unfortunately, how empty and unproductive this false external cultivation leaves the mind; how, in its pursuit, year after year full of the noblest germs of life, and capable of the highest joys of art, is allowed to fade and vanish. It has been remarked but too frequently, that these disciples of technicality, these virtuosi, these amateur dilettanti, these thorough-base cognoscenti, and æsthetical critics, have the most unsatisfactory conception of art, that they have little sympathy with it, and are utter strangers to its nature and operation.

True artistic education, like true art, is not concerned merely with the technicalities which make only a handicraftsman, nor with mere outward considerations which, instead of living art, produce nothing but dead abstractions. It is governed by the essential nature of its duties, and assumes for its object the bringing into life and action the highest and fullest conception of art in each individual, and in the greatest number of individuals in the whole nation. In the pupil it searches for the germ of artistic susceptibility and capacity. This spark it cherishes and frees from obstructions, and nourishes and strengthens into the

Fortnightly Bulletin of New Music.

RUSSELL & TOLMAN, BOSTON.

TWILIGHT WARBLINGS. F. Spindler. 40c.—WILT THOU LEAVE ME? F. Spindler. 30.—LOVELY TEARS. F Spindler. 30c.—HER BRIGHT SMILE HAUNTS ME STILL. Varied. Richards. 35c.—MARIE NOCTURNE. Richards. 35c.—IMPOMPTU VALSE. Ketterer. 50c.—FANNIE WALTZ. B. A. Merigo. 25c.—ELISE. B. A. Merigo. 25c.—JESSIE WALTZ B. A. Merigo. 25c.—INTERNATIONAL WALTZ. B. Augusto. 50c.—BELOVED STAR WALTZ. H. Laurent. 50c.

VOCAL MUSIC.

THINE EYES, MY LOVE. B. Bishop. 25c.—I'LL NEVER FORGET THEE. B. Bishop. 25c.—IT WAS THE EARLY WINTER. B. Augusto. 25c.—BLESS'D LAND OF LOVE AND LIBERTY. B. Augusto. 25c.—FAIR ITALY'S PRIDE. B. Augusto. 25c.

S. BRAINARD & CO., CLEVELAND.

SERENADE VENETIENNE. J. Ascher. 50c.—SOUS LE PORCHE. Lysberg. 35c.—INVITATION A LA REDOWA. Ch Mercier. 30c.—MOUNTAIN ECHO WALTZ. A. W. Berg. 50c.

VOCAL MUSIC.

THOU ART SO NEAR AND YET SO FAR. A. Reichardt. 35c.

JOS. STUEHLER, BROOKLYN.

JULIA WALTZ. J. Stuehler. 30c.—FREDERICK BELL SCHOTTISCH. J. Stuehler. 15c.—BROOKLYN CITY MARCH. J. Stuehler. 35c.—TWO SISTERS SCHOTTISCHE. J. Stuehler. 15c.—ALCERIAN WALTZ, J. Stuehler. 25c.

LEE & WALKER, PHILADELPHIA.

BULLY FOR YOU. Sep. Winner. 25c.—MERRILL BLOCK WALTZ. J. Henry Whittemore. 25c.—HARMONICA POLKA. Ed. Hoffmann. 25c.—CHINESE GALOP. Mark Hassler. 25c.—OPERA HOUSE GALOP. Mark Hassler. 25c.

PIANO AND VIOLIN.

ALPINE SONG. Theo. Oesten. 50c.

VOCAL.

SONG TO THE LOVED ONES. E. T. Hurlburt. 25c.—SONG OF BEAUTY. W. H. Bourne. 25c.—OUR OWN FIRESIDE. T. Bishop. 25c.

G. ANDRE & CO., PHILADELPHIA.

IMMORTELLEN WALTZ. Gungl. 35c.—THE AMERICAN HERO'S MARCH. Francis Barrington. 35c.—SOIREE WALTZ. F. Lossé. 30c.—BEAUTIFUL FLOWERS: No. 1. "I think of Thee." No. 2. "Regrets." C. Frenz. No. 3. "Une petite fleur." G. Voss. 25c.—No. 4 "Dream of the Wanderer." Richards. 30c.—No. 5. "Contentment." Schaffer. 25c.—No. 6. "L'innocence. W. Birgfeld. 25c.—No. 7. "Ecoutez moi. J. Funke. 25c.

VOCAL

SMILES AND TEARS. Wrighton. 25c.—SLUMBER GENTLY FALLS. Taubert 25c.—SANTA LUCIA. 25c.—CONVIEN PARTIR. Donizetti. 25c.—NO, MY LORD! A. de Latour. 26c—SERENADE TO IDA. W. Weingard. 25c.

OLIVER DITSON & CO., BOSTON.

VOCAL MUSIC.

SING FOR THE RIGHT. Song and chorus. H. Pond. 25c.—THE BIRDS ARE AWAKING Trio for young ladies. Concone. 35c.—WOODLAND BELLE. Song E. Chapin. 25c.—FLORES MARIANI A collection of Catholic music, complete. $1.—AVE MARIA. For three sopranos. 50c.—O VOS OMMES. Motet for mixed voices. 25c.—SUB TUUM PRÆSIDIUM Quartet. Mixed voices. 50c.—COMMENCEMENT DAY. Greeting and valedictory for young ladies' schools. E. Falk. $1 25—NIGGER, PUT DOWN DAT JUG. 25c.—MOON BEHIND THE HILL.—Song for guitar. T. B. Bishop. 30c.—O THOU WERT BRIGHT AS OPENING DAY. (Rosalie.) Italian and English words. E. C. Sebastian. 25c.

INSTRUMENTAL MUSIC.

UNION GRAND MARCH. A. P. Clark. 25c.—LILLA MARCH. 10c.—FORGET-ME-NOT. Grand Waltz. Carl Zerrahn. 50c.—NIGHTINGALE AND CUCKOO WALTZ M. Perabo. 10c.—QUEEN'S LANCER'S QUADRILLE. A. Leduc. 35c.—PHYSICIAN'S QUICK MARCH. C. A. Stewart. 25c.—KEY CITY MARCH. Hellen M. Spaulding. 25.—BRINDISI, from "Traviata." Transcription. A. Baumbach. 35c.—NE PLUS ULTRA QUADRILLES. J. S. Knight. 35c.—RAINBOW WALTZ. L. P. Whitney. 25c.

BOOKS.

WINNER'S PERFECT GUIDE FOR THE VIOLIN. 50c.—WINNER'S PERFECT GUIDE FOR THE PIANO. 50c.—Each containing easy lessons, and a choice collection of operatic and popular airs, comprising the best melodies of the day.

MASON & HAMLIN,

MANUFACTURERS OF

Melodeons & Harmoniums

THE UNDERSIGNED take this method of informing their friends and the public that, owing to the late destruction of their manufactory by fire, they find themselves entirely unable to meet the constantly increasing demand for their Instruments. Their new and enlarged manufactory is, however, rapidly progressing, and until its completion, they already occupy temporary apartments for manufacturing purposes.

With many thanks for past favors, they respectfully solicit a continuance of orders, which, with the aid of new and improved machinery, and largely increased facilities, they are confident of speedily answering with Instruments, which shall more than sustain the reputation already acquired.

4- **MASON & HAMLIN, Boston, Mass.**

NEW LOW-PRICED MUSIC BOOKS.

WINNER'S PERFECT

GUIDE FOR THE VIOLIN,

IN WHICH THE

Instructions are so Clearly and Simply treated as to lead to a Mastery of the instrument

WITHOUT THE AID OF A TEACHER.

TO WHICH ARE ADDED

150 OPERATIC AND POPULAR AIRS,

FORMING A COMPLETE COLLECTION OF

THE BEST MELODIES OF THE DAY,

PRICE 50 CENTS.

ALSO,

WINNER'S

Perfect Guide for the Guitar,

PRICE 50 CENTS.

*** The following volumes of this New Series of POPULAR INSTRUCTION BOOKS are in Press, and will be issued in rapid succession. The contents of each comprise Elementary Lessons, simple and easy; Exercises, new and attractive; and a very fine collection of Music, including the latest best Melodies of the Day, arranged expressly for these books. Dealers will find these "GUIDES" to be the most salable works of the kind that can be obtained.

WINNER'S PERFECT GUIDE FOR THE FLUTE, 50 CENTS.

WINNER'S PERFECT GUIDE FOR THE CLARINET, 50 CENTS.

WINNER'S PERFECT GUIDE FOR THE ACCORDEON, 50 CENTS.

WINNER'S PERFECT GUIDE FOR THE PIANO, 50 CENTS.

WINNER'S PERFECT GUIDE FOR THE MELODEON, 50 CENTS.

WINNER'S PERFECT GUIDE FOR THE FLAGEOLET, 50 CENTS.

WINNER'S PERFECT GUIDE FOR THE FIFE. 50 CENTS.

Copies will be mailed post-paid on receipt of the price.

Published by OLIVER DITSON & Co.,

277 Washington St., Boston.

May God Save the Union.

UNION HYMN.

Words by Rev. G. Douglas Brewerton.
Music by Carl Wolfsohn.

Just Published by

G. ANDRE & CO.,

2- 1104 Chestnut St, Phila.

B. C. BLODGETT,

TEACHER OF THE

PIANO AND ORGAN,

ALSO OF

Harmony, Single and Double Counterpoint, Canon, and Fugue.

7- Address, **HALLET, DAVIS & CO.**

G. ANDRE & CO.,

IMPORTERS OF

FOREIGN MUSIC,

1104 Chestnut St., Philadelphia.

A large assortment of American Music constantly on hand. 4-

ALBERT WEBER,

PIANO-FORTE Manufacturer, 155 West Broadway, (near Canal St.) N. Y. These Pianos have gained the very highest recommendations from the Profession and Seminaries, as regards tone and touch; are made in the most thorough and substantial manner; and sold at the lowest Manufacturer's prices. We would advise all who desire a really *good and serviceable* Piano-Forte, to call and examine them. 206-1y

---

MISS M. E. HAWLEY,

Vocalist, (Contralto,)

TEACHER OF SINGING.

Residence,

46 BANK ST., near Fourth.

22--241

PHILIP P. WERLEIN,

PUBLISHER, and DEALER IN SHEET MUSIC AND MUSIC BOOKS; Exclusive Agent for Lighte & Bradbury's new Patent Piano-fortes. Every article of

MUSICAL MERCHANDISE.

Nos. 3 & 5 CAMP, and 178 CANAL ST.,

223-tf **New Orleans, La.**

BLODGETT & BRADFORD,

Music Publishers,

Wholesale and Retail Dealers in

SHEET MUSIC

AND

MUSICAL MERCHANDISE.

N. B.—The celebrated *Roman Violin and Guitar Strings.* Music mailed free of postage on receipt of marked price.

Price of Roman String, 25 cents.

209 MAIN ST., BUFFALO, N. Y.

J. B. BLODGETT. 22-1y WM. B. BRADFORD

NEW PUBLICATIONS

OF

JUL. SCHUBERTH & Co.,

Leipzig and New York.

BLUMENTHAL, J.
Les Vacances No. 1. Valse gracieuse. $2.
Maria Polka. $3.
Souvenir de Baden Nocturne. Arr for four hands. Each, 50c.

GOLDBECK, R.
Barcarole. o 27. 55c.
Chant de jeune fille, o 2, 55c.
8 nv. de Hongrie, op. 29. 50c.
Drouseinthal. Fantasie romantique. o 40, 75c

GOTTHARD, J. P.
Impromptu Lyrique. o. 7. 40c.

KOEHLER, L.
12 little instructive pieces of popular operas. op. 59, 85c.

KRUG, D.
Repertoire Populaire. Variations for beginners (without octaves): — 14. Marseillaise; 15. Thuringen, popular Song; 16. Sounds from Home; 17. Last Rose of Summer. Each, 25c.
Repertoire de l'Opera (without octaves):—13. Barber; 14. Freyschütz; 15 Agnes; 16. Dinorah; 17. Tell. Each, 25c.
Technical Instructor, op. 75, $2. The best and most valuable book of Exercises and Studies for every student on the Piano.
Berceuse, op. 76, 30c.
La Belle Rose, o. 95, 55c.
Switzer's Longing for Home — 55c.
Three charming and melodious pieces, of a moderate difficulty.

LISZT, FR.
4 Paraphrases de Concert:—
1. Trovatore, $1
2 Ernani, 75c.
3. Rigoletto, 75c.
4. God save the Queen, 75c.

SATTER, G
Belles de New York. Second edition. 75c.
The most popular and charming composition of this great pianist, played by him with the greatest success in his concerts.

VIEUXTEMPS, H.
Fantasia Appassionata, for Violin and Piano Accompaniment, $1 90. With Orchestra, $3 85. Orch. Score, $2 70.
Bouquet Americain, for Violin and Piano, 1st Series, containing: Willie, we have missed you; St. Patrick's Day; Days of Absence, $1 50.

WELS, CHS.
2d Fantaisie de Concert—Lucrezia, op. 46. 75c.
A brilliant and effective piece of this popular composer, not exceeding the capacities of middling performers.
Les trois Favorites. $1.
The Swallow. 55c.
A very brilliant transcription of this popular air adapted for young beginners.

THE YOUNG MUSICIANS. 3 vols. ea. 50c.
A collection of popular operatic songs, classical pieces, dances, etc Arranged quite easy. Each volume contains 40 or more pieces.

GOLDBECK, R.
Musical Questions and Answers: a basis to all musical instruction, containing the elements and rudimentary principles of music and its science. 25c.

SCHUMANN, R.
Advice to Young Musicians. 25c. No pupil should be without this little work, whereon the true principles of art are founded.

We call the attention of the public to our large and well-assorted stock of

MUSIC,

of our own publications, and those of other houses, which is constantly increased with the newest out.

To Seminaries, Teachers, and Dealers we allow the most liberal terms.

Catalogues of our own publications, and those of A. Cranz, Hamburg, for the sale of which we are Agents, may be had gratis on application.

JUL. SCHUBERTH & CO.,

Publishers and Dealers in Foreign and American Music. *St. Nicholas Hotel Buildings*

96 Spring Street, 2- Near Broadway.

THE

Musician's Guide

(A NEW EDITION.)

THIS WORK IS A

DESCRIPTIVE CATALOGUE,

(257 pages.)

Containing an analysis of nearly

5,000 MUSICAL WORKS

Published by

RUSSELL & TOLMAN.

Prefixed to which are sketches of the lives of the following distinguished composers:

JOHN SEBASTIAN BACH,
LOUIS VAN BEETHOVEN,
GEORGE FREDERICK HANDEL,
FRANCIS JOSEPH HAYDN,
WOLFANG AMADEUS MOZART,
SIGISMUND THALBERG.

It is a book of great value to all interested in Music, and to Teachers and Amateurs residing in the country it is indispensable.

THE MUSICIAN'S GUIDE differs materially from any other work of the kind ever published. To the title of every composition are appended a *figure* and a *letter* The figures, numbering from 1 to 7, inclusive, indicate, according to a scale which may be found in this work, the character of the piece, whether it is difficult or easy The letters, which are the Musical Alphabet, and extend from A to G, inclusive, show the key in which it is written: i. e., the letter Ab signifies that the composition is in four flats; G, that it is written in one sharp, &c.

EXAMPLE.

Name of piece	Key.	Difficulty.	Composer.	Price
Come to this heart so lonely,	(C).....	2.....	*Sardi.*	25

The above piece is in the key of C, and the figure 2 indicates Second Class

It will be apparent to all that in this way every piece is as thoroughly described as if it was explained and commented upon by itself, while, by the adoption of this plan, the whole Catalogue is brought within the compass of a pamphlet, which can be mailed at a trifling expense to any part of the world; and enables parties at a distance who are unacquainted with the music to select pieces of any description, or for any particular purpose.

THE MUSICIAN'S GUIDE also contains a Description and Price List of Musical Instruments of every description, such as

PIANO-FORTES, MELODEONS,

GUITARS,

BRASS INSTRUMENTS,

VIOLINS, FLUTES, &c.,

And a variety of valuable information not to be found in any other work of the kind now published.

☞ It may be had gratis, on application to the publishers, or will be forwarded to any address in the United States, post paid on receipt of six cents in postage stamps to defray postage expenses.

RUSSELL & TOLMAN, Publishers,

291 Washington St., Boston.

HOLLE'S CHEAP MUSIC

JUST ARRIVED.

Schubert's Songs. 4th vol. $2 50. Singly, from 10 to 25c. each.

Dussek's Compositions for Piano (17 pieces for two and 2 pieces for four hands.) $3 50. Singly, from 10 to 50c. each.

Mozart. 18 Duos for Piano and Violin. $3 65. Singly, from 10 to 30c. each.

Brunner. Operatic Potpourris. (New Selection.) 25c. each.

THE WORKS FOR PIANO-FORTE BY Beethoven, Mozart, Haydn, Bach, Clementi, Weber, Hummel, Czerny, Bertini, Herz, Cramer, Kuhlau, Diabelli, Wollenhaupt and others, at about one third of their usual prices. Apply for catalogues.

Beethoven's Trios for Piano, Violin, and Violoncello, $5. Singly, from 30 to 75c per Trio.

Schubert's Songs. 3 vols. (large size and print French and German text.) Each vol. $2 75. All three $7 50. Singly, from 10 to 87c. per number—containing several Songs.

Wollenhaupt Sparkling Diamonds. 50c.
" Song of the Syrens, Waltz, (Second Edition.) 75c.

Theo. Hagen. Faribol. Marceau de Genre. 30c.

Music sent by mail, free of postage, on receipt of the marked price. Music of every description, foreign as well as American, for sale by

THEODOR HAGEN,

Agent for Holle's Music,

5 & 7 *MERCER STREET,* (*Care Mason Brothers.*)

HARPS!

J. F. BROWNE, Manufacturer Warerooms, 719 Broadway, New York, between Fourth street and Washington Place, near the New York Hotel.

Prices and descriptions forwarded by mail.

Strings of the best quality, and every requisite for the Harp.

J. F. Browne would call attention to his large and choice collection of

HARP MUSIC,

both foreign and own publications. Just published, "40 Studies," in four Numbers, forming, with the "First Six Weeks," a complete general course of Instruction for the Harp.

2-1y

WHEELER & WILSON'S

SEWING MACHINES.

New Improvements—Reduced Prices.

THE WHEELER & WILSON MANUFACTURING CO beg to state that, in the reduction of the prices of their Sewing Machines, the public shall have the benefit of the decisions of the United States Courts in favor of their patent. This reduction is made in the belief that they will hereafter have no litigation expenses in defence of their rights. The Wheeler & Wilson Sewing Machines will now be sold at rates that will pay fair profits on the capital invested, cost of manufacture, and expense of making sales—such prices as will enable the company, as heretofore, to sell first-class Machines, and warrant them in every particular.

They are adapted to every want that can be supplied by a Sewing Machine, and approved alike by Families, Dress-Makers, Corset-Makers, Gaiter Fitters, Shoe Binders, Vest Makers, and Tailors generally.

☞ Each Machine complete with a Hemmer.

OFFICE, No. 505 BROADWAY, N. Y.

Send for a Circular. 26-

Our Musical Correspondence.

PHILADELPHIA.

April 22, 1861.—Your readers are so familiar with the "Colson Troupe" and the operatic representations given by that company, of which we have just had half a dozen or so, that a full period very properly follows this sentence.

In Horrebou's "History of Iceland," the subjects are divided off into chapters; one of these is headed, (chap. 47,) "Concerning Owls." The whole chapter reads thus: "There are in Iceland no owls of any kind whatever."

So, now, in Philadelphia there is no music of any kind whatever.

Tout à vous, C. P. C.

BOSTON, MASS.

April 22, 1861.—We promised to give you a little description of the two organs just built by the Messrs. Hook, for the Berkeley Street Church, Boston, and the Eliot Church, Newton. The former is the largest *Church* organ in Boston, and only surpassed by the Tremont Temple organ. It has three banks of keys, and forty-five stops, as follows:

GREAT ORGAN.

Bourdon,	16 feet,	56	pipes.
Op. Diapason,	8 "	56	"
St. Diap. Base / Melodia,	8 "	56	"
Principal,	4 "	56	"
Twelfth,	2⅔ "	56	"
Fifteenth,	2 "	56	"
Sesquialtra,	3 ranks,	168	"
Mixture,	2 "	112	"
Trumpet Base, / Treble,	8 feet,	56	"

CHOIR ORGAN.

Dulciana,	8 feet,	56	"
Gamba (German,)	8 "	56	"
Æolina,	16 "	44	"
St. Diap. Base, / " " Treble,	8 "	56	"
Clarabella,	8 "	39	"
Principal,	4 "	56	"
Flute à Chiminée,	4 "	56	"
Piccolo,	2 "	56	"
Clarinet, / Corno di Bassetto	8 "	56	

SWELL ORGAN.

Bourdon Base, / " Treble,	16 feet,	56	pipes.
Op. Diapason,	8 "	56	"
St. "	8 "	56	"
Viol di Gamba,	8 "	56	"
Principal,	4 "	56	"
Flageolet,	2 "	56	"
Flute Harmonique,	4 "	56	"
Mixture,	3 ranks,	168	"
Vox Humana,	16 feet,	56	"
Trumpet Bass, / " Treble,	8 "	56	"
Oboe,	8 "	44	"

PEDALE.

Double Op. Diapason,	16 feet,	27	pipes,
Double Dulciana,	16 "	27	"
Violoncello,	8 "	27	"
Posaum,	16 "	27	"

MECHANICAL STOPS.

Swell to Great,	Great to Pedale.
" to Choir,	Swell to "
Choir to Great at sub 8va,	Tremulant Swell.
" to Pedale,	Pedale Check,
Bellows Signal.	

The organ-front is of solid black walnut, and occupies a position in rear of the pulpit. The opening took place on Thursday evening, April 18. Messrs. J. H. Willcox, George E. Whiting, H. M. Dow, W. H. Clarke (organist of the church), and B. C. Blodgett took part in the proceedings. The instrument proved very effective, both in its fundamentals and ornaments. The diapasons, and in fact the unison registers generally, are exceedingly full and rich. The vox humana stop is something of a novelty this side of the ocean, and though one was hardly prepared to expect as good a stop of this sort as those in the organs at Haarlem and Freiburg, yet this one seemed thoroughly to justify and fulfill such an expectation. It is certainly an excellent stop, constructed as nearly as possible upon the principle of the delivery of tone from the human vocal organs. It created quite a deal of astonishment by its imitation of the voice. The Æolina (choir) stop is well named, giving a sort of airy, pervasive effect to the combinations of this bank. The pedal registers are rich and full, though soft. Taken as a whole, we think the instrument a complete success, heartily congratulating both builders and purchasers upon it. Mr. Clarke, who will preside at it on the Sabbath, is the right kind of man, religiously and musically, for the place.

We had intended to speak of the Eliot Church organ, but shall be obliged to defer it until our next.

The Mendelssohn Quintet Club performed Beethoven's Septet (op. 20), and the Octet (op. 166) of Schubert, together with the celebrated Adagio, "God save the Emperor," of Haydn, at Cambridge, Friday evening, April 19. The performance was, of course, excellent. Mr. Schultze played a fantasie on Hungarian themes, by Molique, finely; his style of rendering interested us more than the fantasie itself, however.

Saturday evening (20th), the Orpheus Musical Society, assisted by Mrs. Kempton and Mr. Schultze, gave a concert at the Music Hall, but owing to the war excitement, the house was but very poorly filled. The concert was in aid of the Christian Unity.

Mr. Bruce's Annual Children's Concert came off last Thursday evening at the Tremont Temple, and was repeated Saturday afternoon. The audiences were large and enthusiastic. Our worthy National Anthem, "The Star Spangled Banner," had to be repeated three times at each concert, amid the waving of hats and handkerchiefs, and followed by deafening huzzas from the patriotic populace. The choir on the occasion consisted of 400 children—Miss Whitehouse, and Messrs. Whitney, Dow, and Baumbach assisted.

B.

ST. LOUIS.

April 22.—It is gratifying to those interested in musical matters to know that, notwithstanding all that surrounds us of a glorious and saddening nature, our entertainments are well patronized, and persons seek relief from the cares and anxieties of their daily existence, casting them off as night approaches, and congregating in musical halls and concert-rooms to hear:

—"Those sweet sounds,
That soften men's hearts and quiet their passions."

The influence of music is great indeed, and is never more felt than when one is tried and burdened with cares.

Thus it is that, although much had to be contended with, the concert, on Monday evening 15th inst., given for the benefit of the new "Church of the Annunciation," met with much more success than might have been expected, for it was listened to by a large and *stylish* audience, who seemed to be exceedingly well pleased during the whole evening. Mr. Sabatzki conducted it very creditably; he is the organist and leader of the choir at this church, and has become quite a favorite among us. It was an entirely amateur performance, the parts being filled by some of the favorites of our society. Much applause greeted them all, and several of the pieces were energetically encored, and very justly too, for they well deserved it; but none of them so much as the solo on the harp, "Home, sweet Home, with variations"; it was beautifully played, and evinced great skill and a perfect mastery over the instrument. Our fair and youthful harpist is indeed a genius. In answer to an encore, she played the patriotic and now doubly interesting air the "Star Spangled Banner," amid applause and enthusiasm.

The following was the programme of the evening. It is a well selected one, and suited the taste of the public, who are best pleased with the light melody to be found in the Italian and English music; they as yet do not seem to appreciate or to comprehend the more difficult and classic music of the German and other schools, but, if we should judge from the persevering efforts of the "Philharmonic" to teach them this, we may expect much progress in the cultivation of their taste at no distant day.

PROGRAMME.

Part I.—1. Overture, "Martha"—*Orchestra.* 2. Male Chorus, "Parting Song"—*Mendelssohn, Bartholdy.* 3. Cavatina, "Ah, mon fils;" Song, from Prophete—*Meyerbeer.* 4. Fantasie, for Harp and Piano, I Puritani—*Obethuer.* 5. Aria, "Sweet Sleep to Wounded Bosom," from Masaniello, (tenor solo.)—*Auber.*

Part II.—6. Overture, "Le Diamans de la Coronne"—*Auber.* 7. Cavatina, "Robert toi que j'aime"—*Meyerbeer.* 8. "Home Sweet Home," harp solo—*Aptommas.* 9. Serenade, with obligato violin accompaniment—*Schubert.* 10. Fantasie, for Piano and Flute *G. Briccialdi.* 11. Mare Chorus—*Mendelssohn.*

Another event that has proved interesting to our *dilettanti* has been the opening, by the "Philharmonic society" of their new rooms, in Darby's fine marble building. A musical soiree was given on the occasion, composed of both instrumental and vocal music of much variety and of pleasing character. These rooms are spacious and well arranged for the comfort and convenience of their many members. All this but tells of the prosperity and permanency of this society, and is chiefly due to the energy and good management of their Vice-President, Mr. Chas. Balmer.

We are expecting a rich treat next month. The general favorite, Mme. Golson and her fine troupe are to regale us with an operatic season. No one singer will more readily attract in St. Louis, than will the charming Colson. The public have not forgotten her role of "Violetta" in "La Traviata," wherein her dramatic powers are fully developed, or her role in "Martha," wherein she displays perfection, the light and fascinating character of the *coquettish peasant girl.* I shall never forget the effect she produced, while singing the "Last

Rose of Summer"—it was positively electric, keeping spell-bound her audience till her last sweet note had died away—she is very justly a great favorite with us here. It is to be hoped that her success, and the success of other entertainments that are promised us soon, will not be interfered with by the sad events now transpiring throughout the whole country. PHIL.

Miscellaneous.

THE VIOLINIST.

On mechanical instruments, it is quite notorious how many players, without a spark of feeling in art, contrive to hold a good position, for a while, in public esteem. Pianists especially, by their dazzling execution, and daring intrepidity, in music of a popular and insipid character, have been known to win applause, when the hazard of a single note stopped too sharp or too flat, by a far more gifted and meritorious performer on a stringed instrument, would, before the same audience, mar his success for a whole performance! All the great violinists are distinguished by totally distinct and great qualities in their styles of playing; yet are equally imbued with a strong feeling for art.

"The summit of excellence," says Reynolds, "seems to be an assemblage of *contrary* qualities, but mixed in such proportions that no one part is found to counteract the other. How hard this is to be attained in every art, those only know who have made the greatest progress in their respective professions." The analogy between painting and musical composition is more perceptible than between painting and performing, yet in all that bears on the question of active sensibility, the affinity is strong enough to bring the player within the strictures and criticisms of the sister art.

The excited state of the player's feelings, however, commands other considerations, to which the cold, hypercritical listener is sometimes cruelly callous: we should generously overlook a slight mechanical failure in execution, where there is indication of strong intellect, and excuse a transient excess of passion in a sensitive nature. In advocating the respective claims of artists of acknowledged celebrity, we uphold no blind idolatry for their defects or mannerisms; the tremor of Paganini and Rubini, so constant in cantabili of simple and even form, though sometimes effective in such transcendent geniuses, became insufferable in their servile imitators, and we rejoice at the return to a more sound and legitimate method of expression, as exemplified in the style of our modern classical violinists, and, we may add, in the touching simplicity of *cantilena* delivered by Alboni. The facility of execution gives to a violinist an advantage over a vocalist in variety of captivating passages of a florid complexion; but, in sustained phrases, they can vie with each other, in power of nuance, where both artists are perfectly masters of their art—the one husbanding his breath, the other economizing his bow, to diminish or add to the tone required. The German school of violin playing has a tendency to keep the bow in reserve for sudden emergency, while the French is distinguished more for a detached style of playing; the first greatly facilitating the power of uniting passages with sustained tones, the other inducing a constant habit of frittering away sentiments in broken and disjointed accents. The excellences of both schools are united in a truly great genius; and to professional students, be they vocalists or instrumentalists, the accomplished violinist is a model which a diligent ear can always imitate with profit and advantage. His genius enables him to rise to the highest, and to stoop to the more familiar regions af art—to interpret the profound mysteries of a posthumous quartet by Beethoven, and to invest with endless charms the lightest productions of his own fanciful creation. When we consider how many and various are the attributes essential to greatness as a composer or performer, and the thousands in Europe contending for the prize which fame so sparingly awards, we should accept liberally the boon which every new good work contributes to art, and welcome the advent of a meritorious performer that has bravely struggled through years of arduous practice. *L'economia del gusto* teaches us the economy of time, and we always endeavor to avoid inflicting on the notice of our intelligent members the performances of those whom Shakspeare calls "men of no mark, or likelihood." J. E.

MUSIC.

Music was the nursing mother of poetry, the highest of all arts. The verse did not create itself; it arose in all its primitive forms out of musical division. For centuries after its birth, Poetry could not walk alone, either in the East or in the West. Those incomparable lyrics which are called the "Psalms of David," where description and moral teaching, piety and nature, earth and heaven, blend so sweetly, were songs composed in happy moments of musical as well as poetic heart, by David and many other harpers; and but for music, these gems of poetry and praise had never embellished language. And it is not too much to say, that here alone, where Poetry and Music meet, is the spirit of the Old Testament as manifestly and constantly Divine as that of the New. Many forgotten harpers sang before Homer, and to their divisions we owe the majestic Hexameter. Homer, like his own Achilles, was a harper.

The Iliad was sung or chanted, and where the same words are repeated, there was a sort of refrain with a more marked melody. But for music, then, the greatest Poem would never have been created; but for Music again might well have slipped off the memory of the hearers.

Poetry came West at Music's apron string. The Arbs who brought it into Europe were songsters. The Spanish troubadours who caught it from them were songsters; so were the French trouvères, who had it from *them*; so the Dutch minstrels, and the Irish and Welsh Bards.

For centuries Poetry could no walk alone nor please by its own rhythm. And even that rhythm it owes to primæval Music.

This is but a small part of the debt mankind owe to this art, now outlawed by caprice of demi-civilization. That debt is hundreds and thousands of years older than any claim Painting can put into our gratitude. Why pick our old benefactor out from among a hundred pettier arts, to outlaw her! Her modern feats, are *they* so very contemptible? The brilliant operas, the mighty oratorios, the learned quintets, the profound symphonies, the pious masses and anthems, where the boy's sweet, mellow voices rise so young and pure above the pealing organ, and waft the same to Heaven; the thrilling songs that nations take to heart, and love, and sing, and feel for centuries; are all these trash?

Music is an universal language. Unlike the writers, the composer's text can be printed or played by all the human race, pure as it came from the master's mind. God has given the lovely art this world-wide advantage over the writers, to compensate its inferiorities, a noble compensation. For thus Music mitigates the curse of Babel, a terrible curse to man.—CHARLES READE.

Special Notices.

TO TEACHERS OF MUSIC, AND THOSE WHO ARE PREPARING TO BECOME SUCH.

THE NORMAL MUSICAL INSTITUTE, North Reading, Mass.

The Thirteenth Term of this Institution will commence on *Wednesday, July* 16, 1861, and continue EIGHT weeks, under direction and instruction of DR. LOWELL MASON, Messrs. WM. B. BRADBURY, and GEO. F. ROOT, with the assistance of such other competent instructors as may be found desirable.

The leading object of this School is, to afford aid to such persons, male or female, as desire to prepare themselves for teaching, or who wish to make higher attainments in the art of teaching Vocal Music.

The instructions will be specially adapted to the wants of all such as wish to teach in seminaries and schools, or in classes, juvenile or adult, formed expressly to receive musical instruction.

In carrying out the object of the Institute, the exercises will be divided into the following Departments:

1.—THE ART OF TEACHING, especially as applied to the elementary principles of vocal music.

2.—HARMONY AND MUSICAL COMPOSITION.

3.—VOCAL TRAINING, OR CULTIVATION OF THE VOICE, and the application of the same, in training choirs and singing-classes generally.

4.—PRACTICE of Chorus, Class, Choir, and Congregational Music.

The Principals desire to do all in their power in aid of the great work, occupying so much thought and effort at the present day, of raising the standard of teaching from the mere mechanical and formal to that which is at once simple and natural, and which, when properly carried out, can not fail to be thorough and successful.

TERMS.—For all the class exercises (payable in advance), $25. For half the term, $15. For a less time, $5 a week.

No expense for books.

Board, about $3 a week.

It is important that those who intend to be members of the School should give early notice of the fact—directing to "Normal Musical Institute," North Reading, Mass.

LOWELL MASON,
WM. B. BRADBURY,
GEO. F. ROOT.

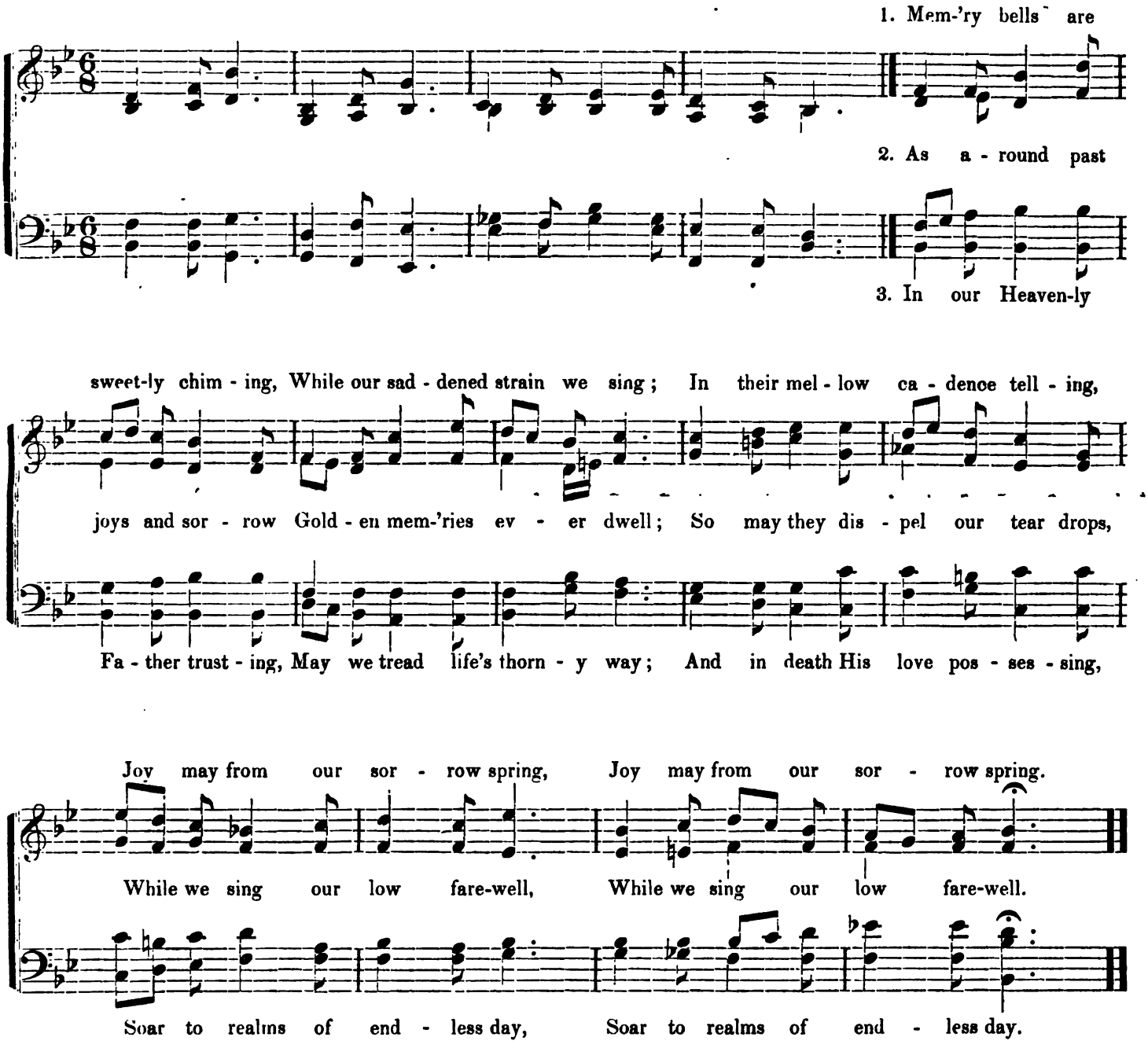
For full particulars please send for a Circular.

MR. W. O. PERKINS, of Boston, Mass., will conduct a limited number of Musical Conventions the present season, upon reasonable terms. Please address as early as convenient. 8-6m

Parting Song

OF THE GRADUATES OF FERRIS INSTITUTE.

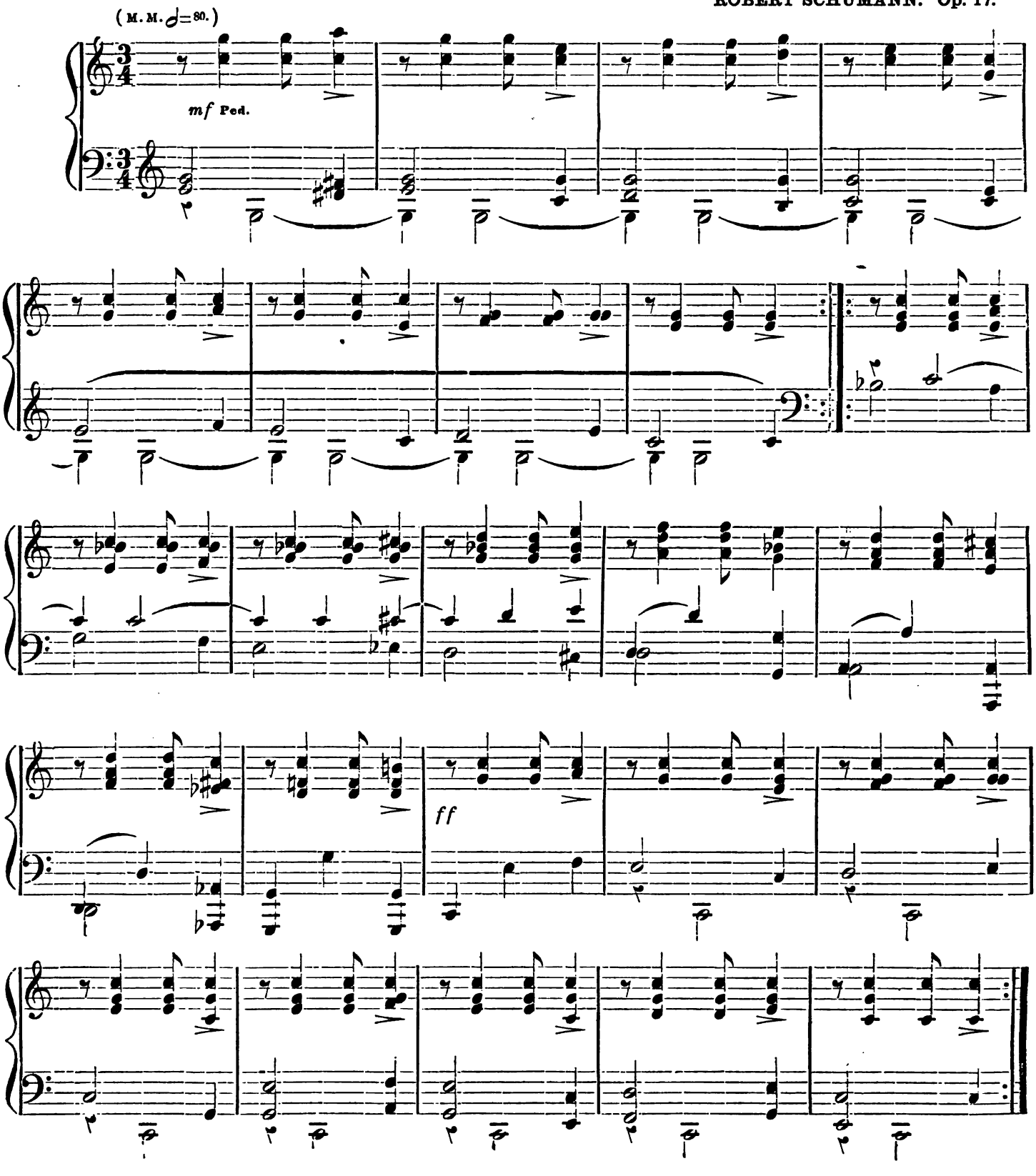
Words by ELEANOR. Music by S. LASAR.



Hobbyhorse.

(RITTER VOM STECKENPFERD.)

ROBERT SCHUMANN. Op. 17.



38,000.

THE DIAPASON;

A NEW COLLECTION OF CHURCH MUSIC.

BY

GEORGE F. ROOT,

Composer of "The Haymakers," "The Flower Queen," "The Shining Shore," "Rosalie, the Prairie Flower," etc.; Author of "The Sabbath Bell," "The Shawm," "The Academy Vocalist," etc.

The best evidence of the manner in which Mr. Root's new book is received by the public is afforded by the fact that we have already had occasion to send to press THIRTY-EIGHT THOUSAND COPIES, though it is yet in the beginning of its first season.

It contains about *half as much again more matter* than any other of the new books, affording room for great variety and completeness in all its departments.

It contains an ample and careful selection of the *old, well-known tunes*, which are so generally considered indispensable in Singing-Schools as well as Choirs. Mr. Root succeeded in making arrangements with the proprietors of the copyrights of these to use all that he desired.

Yet its NEW TUNES are of course its main feature. These are from a variety of sources, including a large number from Mr. Root which have never before been published. There are also liberal contributions from Dr. Mason, Mr. Bradbury, and other eminent composers.

NEARLY ONE HUNDRED Anthems and Set Pieces, most of which are new, are included in its pages, affording the most ample variety for special occasions and the ordinary church-services. THE SINGING SCHOOL DEPARTMENT is very full, including over three hundred Exercises and Secular Pieces for Practice, *more than two hundred* of which are Songs, Part-Songs, Glees, Rounds, or other pieces set to words. This portion of the work includes also a brief Manual for Musical Instruction, prepared expressly for it by Dr. Lowell Mason.

By a new arrangement, the music is nearly always printed with but *one part on a staff*, while two-thirds of the tunes are on large type, and all on very clear, distinct type.

For sale by Booksellers generally.

Single copies sent by us to teachers for examination, by mail, post-paid, on receipt of Seventy-Five Cents.

Price in New York, $8 per dozen.

THE PEOPLE'S TUNE BOOK:

A CLASS-BOOK OF CHURCH MUSIC FOR CHOIRS, CONGREGATIONS, AND SINGING-SCHOOLS.

BY

LOWELL MASON, Dr. of Music.

Besides containing many excellent new tunes, the PEOPLE'S TUNE BOOK forms especially one of the best collections of the most useful and popular *old tunes* ever issued, and, with its large, clear type, with one part on a staff, and but two tunes on a page, cannot fail to be very popular as a Singing-School Book, as well as for Choirs and Congregations.

Price in New York, $6 per dozen.

HASTINGS' CHURCH MUSIC.

BY

THOMAS HASTINGS, Dr. of Music.

The many friends of Dr. Hastings will welcome this work, which collects in one volume the choicest results of the labors for two score years, of this eminent composer of Church Song. It has, indeed, been prepared at the suggestion of friends, who desired to possess in one volume those pieces which have proved most popular and useful in all the author's previous works. Like the PEOPLE'S TUNE BOOK, it is printed from clear large type, two tunes on a page. Every Choir and Musical Association should have a set of this book.

Price in New York, $6 per dozen.

BRADBURY'S ANTHEM BOOK:

A COLLECTION OF ANTHEMS, CHORUSES, OPENING AND CLOSING PIECES; ADAPTED TO THE WANTS OF CHOIRS, MUSICAL ASSOCIATIONS, CONVENTIONS, ETC.,

BY

WILLIAM B. BRADBURY.

The want of a new Anthem Book which should contain a greater variety of pieces for the various occasions of ordinary or special religious services than it is possible to include in an ordinary collection of Church Music, has led to the preparation of the present volume, which collects together the favorite old pieces, and presents many new ones, especially such as are suitable for opening and closing worship.

Retail price. $1 25.

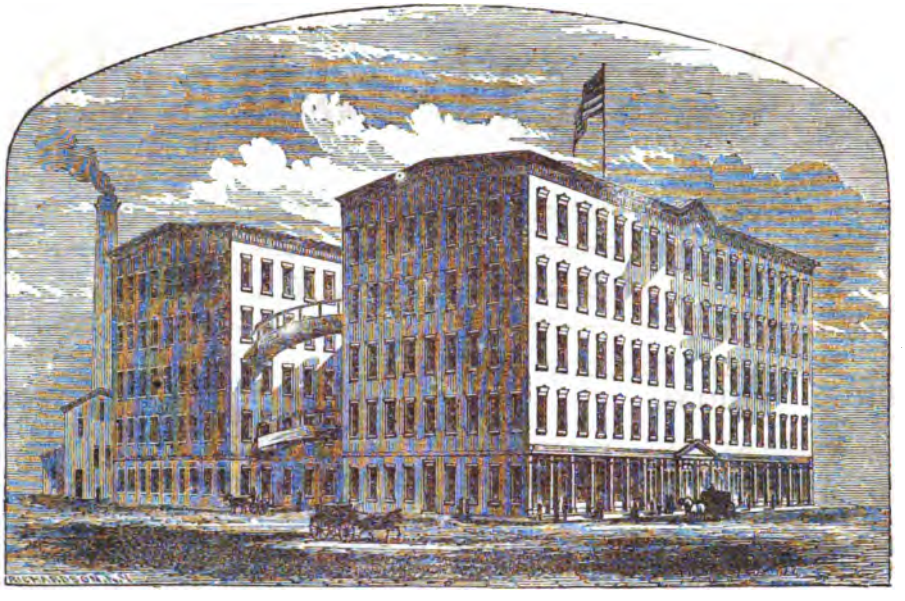
☞ **Catalogues of our numerous Musical Publications sent to any address on application.**

MASON BROTHERS,

5 & 7 MERCER STREET, NEW YORK.

LIGHTE & BRADBURY'S

PATENT INSULATED FULL IRON FRAME NEW SCALE



GRAND & SQUARE PIANO-FORTES.

The Insulators between the iron frame and wooden portions of the instrument, prevent the tinny, or metallic tone, so justly complained of in the ordinary use of the Iron Frame, and give freedom to the vibratory portions of the instrument; thereby insuring a durability hitherto unattained, while the singing quality, power, and richness of tone, are greatly enhanced; thus entitling the Insulated Iron Frame to the *first position* in modern improvements to the Piano-Forte.

Testimonials in regard to the superiority of our New Scale Patent Insulated Piano-Fortes.

"I have examined the Piano-Fortes of Lighte & Bradburys with entire satisfaction. I know not that there are any others better, either in our own country or elsewhere." DR. LOWELL MASON.

"In clearness, richness, and volume of tone, delicacy, elasticity of touch, and fine repeating action, I have never played upon their equal." H. A. WOLLENHAUPT.

"Being requested to express my opinion of your New Scale Patent Insulated Iron Frame Piano-Fortes, I am happy to say that I can accord with your wishes most cheerfully, as I have rarely found an Instrument that has afforded me so much pleasure. In volume, richness, evenness, and purity of tone, and in delicacy of touch, they certainly excel, as well as in that beautiful singing quality so desirable, yet so seldom found." WILLIAM MASON.

"I have never played upon so rich and heavy a tone Square Piano-Forte." ARTHUR NAPOLEON.

"I am astonished and delighted with the New Scale Iron Frame Piano-Fortes made by you. There must be a splendid future for Lighte & Bradbury Piano-Fortes." GEO. F. ROOT.

"I have never played upon so fine an instrument" GEO. F. BRISTOW.

"I consider them as to beauty, richness, fullness and equality of tone, as well as their agreeable, elastic touch, equal if not superior to any Pianos made in this country or Europe" KARL WELS.

"In power, quantity, and equality of tone, they certainly excel; while for that peculiar rich and singing tone so invaluable as an accompaniment to the voice, I have never met their equal." C. BASSINI.

"In strength, purity, and richness of tone, together with extraordinary vibratory qualities, they rank second to none." GEO. H. CURTIS.

"They surpass very much in quality and brilliancy all the instruments I have ever seen. Their great power and pleasant touch give them the preference in the schools of this city over all others" MARCUS COLBURN.

"I cannot refrain from saying, after some fourteen years' knowledge of your Piano-Fortes, and after using some **200** in schools and otherwise, that I consider your New Scale Patent Iron Frame the best Piano-Forte I ever saw." F. H. NASH.

WAREROOM, 421 BROOME STREET,

FEW DOORS EAST OF BROADWAY, NEW YORK.

☞ SATISFACTORY GUARANTY GIVEN. ☜

THE

MUSICAL REVIEW AND Musical World.

5 CENTS SINGLE.] PUBLISHED FORTNIGHTLY, BY MASON BROTHERS. [VOL. XII.—No. 10.

NEW YORK, SATURDAY, MAY 11, 1861.

THE NEW YORK MUSICAL REVIEW AND MUSICAL WORLD,

(Being the union of these two long-established and well-known Musical Journals,)

IS PUBLISHED FORTNIGHTLY—

Each number containing sixteen quarto pages, including four pages of new music. THE REVIEW AND WORLD aims to be a comprehensive, able, and impartial musical journal.

MUSICAL INTELLIGENCE

From both hemispheres will be posted up with care and diligence. Especially we mean to keep our readers informed of every thing musical that is happening in America, and our pages will present a record of the concerts, conventions, festivals, societies, and other musical doings, all over the land. In doing this, we shall be much aided by

CORRESPONDENTS

In our own and foreign countries, who will take care to omit nothing of interest which may occur in their different sections.

CRITICISM.

THE REVIEW AND WORLD aims to be impartial and just, yet appreciative. It aims to do justice to its readers, as well as to composers, authors, artists, and manufacturers.

MUSICAL ESSAYS.

Short practical essays on the various topics of interest which may arise will find place in its columns.

MUSICAL INSTRUCTION.

It will be hereafter, as it has been heretofore, the aim of THE REVIEW AND WORLD to be of practical value to its readers. Dr. LOWELL MASON, Messrs. GEO. F. ROOT, WM. B. BRADBURY, and other of the leading teachers in the country, have, from time to time, given in its columns Courses of Instruction in the various departments of music. Similar series of lessons will be given in the future.

MUSICAL TALES,

Of a select character, mostly founded on musical history, are translated from the French or German, or written expressly for it.

MUSIC.

Each number contains four pages of choice music, consisting of Songs, Duets, Trios, Quartets, Part Songs, Anthems, Sentences, Motets, Sabbath Evening Melodies, together with a small proportion of such instrumental music as it is supposed will be likely to be of interest and value to the largest number of our subscribers.

OUR ADVERTISING

Is hardly of less interest to musical readers than the other matter. Here may be found the earliest and fullest announcements of new music, books, instruments, and other matters of which it is important that they should be advised.

FINALLY—

Every teacher of music, every one whose business is in any way connected with music, every lover of music, is interested in extending the circulation of the REVIEW AND WORLD. Wherever it goes, it increases the interest in musical matters, and benefits the cause generally.

TERMS.

One copy per annum,	$1 00
Delivered in New York,	1 25
Five copies for	4 00

Invariably in advance.

ADVERTISEMENTS.

Per square of the space of eight lines agate solid, (seventeen squares to a column,) each insertion,	$1 00	One column, per annum,	$250 00
One column, each insertion,	15 00	One half column, per annum,	150 00
One half column, "	8 00	Professional cards, of four lines or less, per annum,	6 00

☞ MONEY for subscriptions, in sums not exceeding five dollars, may be sent by mail, at our risk, provided it is inclosed in the presence of the post master, and he takes a memorandum of the number and description of the bills.——Subscriptions may commence with any number, but none will be received for less than a year.—Be sure to write the name very plainly, and give the name of the post office, county and *State*.——Subscribers desiring to have their post-office address changed, must always give the name of the town to which their paper has been hitherto sent.——The postage on THE REVIEW AND WORLD is *thirteen cents* per annum, payable quarterly in advance at the office where it is received; if within the State, the postage is one half that amount. Subscribers in Canada will remit *twenty-six* cents in addition to their subscriptions, as we have to pre-pay to the line, at the New York office, one cent on each number. Agents are desired to extend the circulation of THE REVIEW AND WORLD in every town.

THE MUSICAL REVIEW AND WORLD, as well as all our musical publications, may be obtained in Boston, Mass., of CROSBY, NICHOLS, LEE & Co., 117 Washington street, who are authorized to receive subscriptions for us.

Mr. JOHN BOWER, 1514 George street, Philadelphia, is our agent for that city.

Messrs. ROOT & CADY, No. 95 Clarke street, Chicago, are our agents for the North-west.

LOWELL MASON, JR., DANIEL G. MASON. } PUBLISHED BY MASON BROTHERS, 5 & 7 Mercer St., NEW YORK

MUSIC IN THIS NUMBER.

The King of Thule. From Goethe's "Faust," Translated by John A. Dorgan. Music by Franz Schubert 87
Study for Piano. S. Heller. Op. 46. No. 1 89

FRANZ SCHUBERT.

FROM THE GERMAN, BY THEO. HAGEN.

(CONTINUED.)

SCHUBERT and VOGL often, in the summer season, made excursions into the beautiful regions of Upper-Austria and Salzburg. Like wandering bards, they sang their songs in the open fields whenever they were so prompted by their own feelings, or in the cloisters, and in the houses of friends, where their appearance was always hailed with great delight. With the exception of these wanderings, and a couple of excursions to Zeliz and Eisenstadt, in Hungary, Schubert never went beyond the limits of the city of his birth, Vienna.

In the house of Mathaeus, of Collin, known in his capacity of instructor of the Duke of Reichstadt, Schubert made the acquaintance of Aulic Counsellor, composer, author, and poet, Mosel (born 1772, died 1844), of the orientalist, Hammer-Purgstall, of Count Moritz Dietrichstein, of the poet, Mrs. Caroline Pichler, and of the famous Ladislaus Pyrker, whose poems, "Omnipotence," and "Home-Longing," he set to music. Pyrker took a lively interest in Schubert's songs, as may be learned from a letter written in answer to an offer of the dedication of that series of songs which contained "The Wanderer;"

"Your kind offer to dedicate to me the fourth number of your incomparable songs, I accept with the more pleasure, because it will often recall to me that evening when I was so much moved by the fervor of your heart, especially as pronounced in the tones of your 'Wanderer.' I am proud that we belong to one and the same country, and am, etc.,

"JOH. L. PYRKER."

Schubert composed in 1822 his first grand opera, "Alfonso and Estrella," text by Schober. It was never performed in Vienna, owing partly to circumstances, which excluded the German muse from the opera house, but mostly to the lack of practical ability on the part of Schubert himself. It is true, he had at one time some prospects of having the opera performed in Berlin, through the influence of Carl Maria von Weber, who had come to Vienna in 1823, in order to superintend the rehearsals of his opera, "Euryanthe." But it is more than likely that Weber forgot the young composer as soon as he had left Vienna, especially when he heard that Schubert did not think much of his new opera, and considered "Freischutz" much preferable. Schubert, with his innate desire for a well-defined melody, uttered, however, a sentiment which was largely shared by the whole public of Vienna, that gave to "Euryanthe" the nick-name of "L'Ennuyante." This, however, does not disprove the value of the opera, for it was undoubtedly Weber's best, as was fully confirmed by Beethoven's judgment upon it. We may mention here, that the only performance of Schubert's opera which ever took place was in Weimar, under Liszt's direction.

Schubert composed in the same year (1822), a *Tantum ergo* in D, and, as a matter of course, a great many songs, among which were "Welcome and Farewell," "Faith in Spring," "Solitude," "The Call of the Quail," "The Rose," "The Son of the Muses," and "Sister's Greeting."

In the following year he wrote "Fierabras," a heroic-romantic opera in three acts, libretto by Kupelwieser. Also, a sonata for piano in A minor, and of songs: "Pilgrim's Tune," "The Angry Bard," "The Dwarf," "Forget-Me-Not," "Thou art Peace," "Longing for the Distance," "To Sing on the Waters," "Viola," and the popular and famous "Mullerlieder," a series of twenty songs, which, more than any thing else, spoke well for the artistic culture of the composer, then twenty-six years old. At the same time the music which he had composed to the drama, "Rosamunde," by Helmine Ctezy, was performed with great applause in Vienna.

In 1823 he was appointed honorary member of the Musical Societies of Linz and Graz.

In 1824 he composed the octet for the stringed quartet, clarinet, bassoon, and horn, in D; a *salve regina*, for four men's voices, in C; the Introduction, with seven Variations, on an original theme for the piano and flute; and the songs, "The Victory," "Evening Star," "Dissolution," and "Aspirations," the words of all these by Mayrhofer; and many others.

In 1825 he wrote a sonata in C, and of songs: "Fullness of Love," "Grave-digger's Home-sickness," "The Singer's Own," the songs from Walter Scott's "Lady of the Lake," containing the famous "Ave Maria," the two songs by Pyrker we mentioned above, "Evening Song to the distant Lady," "In the Woods and on the Bridge," "The Blind Boy," and two songs from Schlegel's play, "Lacrimas." In the same year he undertook, with Vogl, one of his tours through Upper Austria and a part of the Salzburg country. In Gastein he composed a symphony in C, and the well-known sonata in A minor, op. 42, dedicated to Archduke Rudolf.

Schubert used occasionally to write home while thus traveling, and as his letters throw more light upon the inner workings of his somewhat reserved spirits than we can obtain by any other means, it is but right that some of them find a place in this sketch of his life. The first is from Zeliz, dated July 18, 1824, and addressed to his brother Ferdinand:

"I am so much the more surprised about your quartet party, because you could induce Ignaz to join you. But it will be better for you to play other quartets than mine, for there is nothing in them, except that they please you, who are pleased by every thing by me. The remembrance of me, connected with your performance, is the best feature in it.

"Was it only sorrow for my absence which caused your tears, and your hesitation to write to me? Or thinking of me, who am always moved with an inexpressible longing, did you, too, feel yourself enveloped in its sad vail? Or did you remember all the tears which you saw me shed? Be it as it may, I feel it at this moment more than ever, you are my very best friend, bound with every fiber of my soul. In order that these lines may not lead you to think I am not well, or not happy, I hasten to assure you of the contrary. It is true, that happy time when every thing seemed to us surrounded by a youthful glory, is gone, and nothing left but that fatal recognition of a miserable reality, which, thank God, I try, by dint of my imagination, to embellish as much as possible. We think happiness dwells ever in the spot where once we felt happy, while in reality it is only in ourselves, and thus I yielded to an unpleasant deception, and saw renewed an experience through which I already had passed in Steyer, but now I am more than ever able to find peace and happiness in myself. As a proof of this, you may take a grand Sonata and variations on an original theme, both for four hands, which I have composed. The variations please very much. About the loss of the songs you gave to ——— I console myself, as only some of them seem to me good; for instance, the wanderer's night song, or the *absolved* (but not the *abducted*, as you erroneously wrote) 'Oreste,' which has made me laugh very much. Try at least to get these back as soon as possible.

"That you are very well I am so much more pleased to hear as I hope that next winter I shall enjoy yours and mine in the most substantial manner. Compliments to parents, brothers, and friends. Thousand kisses to you. Write as soon as possible, and farewell, very well.

"Ever with love, your brother, FRANZ."

A second letter, dated July 25, 1825, from Steyer, was addressed to his parents, and runs thus:

"*Dearest Parents*—Truly I deserve the reproach you made about my long silence, but as I do not like to write empty words, and our present times offer few interesting items, you will pardon me that I have not written till after having received your dear letter. I was very much pleased to hear that all of you are well, and, the Almighty be praised, I am too. I am now again in Steyer, but was six weeks in Gmunden, the suburbs of which are truly heavenly; in them as well as among the inhabitants, especially with good Traweger, I found great delight. At Traweger's I was perfectly at home and comfortable. After the return of Aulic Counsellor Schiller, who is the monarch of all the salt mines, Vogl and I dined every day at his house, and made music there, as well as at Traweger's.

"My new songs from Walter Scott's "Lady of the Lake" have been especially successful. There has been also very much surprise about my piety, expressed in a hymn to the Holy Virgin,* which apparently moves every body and turns the mind to devotion. I believe this is because I never give myself to devotion, and never compose such hymns or prayers, unless I am overpowered by that feeling, and then it is the right and true devotion. In Steyruck, we called upon Countess Weissenwolf, who is a great admirer of my littleness, possesses all my compositions, and who sings pretty well. The songs by Walter Scott made a very favorable impression upon her, so much so, that she hinted a dedication of the music would not be disagreeable to her.† I think, however, to manage differently with regard to the publication of these songs, for the usual mode brings so very little profit. As the songs bear upon them the celebrated name of Scott, and consequently will arouse more curiosity, I think the addition of the English text would also make myself more known in England. If something nice could only be done with the publishers, but the States take good care that the artist remain always the slave of every miserable shopkeeper. With regard to the letter of Mrs. Milder,‡ I am highly pleased with the good reception of 'Suleika,' although I wish that I had seen the criticism myself, in order

* His Ave Maria. † They have been dedicated to the Countess. ‡ The songstress Milder Hauptman.

to see whether I would not have learnt something by it; for, however favorable the opinion may be, it may be equally ridiculous if the critic lacks the necessary knowledge, which is not a very rare case. I meet with my compositions everywhere in Upper Austria, especially in the cloisters Florian and Kremsmünster, where I produced, with the aid of a good pianist, my Variations and Marches for four hands with a favorable result. The Variations of my new Sonata for piano-forte, especially pleased. I performed them with great success, and people assured me that the keys became singing voices under my fingers, which, if true, gives me great satisfaction, because I can not bear the outrageous hammering, even to be found with distinguished pianists, as it neither affords pleasure to the ear nor to the soul.

At present I am again in Steyer, and if you will soon delight me with a letter, it will reach me here, as we shall stay from ten to fourteen days, and then go to Gastein, one of the most celebrated bathing places, about five days' distant from Steyer. I am highly pleased about this journey, as I shall see the most beautiful scenery, and on our return we shall visit Salzburg, famous for its position and surroundings. The weather was here in June and half of the month of July very unsteady and very warm, so that I grew thin from perspiring so much, and now it has been raining for the last four days.

To Ferdinand and his wife and children, my very best compliments. He probably visits as usual ———* and can not get rid of D. He probably also was 77 times sick, and nine times thinking that he was going to die, as if dying was the worst that could happen to a man. If he only could see once these sublime mountains and lakes, the sight of which threatens to oppress and consume us, he would not be so fond of this petty life, and would consider it happiness to be restored by the inexhaustible power of the earth to new life. How is Carl? I suppose he has much to do, for a married artist is obliged to paint scenery as well as art pictures, and if he succeeds in both, he is to be praised very much, for that is no trifle. I could not do it.

"Your most faithful son, FRANZ."

(*To be Continued.*)

* A public house where all the Schuberts occasionally congregated. Franz did not like the place, as the publican adulterated the wine, which caused him headache.

The Musical Review & Musical World.

NEW YORK. MAY 11, 1861.

MUSIC IN NEW YORK.

Mason & Thomas's Last Soiree.

PROGRAMME.

1. Quartet in E flat major, op. 74—*Beethoven;* Messrs. Thomas, Mosenthal, Matzka, and Bergner. 2. Le Trille du Diable. Sonate pour violin—*Tartini;* Mr. Theo. Thomas. 3. Quartet in E flat major, op. 47. For piano, first and second violin, and violoncello—*Schumann;* Messrs. Mason, Thomas, Matzka, and Bergner.

THE above quartet, by Beethoven, was written long after he had affirmed to his friend Karl Ameada that he understood only how to write quartets. Yet, although composed at a later period than the so-called Russian quartets, op. 59 (they were published 1810), this quartet, in our opinion, has not, throughout, that depth and originality of conception we meet in those dedicated to Rasumowsky. In the slow movement of this op. 74, Beethoven's genius shines, of course, in all its grandeur, and this, too, seemed to produce the deepest impression upon the audience. Strange to say, this work enjoyed for a long time, in Germany, the name of Harp-Quartet, a designation which it is hard to account for.

The so-called "Devil's Sonata," by Tartini, which Mr. Thomas performed with his usual skill and vigor, is at the present time a favorite piece of the European violinists, especially of Joachim, who imbues it with that peculiar spirit and power without which the piece becomes rather monotonous, chiefly on account of the constant use by the composer of the minor keys.

There is a nice little story connected with the origin of this composition; one of those stories with which the virtuosi of the last century skillfully adorned and introduced their works, and which may as well be repeated.

Tartini dreamed one night, in 1718, that he had made a compact with the devil, who promised to be at his service on all occasions; and, during this vision, every thing succeeded according to his mind; his wishes were anticipated and his desire always surpassed by the assistance of his new servant. In short, he imagined that he presented the devil his violin, in order to discover what kind of a musician he was, when, to his great astonishment, he heard him play a solo, so singularly beautiful, and execute it with such superior taste and precision, that it surpassed all the music he had ever heard or conceived in his life. So great was his surprise, and so exquisite his delight, that it deprived him of the power of breathing. He awoke with the violence of his emotions, and instantly seized his fiddle, in the hope of expressing what he had just heard, but in vain. He, however, directly composed a piece, which is, perhaps, the best of all his works, and called it "The Devil's Sonata." He knew it, however, to be so inferior to what his sleep had produced, that he stated he would have broken his instrument and abandoned music forever if he could have subsisted by any other means. This anecdote was published by M. de Lalande, who affirmed, of course, that he had it from Tartini's own mouth.

The Soirée was concluded with Schumann's clear, melodious, and fluent quartet, for piano and stringed instruments—a composition which was evidently intensely relished by the audience, and deservedly so, not alone for its merits as a composition, but also on account of its excellent interpretation.

HISTORY OF PIANO-FORTE VIRTUOSITY.

(*From "Æsthetics of Piano-forte Playing," by Dr. Adolph Kallak.*)

(CONTINUED.)

WITH Beethoven a second epoch of Piano-forte Virtuosity is concluded. It is true Beethoven occupies in it only an isolated position, for in Dussek, even in Clementi, technics took such a course that a change of harmony, as represented in Beethoven's music, was near at hand. If intellectuality is not so prominent as in the works of this latter composer, yet the avoidance of every pretension to brilliancy for its own sake in Cremer's, Field's, and Berger's music, demonstrated that soul had its predominance in their pieces, and this characteristic became more and more clearly defined. With the exception of the later exponents of the Vienna school, virtuosity at that time displayed the right proportions of intellectual productivity and sensual reproduction. Piano forte playing was not less intellectual than gymnastical.

This was changed by Hummel and Moscheles, who enlarged technics to such an extent that they attracted special attention.

If the Vienna virtuosi, Hummel, Kalkbrenner, and others, created more branches of virtuosity than former pianists, and excelled in them, Liszt and Thalberg took hold of each specialty of technics, and cultivated it so exclusively, and to such an extent, that former virtuosity, compared with it, is like a microscopic picture to an elaborate painting. They introduced motion everywhere, and contrasts were only found in the different figurations of the movement, while formerly the passage appeared only as a contrast to the cantilene, the instrumental principle against the vocal, motion against quietness. For a time technics were looked for in every part of the composition. The study became the reigning form. Formerly the dimension of an octave was the normal one; Chopin and Henselt introduced that of the tenth, and others even went beyond this. Another aspect of the old virtuosity was the endurance; but in this respect the modern pianists appear like giants compared with the old ones. Where the old masters thought themselves making immense efforts, the interest of our later players is just commencing. To the former modes of touch, those with the wrist and the arm were added. It is true, Kalkbrenner had prepared somewhat for

this, but the firmness and suppleness of the muscles were only perfected by Liszt and Thalberg. In addition to this must be considered the increase in the use of the English instruments. The piano became an orchestra. However Thalberg did not entirely give up the old mode of treatment. He created a style which, for some time, served as a model to a great many pianists. It can not be denied that he exhibited most originality in the invention of ornamental treatment of his themes, and in the gradation of effect, and that in this respect no one of the same school has approached him. Besides, his expression was free from sentimentality, the athletic quietness with which the greatest difficulties are overcome, and an aristocratic sureness, were features of his playing. However, both his compositions and his playing excluded every flight of soul and intellectuality. The predominance of the cantilene in almost every one of his pieces deprives them of the fire of a presto. The most extraordinary difficulties surround only cantabiles, and the expression has always and everywhere that coolness which at last becomes monotonous. The former king of the saloon, Herz, had at least in his sparkling trifles, vivacity, life, and grace. His technics were thinner, poorer, but displayed more rhythmical life and charm. Herz was one-sided in playful coquettishness, Thalberg in majestic quietness and coolness, and in these specialties they exercised for some time a great influence, because each had some originality, but they were forced soon to disappear.

Thalbergian, with regard to technics, but less tasteful in the arrangement of effect, were Wilmers, Koatzki, Leopold von Meier, Doehler, Prudent, and others. Doehler occasionally gave something more artistic, but on the whole the Thalbergian spirit, which showed a very respectable feature in eschewing sentimentality, was, by his followers, adulterated with more artificial and trashy substances. It is thus no matter of surprise that virtuosity fell into bad repute; for by far the greater part of all rising pianists took to the cheaper side of their art—the reproduction of mechanical difficulties. The performances of classical master-works became rare, because technics could not find the right field for their display in them; and for this reason the understanding of those master-works decreased. The individual delicacy of the finger, its vocation to communicate to the keys the impressions of the soul, was lost in its mechanical importance.

This state of things lasted a long time. The poor health of Chopin, the invincible repugnance to public playing of Henselt—a repugnance which was somewhat shared by the poetical Theo. Kullak—all this could do nothing or little to direct the current stream into better channels. Liszt, with his immense technics, depended too much upon the moment to serve art in its purity. This he accomplished only when he ceased to be a public player. Yet Liszt, of all the concert-givers of that time, was the only one who upheld his art in its widest compass. While most of his competitors indulged only in modern fantasias, mostly of their own make, the *repertoire* of Liszt included the entire classical and romantic literature of Scarlatti, Bach, Handel, Beethoven, Hummel, Schubert, Weber, Chopin, Mendelssohn, Schumann, Heller, and others. His performances were distinguished not only by a display of perfect technics, but also by fine rhythmical effects in his phrasing, and in a peculiar distribution of light and shade in his touch, of which the result was that technics and spirit were far less separated than might have been anticipated from his superabundant use of the former.

With regard to the compositions of that period, we find in those by Liszt only solitary flashes of originality, mostly with regard to technics; although without doubt the resources of the piano were vastly enlarged by him. Saloon music became indebted to Theo. Kullak for a momentary poetical and idealistic improvement. Henselt *promised* a new era, but did not fulfill his promise; and Stephen Heller interested by features of an amiable and refined *naiveté*. But of the greatest influence, going far beyond the spirit of both the Vienna and London Schools, became the compositions by Schubert, Chopin, Mendelssohn, and Robert Schumann.

(*To be Continued.*)

THE MANUFACTURE OF MELODEONS AND HARMONIUMS.

The manufacturing of these instruments in Boston has become a branch of industry of much importance, calling into requisition no small amount of capital, and giving employment to numerous operatives. We presume that everybody knows that they are extensively used in churches and public halls in place of the more expensive and cumbersome organ; in fact, nearly all our village churches now use the Organ Harmonium, an instrument not much larger than a piano-forte, but which gives the full swell and volume of sound of an organ itself.

The principal manufacturers of these instruments, Messrs. Mason & Hamlin, of Boston, have just completed an entirely new and extensive manufactory on the site of their old one, which was destroyed by fire, and in so doing have shown that degree of Yankee energy for which Massachusetts men are so celebrated. Their old works were burned down the 14th of last January, and on the 10th of April following, less than three months after, a large five story building was completed upon the same spot, corner of Cambridge and Charles streets, complete in all its departments, with machinery of the most approved and improved description. The new machinery and improvements in this factory give it a decided advantage over any other of the kind in the country.

The whole building throughout is heated by steam, supplied by a splendid 20-horse power steam engine, made by the Corliss Steam Engine Co., of Providence, which also drives all the machinery of the factory; the boiler is situated in a building entirely separate from the main building, the shavings and fuel kept in a fire-proof brick vault, and other precautions taken to render the premises secure against accident by fire.

The lower or basement floors contain large drying rooms, where the stock used in the manufacture of instruments is subjected to a thorough heating and drying process; a portion of the first story is used for the wareroom and offices, while the other half is occupied by numerous planing machines, circular saws, jig saws, turning machines, boring machines, &c., of the latest and most improved description. Upon this floor is also the testing or finishing room, in which every instrument is thoroughly examined and tested by an expert before it is packed for transportation, in order to prevent all mistakes and insure satisfaction to the purchaser.

Above, in successive stories of the buildings, and in different rooms, the various departments of the work are carried on—the veneering, the polishing, fitting the keys, varnishing, action-making, reed-making, tube-board-making, turning, fly-finishing, &c. Various machines are in operation in these different rooms, driven by the motive-power of the establishment, and performing work with almost human intelligence. In the glue, varnish, and staining rooms the heating of those materials is done by steam, artificial heat being obtained from no other source. The ceilings in all the rooms are plastered—quite unusual in factories, but a further preventive against fire.

We have spoken above of the popularity of these instruments. We are informed by Messrs. Mason & Hamlin that some four hundred churches have, up to this time, been furnished with their Harmoniums, which are much preferred to pipe organs by churches of moderate dimensions. The instruments made by this firm have also been sold in every State in the country, besides being exported to Europe, Asia, Africa, South America, and the Sandwich Islands,—like all Yankee inventions, penetrating every part of the known world. Their superiority is attested by the fact that they have invariably received the first premium where they have been brought into competition with others at exhibitions. No less than *twenty-six* awards have been received by the manufacturers the past five years from institutes, &c., in Boston, New York, Philadelphia, Cincinnati, and other cities. They are also preferred and recommended by all musical instructors and organists.

Of the Harmoniums there are five different sizes, made with from six to twelve stops, with and without pedal base, at prices varying from two to five hundred dollars. Of the Melodeons there are eight styles. They are made with one and two sets of reeds, one and two banks of keys, and range from four to six octaves. The prices of these are from forty-five to two hundred dollars. The high reputation which these instruments have attained is due not only to a liberal expenditure of means, but also to the thorough and efficient manner in which they are made, the strictest attention and care being given to every detail in their make, thereby producing a perfect whole.

The establishment of Messrs. Mason & Hamlin is among the best appointed manufactories in the city limits. It is open, we understand, for the inspection of the public, and is well-worth a visit from musical amateurs and

those interested in industrial progress. It is a model establishment of the kind.—*The Commercial Bulletin.*

THE STAR-SPANGLED BANNER.

It would be difficult to say how many times we have heard this, the best of our national airs, within the last two weeks; at concerts, declaimed with fiery energy by accomplished singers, in the streets and in the public meetings by the sonorous tones of brass bands, often sung in spontaneous chorus by all who had heart to feel or a voice to sing, it has met us everywhere, and everywhere it is heard with a loyal enthusiasm and earnest excitement that prove that there is something in it, something that has, perhaps, been overlooked and not sufficiently appreciated.

In the days of peace that have gone by, this generation has perhaps thought these lines to be bombastic, and that they deal in forced and artificial figures of rhetoric, but none can read them now, with the commentary furnished by contemporaneous events upon the record of our earlier history, who will not find the glow of truth in every line, who will not see a terrible reality in what we had thought to be only far-fetched and exaggerated figures of poetic speech, who will not feel in every word the ardent glow of a patriotic fire which burns as brightly now as it did in the breast of him who penned them long ago. And to-day, there are thousands who not long since may have inquired with a sneer if we have any national airs, whose voices will tremble with emotion as they join in the stirring strains, and whose eyes will kindle with fire as they behold the stars and stripes flaming through the air wherever they may turn their gaze. Two weeks have proved the existence of an universal loyalty, without exception or reservation, to the sacred Flag and the Government whose emblem it is.

The song has great merits that have not generally been allowed to it heretofore. A competent critic says of it:

This song has one of the noblest melodies ever written. In breadth and grandeur of theme, in intensity of musical effect, in magnetic inspiration, it is almost unrivaled. It is far in advance of the French Marseilles Hymn, the British "God save the Queen," or the Austrian "God save the Emperor,' and its only rival in the world is the Russian national hymn by Lvoff. But unfortunately, it has some defects which injure it for a popular melody.

In the first place, it is not American in origin.

In the next place, the melody has so wide a range from low to high that few voices can be found capable of singing it with effect.

And thirdly, the tune is not capable of an easy and convenient arrangement into parts, so that it can be sung, in chorus, by male voices; for it is, of course, by such that it must be given, as a general thing.

The English Anthem is much better in all these respects, though it lacks the fire and spirit of the Star-Spangled Banner.

The flag is looked upon with a loyal veneration and enthusiasm that in our day, at least, it never knew before, and the song has taken a place in the hearts of this people that was never given to it before and from which it will be long before it can be displaced. With all its faults, it has taken that place, and the poet and the musician will be indeed immortal whose genius can give us a better.—*Dwight's Journal of Music.*

SOMETHING ABOUT VOICES AND SINGING.

A learned Doctor (in Medicine), delivered a lecture, a short time since, upon "*the best means for restoring the voice when affected.*" He divided affections of the voice into three classes: the first, to be recognized by a chronic hoarseness of tone; the second, by trembling and uncertain intonation; and the third, by a difficulty in producing the sound. Whether a voice was altogether unhealthy, from violent inflammation of the mucous membranes, or from some defect in the larynx, could be easily known by means of the larynx-speculum—many cases of this description having been successfully treated by aid of this mechanical contrivance. If the hoarseness was merely the result of a slight cold, benefit might be derived from inhaling warm vapor, as recommended for the cure of stammering, by the ingenious Dr. Wolf. Singing must, meanwhile, be discontinued. The course recommended for attacks of the second class was not that usually adopted, namely, a cessation from singing and prolonged repose—but daily vocal practice, care being taken, however, not to force out the air, but to let it flow gently. If, in the midst of the scale, some of the tones should prove inconvenient to sustain, and sound only like howling, as was frequently the case with mezzo-sopranos, the reason was to be sought in the too great extension of the chest-notes upwards, and the best remedy, therefore, was the use of the *falsetto* voice, in lower passages than usual. Finally, the third class owed its existence entirely to the practice of singing with a *palatial* tone. By the execution of high and impassioned music in this false voice, either the entire larynx was pushed on one side out of its position under the hyoid bone, or the natural pressure in the throat degenerated into a choking, and at last into a cramp of the muscles of the larynx themselves. To remedy a case of this kind, great care was necessary, though repose alone was not sufficient. What, also, was indispensable, was a proper system of employing the vocal muscles; in which case the use of eggs and lozenges was totally worthless.

Whether these speculations of the Berlin *Medicus* are of any value or not, they have a certain interest in the present day, when, from some cause or other, almost every singer's voice is as often "out of order" as the contrary. We do not believe that nature has given up producing fine voices, or that the vocal art is absolutely redescending the ladder of excellence. *Tempora mutantur;* that's half the truth: *nos mutamur;* that's the rest of it. The slang about "decay, &c.," is as old as art itself, and the croakers are mere narrow-minded pessimists, who have as little confidence in the inexhaustible resources of nature, as in the creed that man and his mental capabilities are susceptible of unbounded development. To no department of art is the croaking system more obstinately applied than to the vocal, whoever has had any thing to do with which, during the last thirty or forty years, must have been almost worried to death by the complaint, that good voices were no longer to be found. But on what is it all based? If we examine the subject impartially, we shall find it rests on two facts: the first, that, as a generel rule, those among our singers who possess good voices study less than their predecessors; and the second, that, in consequence of the heavy demands made upon them by "grand" operas, as now composed, their powers must be worn out sooner than formerly. We deny, emphatically, that nature, at the present day, is unable to furnish as many good voices as of old. It is not nature who is at fault, but singers, who more or less neglect the proper study of their art, and the means of keeping the vocal functions strong and healthy. First-class voices, vigorous, extended in register, agreeable in quality, even, flexible, and lasting, have always been uncommon, just as they are now, and always will be; but, in the flourishing days of the vocal art, when thorough musicians and not *amateur physiologists* still taught singing, greater results were obtained from moderate resources than, at present, from the richest.—*London Musical World.*

Answers to Correspondents.

G. Q., Chicago.—The cost of printing such a chart as you describe would probably be many times what you anticipate; and the job would be entirely out of our line of business.

Sheet Music Review.

Sheppard & Cottier, Buffalo.

Second Period.

Warblings at Morn. Gustave de Spiess. 30c.

This piece is intended by the author as a companion to Brinley Richards's romance, "Warbling at Eve," and he has, we think, been entirely successful. The piece is brilliant and effective, and will be likely to sell well.

C. Breusing, New York.

Second Period.

Song of the Sisters. Chr. E. Hering. 50c.

The character of this piece is based upon the following poetical idea: "Wreaths of the fairest of flowers, the lily, the evergreen, ivy, roses, and rosemary, too, scatter upon her grave." There are some good traits of characteristic music in it.

MUSICAL GOSSIP.

The *Herald* gives the following biographical items of the well-known composer, Antony Philip Heinrich, whose death recently occurred in this city:—"His extensive commercial business frequently rendered it necessary for him to travel, and on one occasion he visited the island of Malta, where the passion for music seems first to have taken decided possession of his soul. It was there he obtained a Cremona, to which he soon became ardently attached, and which lasted through all his wanderings and strange vicissitudes, until it was accidentally destroyed by a careless musician in the Drury Lane orchestra. For long, long years the violin and the maestro had been inseparable friends, being together day and night in the western wilds of America and in the crowded cities of both hemispheres. Mr. Heinrich several times crossed

and recrossed the Atlantic. His biographer tells us that he sailed from Lisbon in 1805 for America, and that it was while he was director of music at the Southwark Theater, in Philadelphia, that he received news that his house and its corresponding branches had failed. Shortly afterward he left for Pittsburg, crossing the Alleghanies on foot, and at length settled in a log cabin in Bardstown, Kentucky, where he commenced writing music. He was at this time about thirty years of age, and some of his most remarkable compositions he attributes to his studies of nature when a resident in those then solitary wilds. The log cabin is still carefully preserved, and pointed out with great interest by the family of a late Postmaster-general, it being located in their garden. Having satisfactorily completed many of his grand projects, Mr. Heinrich proceeded to London, where he stayed for the next five or six years. During this period he officiated as one of the leading violinists in the orchestras of Drury Lane and Covent Garden. He was also exceedingly busy with professional duties, and published many of his musical works, which made his name widely known in that metropolis. Subsequently he returned to America, and resumed his professional duties, as well as the composition of music, living from time to time respectively in the cities of Boston, Philadelphia, Baltimore, and New York. Father Heinrich, as he was generally called, has written several hundred works, comprising oratorios, symphonies, overtures, songs, and concerted pieces, many of which are distinguished for their great originality, varied expression, patriotic sentiment, as well as the curiously constructed stories which adorn the title-pages. There are many who, doubtless, recollect his mammoth concerts given here years ago, in which the musical profession of the several principal cities of the Union united for his benefit. His last visit to Europe was in 1857, and he had the pleasure of listening, while there, to the performance, on several occasions, of some of his principal works, by the musical societies of Prague and Vienna. In 1860 he came back to New York, and was temporarily stopping at the residence of Dr. Wolf, No. 33 Bayard Street, near the Bowery, where, as an octogenarian and the oldest composer of music in America, he received the warmest tributes of respect and sympathy from the profession. If any one will but take the pains to look over the works that Mr. Heinrich has composed during the last half century, of a patriotic and national character, he will see that he was as good a citizen as he was a gifted and scientific musician."

We understand that Mr. S. B. Mills recently gave a concert, assisted by Mrs. Mills, Mr. Bergmann, and others.

The concert given by Mdlle. Speranza confirmed the impression this lady made in her débût at the Academy of Music.

A friend informs us he attended Divine service, a Sunday or two since, at one of the churches in this city, when the organist played in his voluntary "Kathleen Mavourneen," and, at the close of service, "Then You'll Remember Me," from the *Bohemian Girl*, the latter being performed rather poorly. Our friend thinks there is need of a revolution, and, being of a warlike turn of mind, he says: "May these traitors to worship meet a traitor's doom."

Mr. George Doelker and his company have given a very successful concert at Hackensack, N. J.

We hear various rumors about some of our prominent musicians having gone to the wars. We know not how much truth there is in the stories, but we wish all who go a lively campaign, and a safe return.

Some valuable additions to the catalogue of Holle's Cheap Music have just been received, among which we notice the fifth and last volume of Schubert's Songs and the two first parts of an interesting collection of violin music, from Corelli (1653) to our times. For further particulars see advertisement of Mr. Theo. Hagen.

EUROPEAN ITEMS.

Gonoud's "Faust" is, according to a criticism in the Vienna *Musical Journal*, more a comic opera than any thing else. "The waltz and quadrille character of the music does in no wise harmonize with the subject," concludes the author. We readily believe this.

Louis Bochnir, the eccentric composer, has left an opera, "Der Dreiherrnstein," which is said to be a work of high artistic merit. Let it be performed, by all means.

Since the failure of "Tannhauser" in Paris it has been received with renewed enthusiasm in Germany. In Frankfort, its performance seems to have been made the occasion of a grand ovation to the genius of its author.

Signora Trebelli, of a Berlin reputation, has been accepted by the Parisians as being a great *prima donna*. How easy must the Berlin critics feel after this?

The "Freischutz" was, the other day, performed in the Russian language, in Moscow. The critic notices this event as follows: "We presume, from the bills, that it was the 'Freischutz;' for, as there was nothing but howling throughout the performance, to recognize the music was quite impossible."

The Gewandhaus-Concerts have been concluded, and have not quite given satisfaction to the public. The *repertoire* of the last winter has been lacking in variety, and the performances, under direction of Mr. Charles Reinecke, were not very satisfactory. *Tout comme chez nous.*

At the eleventh hour, says the London *Musical World*, we are enabled to state positively that there will be no performances of Italian Opera this year under the direction of Mr. E. T. Smith. That enterprising gentleman, it would appear, is not inclined to pursue (at least for the moment) a speculation which, for reasons unnecessary to recapitulate, has hitherto proved any thing rather than remunerative. He secedes, then, from the management—not of Her Majesty's Theater, of which he must continue to hold the lesseeship (unless the Earl of Dudley should consent, on fair terms, to take it off his hands), but of the Italian Opera, in that (to employ an unhackneyed phrase) "time-honored" establishment. He secedes, moreover, magnanimously—without a stain upon his managerial escutcheon. Every one of his artists—from Alboni, Titiens, and Giuglini, to the humblest ballet-girl and machinist (machinists are also artists, in their way)—is paid to the uttermost farthing they have a right to claim. Thus, though Mr. Smith will keep clear of the "Italian irons" (*vide* speech at the dinner of the Theatrical Fund) during the current year, he can—if circumstances look more smilingly upon him, *quod* this especial department of his enterprise—resume them (and be re-scorched) when the International Exhibition of Commerce, Industry, and Art (from which music is, as a matter of course, excluded—being neither a commercial, industrial, nor artistic pursuit) comes off, in the year of our Lord, 1862. He may do this, or he may leave it alone, just as what a well-known writer would call the "freak," or the "whimsy," leads him.

Ole Bull has made a hit with his concerts, in Cologne. If he does not play better than at his last concert here, we pity the Cologne people for their taste.

Christy's Minstrels.—Of all the sooty tribes of vocalists, says the *London Musical World*, who have crossed the Atlantic, and scaled the white cliffs of Dover, with the determination of taking England by musical storm, the Christy's Minstrels are those who have attuned their voices sweetest to British ears, have made banjos most tuneful, bones most expressive, and the *pirouettes* of niggers most elastic and original. Other "Minstrels" have appeared before and after them, but no company of "darkie" melodists have come between them and the favor of John Bull. Other vocalists, be they never so well blackened, and let them have exhibited for never so long a time in the country, may absent themselves for the longest period, and when they have departed no difference is felt. They are no sooner removed than they are forgotten; and should they come back, they have to commence anew all the preliminaries of solicitation, and begin all over again their courtship to the public. Not so with the Christy's Minstrels. Their absence is not only felt, but regretted; and not only regretted, but a certain section of the London public live in darkness until their "darknesses" come back. That the nigger melodies have an extraordinary fascination for most ears, no one can deny. They supersede even Verdi's tunes on the barrel organs, and adults at their work, and juveniles in the gutter, alike

The King of Thule.

Translated by JOHN A. DORGAN.

From GOETHE'S "FAUST."

Music by FRANZ SCHUBERT.

Somewhat slow

Es war in Kö-nig in Thu - le, gar treu bis an - das Grab; dem sterbend seine Buh-le einen gold'nen
There once was a King in Thu - le, Faith - ful un-to the grave, To whom his dy-ing sweet-heart A gold - en

pp

Bech - er gab, Es ging ihm nichts da - rü - ber, er leert' ihn je - den Schmaus, die Au - gen
gob - let gave. Of all his treas - ures, dear - est That beak - er did he prize; And ev - er

mf *p*

gin-gen ihm u - ber, so oft - er trank da-raus. Und als er kam zu ster - ben,
sighed as he quaffed it, And tears were in his eyes. And now, when nigh to dy - ing,

cres *pp* *pp*

zählt er seine Städt' im Reich, gönnt Al-les sei - nen Er - ben, den Be-cher nicht zu-gleich, Er
His cit-ies he reck - - oned up, And gave to each heir his por - tion, But kept the gold - en cup. All

sass beim Königs-mah - le, die Rit - ter um ihn her auf ho - her Vä - ter Saa - le, dort
at the re - gal ban - quet, As 'midst his knights sat he, In the hall of his high fore - fa - thers In

cres mf p cresc

auf dem Schloss am Meer. Dort stand der al - te Ze - cher, trank letz-te Le-bensgluth und warf den
his castle be-side the sea, Up rose that grand old to - per, Drank, " Good bye, love and wine," Then hurl'd the

heil'gen Be - cher hin - un - ter in die Fluth. Er sah' ihn stür-zen, trin - ken und sin - ken
ho - ly cha - lice Far out in - to the brine : He saw it fall - ing, fill - ing, And sink - ing

cres mf

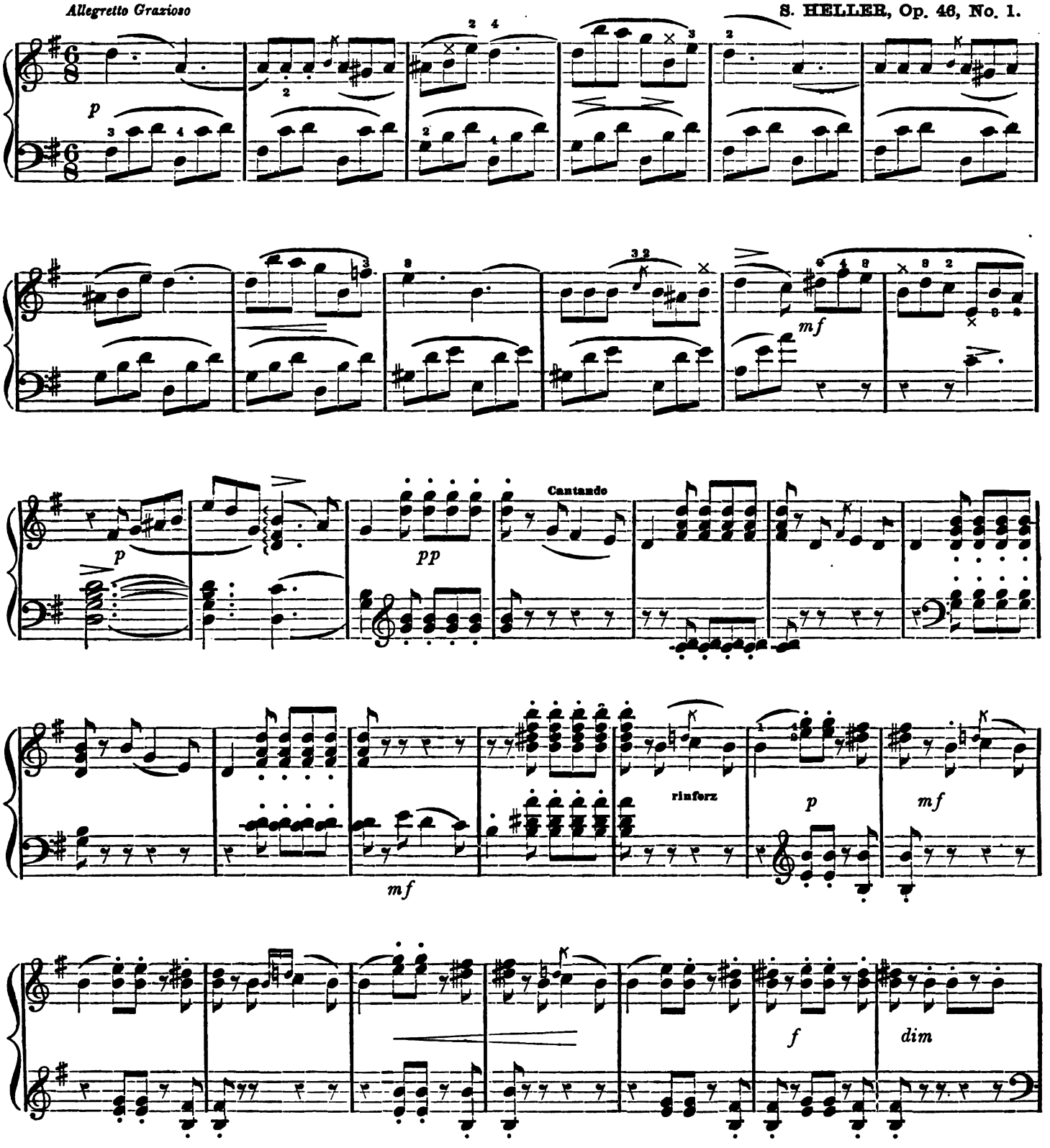
tief in's Meer, die Au - gen thä - ten ihm sin - ken, trank nie einen Tropfen mehr.
deep in the sea, And ga - zing, his eyes grew heav - y— Nev-er a - gain drank he.

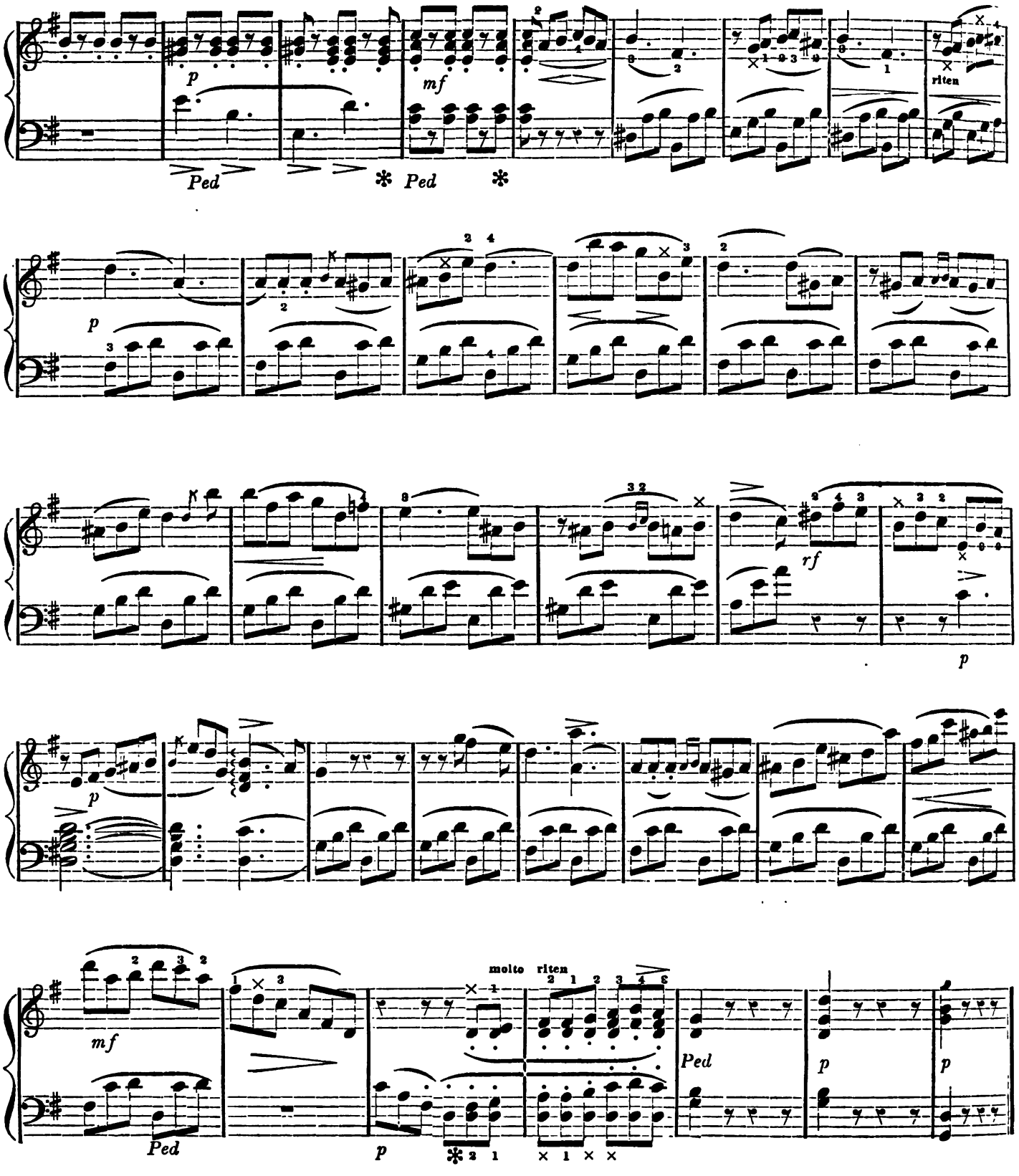
cresc pp

Study for Piano,

Allegretto Grazioso

S. HELLER, Op. 46, No. 1.




p
Ped
mf
Ped
riten
p
rf
p
p
mf
Ped
p
molto riten
Ped
p
p

indulge in humming, "I'm off to Charlestown," "Darling Nelly Gray," "I'm leaving thee in sorrow, Annie," "Hoop de dooden do," etc., etc. No doubt the nigger melodies are old friends with new faces; but whatever they be, they are very attractive, and some of them are really beautiful. Now, the Christy's Minstrels were the first, unless we are much mistaken, who made the sentimental songs of the niggers a feature of the performance, or at least introduced sentimental songs without any attempt at extravagance or burlesque, Their new performance at the Bijou Theater attached to Her Majesty's Theater, has lost none of its old attraction, either in humor or sentiment, but has received a great accession of strength in a new burlesque opera, taken from "Somnabula," written by Mr. William Brough. This is an admirable bit of fun, and the Dinah of Mr. Collins—the "bones" of the company—as the *prima donna*, is literally excruciating. In short, the attractions are greater and more varied than ever; and it behooves all who love what is mirthful, tuneful, and original, to pay a visit to Her Majesty's Theater, and hear and see the Christy's Minstrels.

Last month, April 7th, on Spohr's birthday, when Conductor Reisz intended to celebrate the event by an appropriate performance in the theater, this laudable design was flatly interdicted by the Elector. It seems that even the death of the great master has not reconciled that shabby little man in authority.

A new overture, by W. Bargiel—"Medea"—was, the other day, performed in Berlin, and is pronounced to be a decided progress on the part of its gifted author.

The pecuniary result of Joachim's second concert, in Pesth, was given by him to the Conservatory of that city. The pupils expressed their thanks by presenting him with a valuable silver wreath, and addressed him in the Hungarian language, which must have been highly gratifying to the virtuoso, considering that, although born in Pesth, he does not understand a word of the language.

The second volume of Fetis' Encyclopedia has just appeared.

Cologne.—The hope generally expressed, two years ago, at the first performance of J. S. Bach's grand *Matthäus-Passion*, that this work, which is unique of its kind—for Bach himself is the only person who has, in the *Johannes-Passion*, produced a pendant to it—might be turned to account annually for the celebration of Palm-Sunday, has been realized; and this magnificent music of the "past" will, without a doubt, delight and edify the "future" and its descendants, when many other productions shall have long since perished and been forgotten. The most gratifying fact connected with the matter is, that the interest manifested by the public continues to increase. At the performance on the 24th of March, under the direction of Herr Ferdinand Hiller, the municipal *Capellmeister*, not only were the subscribers' places all occupied, but the attendance of visitors, some of whom came a long distance —from Switzerland, for instance—was very great, necessitating the issue of nearly 350 additional tickets. The last grand rehearsal, too, produced 121 thalers, at 10 silver groschens a head. We trust that this may serve as a lesson for the hyper-orthodox of both creeds, who would banish music from the Church, and prove to them how deeply a religious feeling, combined with the love of music, is implanted in the breasts of the German nation; for who could fail to perceive that, at the performance of Bach's *Passion*, the spirit of devotion and pious stillness of the audience, as well as the deep impression produced upon every one present, resulted from the union of faith and a love for its musical expression? The beautiful manner in which Bach's music is adapted to the simple, and, for that very reason, so deeply moving, story of suffering told by the Evangelist, and the wonderful power of *choral song*, are the two principal points which endue Bach's *Passions-Musik* with the irresistible influence it exercises over all persons of feeling. A great deal of the effect of the whole work depends on the mode in which the solo parts are rendered. On the 24th of March these was most admirably given by Herr Julius Stockhausen, Herr Rudolf Otto, Mlle. Genast, and Mad. Potthof-Diehl, the latter lady being a fair amateur from Aix-la-Chapelle. The chorus, too, were excellent, and all persons engaged deserve the thanks, not only of the public but of every one connected with art, whose interest it is that a work of this kind should be revived—a desideratum which would, however, be an impossibility but for the zeal and assistance of *dilettanti*.

Our Musical Correspondence.

FLUSHING.

May 6, 1861.—A grand concert took place in our village last Tuesday evening for the benefit of the Flushing volunteers. The concert was given by Mr. Frank Gilder, the well known pianist, who now resides here, and is the organist of St. George's Church.

Mrs. Mozart and Messrs. Cooper and Atherton from New York assisted, also the choir of St. George's Church, in this place.

Mrs. Mozart made a "great hit," and all seemed highly pleased with her charming singing. Mr. Cooper is a favorite here, and received much applause. "The Flag of our Union," with chorus, was one of the most inspiring things I ever listened to. The choir of St. George's (Epis.) Church assisted in the choruses, and the effect of the sweet and clear voices of the boys, on the soprano and alto was exceedingly fine. Two of the boys, Master Charles Taylor and Master William Powell, sang a duet with great effect.

Master Taylor, the soprano, possesses a beautiful voice of rich and sympathetic quality. The alto has an unusually clear and powerful voice.

Mr. Gilder performed a brilliant arrangement of "Il Trovatore," of his own composition; receiving an enthusiastic encore, he performed his arrangement of national melodies introducing "Hail Columbia" and "Yankee Doodle" simul aneously.

The concert was a great success. The room was crowded, and the soldiers attended in uniform, presenting a very animated spectacle. The programme concluded with the "Star-Spangled Banner," sung by all the performers. L. B.

Miscellaneous.

JOSEPH STAUDIGL.

BORN APRIL 14TH, 1807. DIED MARCH 28TH, 1861.

(*Translated expressly for the London Musical World, from the Vienna Recensionen.*)

Wöllersdorf, in Lower Austria, was Staudigl's birthplace. His father, one of the imperial rangers, wished to bring him up as a gamekeeper; and, in after life, the celebrated singer certainly distinguished himself as a sportsman. His real vocation, however, soon manifested itself under the guidance and fostering care of a cousin of his, the village schoolmaster at Wöllersdorf. In 1816, the boy went to Wiener-Neustadt, where he was placed under the chorus-master, Herzog, and, when his treble had changed into a powerful bass, received, as a novice, into the Benedictine "*Stift*" of Mölk, the prelate at the head of which was an ardent lover of music. Staudigl next proceeded to Vienna, and, after enduring considerable hardships, obtained an engagement as chorister in the Kärnthnerthor Theater. It was here that the manager, Herr Düport, became acquainted with him, and, on the occasion of one of the principal singers being suddenly taken ill, gave him the part of Pietro in *Masaniello*. Staudigl was successful, and his artistic career, properly so speaking, now commenced. Not all at once, but gradually, and by the most incessant industry and indefatigable practice, he imparted to his voice that evenness, richness, flexibility, and power of endurance, which everywhere excited admiration. He devoted, likewise, although not until in after years, the greatest attention to dramatic expression. He could never, it is true, manage to get rid entirely of the Austrian dialect, or divest himself of a certain negligence inherent to his personal appearance; but his performances during his best period—that is to say, from about his thirtieth to the end of his fortieth year—were efforts of the highest rank, being mostly insurpassable, in a purely musical sense, and distinguished, as a whole, for their agreeable evenness and imposing certainty.

It was not, however, till after his visit to London that his talent was generally appreciated to the full extent it deserved. The admiration entertained for him by his countrymen received an evident impulse from the applause and money he gained from the unmusical, but, in many respects, artistically-inclined, and artist-honoring capital of England. He remained at the Kärnthnerthor Theater, under Ballochino, till 1845; he was then secured for the new operatic enterprise in the Theater an der Wien (under Franz

Pokorny), where he undertook the duties of a sort of upper stage-manager, and sang with Jenny Lind, in the remarkable performances, never to be forgotten by the lovers of music, given by that lady.

The unsuccessful result of Pokorny's enterprise, and the straits of his former comrades at the Kärnthnerthor Theater, during the crisis of 1848, caused Staudigl to return to the scene of his earliest triumphs. He was appointed stage-manager-in-chief under Holbein. He was engaged with Cornet a year (1853–1854), and then dismissed, because his voice and, still more, his memory were seriously impaired; but he was dismissed in a manner which, although not unexampled in the Austrian imperial theaters, could not fail to wound the feelings of an artist who had been so generally admired, and whose merit had been proved, for a long series of years, by such admirable performances. If, in addition to this, we take into consideration the bitter effect produced by criticism, even though perfectly justified, when it tells a singer—as it is bound to tell him—that his best period has passed, and the moment for honorable retirement has arrived; if, moreover, we take into consideration pecuniary losses (simultaneously with the loss of his engagement), a shattered constitution, and other causes of distress, occurring at the same time, we shall have no great reason for immoderate astonishment at the fact of Staudigl's mind becoming deranged in the summer of 1856.

Staudigl's last new part was that of Falstaff, in Thomas's *Songe d'une Nuit d'Eté*, in the season of 1853–1854, while his last appearance took place on the 18th February, 1854, as Ruben, in Auber's *Fils Prodigue*. His last new oratorio part was that of Zacharias, in J. Hager's oratorio, *Johannes der Täufer*, on the 1st March, 1855, and his last public appearance that on Palm Sunday, 1856, at the Burg-Theater, as St. Paul, in Mendelssohn's oratorio of the same name.

Staudigl's voice was one of those which we may call *beautiful* (*schön*), without running any risk of being accused of an abuse of that much-abused term. It flowed freely forth, with exactly the amount of force that might be desired, in every portion of its natural compass; hence its incomparable correctness, guided by the finest musical ear; hence the irreproachable gradation of tone; and hence the power, so often admired, of preserving clearness of enunciation under all circumstances, and, at the same time, despite the difference of the words, of invariably commanding a degree of agreeable roundness and fullness, frequently quite extraordinary, and always satisfactory; and hence everything constituting the *first foundation* of perfection in the art of singing. This correct intonation—which, also, is a greatly abused and misunderstood term, for, let the reader reflect for a single moment how few singers can at once pitch their voice properly, without the help of an aspiration, and a hundred other objectionable means—this correct intonation, we repeat, enabled Staudigl to pass, on the one hand, without any sudden break, from great vigor to gentleness of tone, and, on the other, to develop, to a certain degree, the flexibility of his voice—a flexibility usually known, in the widest acceptation of the term, as *bravura*. Rossini's runs and roulades were, perhaps, somewhat out of Staudigl's line, but the *bravura* of the German, as well as of the French style—of Handel, on the one hand, and of Boieldieu and similar composers, on the other—not forgetting the magnificent shake, which is so prominent a feature in both these schools, found in Staudigl a perfect master. We may, therefore, safely affirm that flexibility of voice cultivated to such a pitch, without any sacrifice of quality, a flexibility in which most basso singers are totally deficient, was quite sufficient for the comprehensive round of parts it fell to Staudigl's lot to undertake.

To excellence of intonation, light and shade, strength, softness and flexibility, were added a most happy, natural, and unconstrained connection of the registers, and a power, acquired by incessant and systematic application, of drawing breath only at long intervals ("langer Athem")—all tending to increase the natural value of so rare a voice. The pleasing impression produced by its peculiarly agreeable and harmonious sound, flowing, we might almost say, from the singer's very soul, cannot be recalled by words, or satisfactorily described; and, when we speak of its melting and metallic character, of its softness and richness, of its evenness and certainty, we are giving only an approximate idea of something which a person must himself have heard to appreciate properly.

If we reflect on the manner in which an artistic education is commenced, we are instantly struck by the absurd and defective plan usually pursued. Yet this fact is taken too little into consideration. People reproach artists with having learnt little or nothing, forgetting that nothing has been done, and, moreover, that nothing is done even now, to afford them an opportunity for learning anything. For instance, can the incipient actor find a school for dramatic, rhetorical, and mimetic instruction, by means of which he may hope to mature and develop his natural gifts? But the incipient *singer* is still worse off. Though the actor does not find a *school*, he finds particular *models* which he can follow, and certain theaters in full activity, where, under a simultaneous course of diligent self-study, and the healthy influence of others, he may work himself in, and rise to high artistic excellence. The *instrumentalist*, again, finds in his conservatories—however one-sided and limited their field of action may be—in addition to the requisite elementary instruction, a starting-point for further artistic development. In this case, also, we have to do only with *exclusively musical* qualities and acquirements. How different, and how much more difficult, is the position of the *operatic singer!* How much is expected from him! He must have enjoyed a *musical* education, just like the instrumentalist; but he must develop, to the highest possible pitch, the tone, strength, evenness, and flexibility of his *voice*, and, by continuous and careful application, keep up all these qualities at their proper height, a task infinitely more difficult to accomplish with the human voice than with an instrument;* he must acquire a natural, healthful, and noble style; he must obey the rules of musical intonation as strictly as the instrumentalist, at the same time preserving clearness of enunciation, and giving the words correctly, both in a declamatory and colloquial sense; in addition to his musical qualifications, he must, the moment he goes on the stage, make himself master of those external aids—such as walking, standing, and regulating his features and demeanor—which alone are found quite sufficient to tax the powers of the actor; he must, finally, combine with the musical conception and working-out of his part, the dramatic treatment—which is all that the actor has to consider—and create out of all this a complete artistic whole. He must become a good actor, without ceasing to be a good musician. It is enough for us to enumerate such demands as these, to see at once the difficulty of satisfying them, if only approximatively.

A knowledge of the great difficulties which the singer has to overcome, should teach us not to be immoderate in our demands upon him, and—keeping within the bounds of possibility, though invariably advocating ideal excellence, which the critic cannot entirely avoid doing—not to lose sight of the peculiarities distinguishing each separate branch of art. The singer ought to have in him something of the actor, a something which he should endeavor to develop; but he must not become an actor, if he would not entirely ruin the singer. Staudigl was more especially an accomplished singer; and, although the histrionic part of his performances was open to many objections, the general impression of those performances was an especially satisfactory one, and not only the musical, but also the musically-dramatic effect, was indisputably artistic. The peculiar nature of this state of things, by no means infrequent with operatic artists, is to be best explained by a specification of the various good qualities and defects which are mixed up in such individuals.

THE VARIATION HUMBUG.

There is, perhaps, more humbug talked, printed, and practiced in reference to music than to any thing else in the world, except politics. And of all musical humbugs, the variation humbug is the greatest. One party has not sense to invent a tune for himself, but takes somebody else's, and starting therefrom, as from a spring-board, jumps himself into a musical reputation on the strength of another party's ideas. What would be thought of a poet who should try to make a name by this kind of thing—taking a well-known poem and doing variations on it after this fashion:

Buggin's Variations on the "Busy Bee."

How doth the little Busy Bee
  Improve each shing hour,
And gather honey all the day
  From every opening flower,
  From every opening flower, flower, flower,
  That sparkles in a breezy bower,
  And gives its sweetness to the shower,
  Exhaling scent of gentle power,
  That lasts on 'kerchief many an hour,
  And is a lady's graceful dower,
  Endeared alike to cot and tower,
Round which the little Busy Bee
  Improves each shining hour,
And gathers honey all the day
  From every opening flower,
  From every opening flower, flower, flower.
  From every opening flower.

* An instrument is ready to our hand, while well-defined and universally valid rules teach us how to use it. Now, although in cultivating the voice, we pre-suppose certain general rules, much of the practical treatment depends on the disposition of each individual, and the state he happens to be in. The voice itself is subjected to the varying influences of the body and mind; it is not a lifeless thing on which we can play for hours together, but something which we must foster, tend, watch, etc.

How skillfully she builds her cell
How neat she spreads her wax,
And labors hard to store it well
With the sweet food she makes,
With the sweet food she makes;
With the sweet food she makes, makes, makes,
When rising just as morning breaks,
The dew-drop from the leaf she shakes,
And oft the sleeping moth she wakes,
And diving through the flower she takes,
The honey with her fairy rakes,
And in her cell the same she cakes,
Or sports across the silver lakes,
Beside her children, for whose sakes
How skillfully she builds her cell,
How neat she spreads her wax,
And labors hard to store it well
With the sweet food she makes.

In work of labor or of skill,
I would be busy too,
For Satan finds some mischief still
For idle hands to do,
For idle hands to do;
For idle hands to do, do, do,
Things which thereafter they will rue,
When justice fiercely doth pursue,
Or conscience raises cry and hue
And evil-doers look quite blue
When peelers run with loud halloo,
And magistrates put on the screw,
And then the wretch exclaims, Boo-hoo,
In works of labor or of skill
I wish I'd busied too,
For Satan's found much mischief still
For my two hands to do.

There! Would a poet get much reputation for these variations, which are much better in their way than most of those built upon tunes?—*Punch.*

Special Notices.

TO TEACHERS OF MUSIC, AND THOSE WHO ARE PREPARING TO BECOME SUCH.

THE NORMAL MUSICAL INSTITUTE, North Reading, Mass.

The Thirteenth Term of this Institution will commence on *Wednesday, July* 16, 1861, and continue EIGHT weeks, under direction and instruction of DR. LOWELL MASON, Messrs. WM. B. BRADBURY, and GEO. F. ROOT, with the assistance of such other competent instructors as may be found desirable.

The leading object of this School is, to afford aid to such persons, male or female, as desire to prepare themselves for teaching, or who wish to make higher attainments in the art of teaching Vocal Music.

The instructions will be specially adapted to the wants of all such as wish to teach in seminaries and schools, or in classes, juvenile or adult, formed expressly to receive musical instruction.

In carrying out the object of the Institute, the exercises will be divided into the following Departments:

1.—THE ART OF TEACHING, especially as applied to the elementary principles of vocal music.

2.—HARMONY AND MUSICAL COMPOSITION.

3.—VOCAL TRAINING, OR CULTIVATION OF THE VOICE, and the application of the same, in training choirs and singing-classes generally.

4.—PRACTICE of Chorus, Class, Choir, and Congregational Music.

The Principals desire to do all in their power in aid of the great work, occupying so much thought and effort at the present day, of raising the standard of teaching from the mere mechanical and formal to that which is at once simple and natural, and which, when properly carried out, can not fail to be thorough and successful.

TERMS.—For all the class exercises (payable in advance), $25. For half the term, $15. For a less time, $5 a week.

No expense for books.

Board, about $3 a week.

It is important that those who intend to be members of the School should give early notice of the fact—directing to "Normal Musical Institute," North Reading, Mass.

LOWELL MASON,
WM. B. BRADBURY,
GEO. F. ROOT.

For full particulars please send for a Circular.

MR. W. O. PERKINS, of Boston, Mass., will conduct a limited number of Musical Conventions the present season, upon reasonable terms. Please address as early as convenient. 8-6m

Fortnightly Bulletin of New Music.

OLIVER DITSON & CO., BOSTON.

VOCAL MUSIC.

MATIN SONG. (Lyre Francaise.) Henrion. 25c.—MEMORARE. Lambillotte. 50c.—WHEN A LOVER KNEELS BEFORE HER. (Vien un giovin.) "Der Freischutz." 35c.—THAT HANDSOME VOLUNTEER. Song. E. Berger. 25c.—ROSE OF HAZELDEAN. Song. J. W. Cherry. 25c.—I'M NOT SUCH AN UGLY MAN. Comic Song. J. Herbert. 25c.—OVER THE RIPPLING SEA. Song. T. Cottrall. 25c.—GIVE ME THY BLESSING, MOTHER. J. W. Cherry. 30c.—I'LL TWINE A WREATH OF MOSS. Song. F Woolcott. 25c.—AH, DO YOU STILL REMEMBER? Song. F. Woolcott. 25c.—SALUT A LA FRANCE. Song for Guitar. 25c.—HASTE, CRIMSON MORNING. Duet for Guitar. ("Lucia di Lammermoor.") 25c.

INSTRUMENTAL MUSIC.

ST. PETERSBURG QUADRILLE. (Colored Vignette.) D'Albert. 50c.—RAINBOW WALTZ. L. P. Whitney. 25c.—GALOP, from "Masked Ball." Verdi. 25c.—CREDO IN UNUM DEUM. Four hands. "Sabbath Strains." Rimbault. 15c.—MISERERE. "Il Trovatore," by Verdi. C. Voss. 35c.—WOONSOCKET QUICKSTEP. H Pond. 25c.—YOUNG RECRUIT. Grand March. Brinley Richards. 35c.—MERRY MIDNIGHT POLKA. Henry Farmer. 25c.—SHELLS OF OCEAN. Six hands. (The Graces.) T. Bissell. 30c.—THE GIRL I LEFT BEHIND ME. Quickstep. J. W. Turner. 25c.

BOOKS.

WINNER'S PERFECT GUIDE FOR THE FIFE. Leading to a Complete Knowledge of the use of the Instrument, with a collection of suitable music. 50c.—MODERN SCHOOL FOR THE DRUM. Containing full Instructions, and a collection of Music, including all the Signals and Calls used in Military Service. By Keach and Burditt. 50c.

C. BREUSING, NEW YORK.

SONG OF THE SISTERS. Chr. E. Hering. 50c.

SHEPPARD & COTTIER, BUFFALO

WARBLINGS AT MORN. Gustave de Spiess. 30c.

MASON & HAMLIN,

MANUFACTURERS OF

Melodeons & Harmoniums

THE Undersigned beg to inform their friends and the public that they have REMOVED to their new and enlarged manufactory, and that, with the aid of improved machinery and increased facilities, they are now producing Instruments which they are confident will more than sustain the reputation already acquired.

Their MELODEONS and HARMONIUMS have been awarded the first premium at EVERY FAIR where exhibited in competition with others, (TWENTY-SIX of which have been received during the past five years,) and they are highly commended by distinguished musicians in this country and in Europe.

Descriptive catalogues sent to any address, and orders respectfully solicited.

4- MASON & HAMLIN, Boston, Mass.

JUST ARRIVED.

SCHUBERT'S SONGS. Vol. 5. $3 75.
Price of the five vols., $12 00.

THE ART OF VIOLIN PLAYING. A collection of the best works for this instrument, from Corelli (1653) to our own times. Edited by C. Witting.

Part I. 6 Sonatas, by Corelli. 75 cts.

Part II. 3 Sonatas by Francesco Geminiana. Three Sonatas, and the celebrated Ciaccona, by J. S. Bach. Capriccios, by Pietro Locatelli. 75 cts.

VIOLIN SCHOOL, by Dr. Volckmar. $1.

POTPOURRIS from MARTHA, WHITE LADY, OBERON, MAGIC FLUTE, ROBERT, FRA DIAVOLO, THE HUGUENOTS, FREISCHUTZ, ROMEO AND JULIET, TANNHAUSER, and ZAMPA. Each, 25 cts.

THEODOR HAGEN,
Agent for Holle's Music.
5 & 7 Mercer street, (Care Mason Bros.)

WANTED,

A SOPRANO accustomed to the Episcopal Service—must have a superior voice, and be a good reader. Address, stating qualifications, references, terms, etc,
10-1t A. W. BERG, 81 East 39th St.

FOR SALE.

I have just brought out from England two fine toned

VIOLONCELLOS,

complete with Cases and Bows. One made by Giuseppe Guarnerius, Fecit, Cremona, 1601, J. H. S., price, $150. The other made by Joseph Hill, Haymarket, London, 1777, price, $125. The above Instruments have been in the possession of professional gentlemen in London for many years.

JACOB GREEN, Philadelphia, Pa., P. O.
10-1t

J. SCHUBERTH & CO.,

PUBLISHERS AND DEALERS IN

Foreign & American Music

St. Nicholas Hotel Buildings,

98 SPRING ST., NEAR BROADWAY,

New York.

Catalogues of their own publications may be had gratis. 10-

PHILIP P. WERLEIN,

PUBLISHER, and DEALER IN SHEET MUSIC AND MUSIC BOOKS; Exclusive Agent for Lights & Bradbury's new Patent Piano-fortes. Every article of

MUSICAL MERCHANDISE.

Nos. 3 & 5 CAMP, AND 173 CANAL ST.,
223-tf New Orleans, La.

B. C. BLODGETT,

TEACHER OF THE

PIANO AND ORGAN,

ALSO OF

Harmony, Single and Double Counterpoint, Canon, and Fugue.

7- Address, HALLET, DAVIS & CO.

G. ANDRE & CO.,

IMPORTERS OF

FOREIGN MUSIC,

1104 Chestnut St., Philadelphia.

A large assortment of AMERICAN MUSIC constantly on hand. 4-

ALBERT WEBER,

PIANO-FORTE Manufacturer, 155 West Broadway, (near Canal St.,) N. Y. These PIANOS have gained the very highest recommendations from the Profession and Seminaries, as regards tone and touch; are made in the most thorough and substantial manner; and sold at the lowest Manufacturer's prices. We would advise all who desire a really *good and serviceable* Piano-Forte, to call and examine them. 206-1y

MISS M. E. HAWLEY,

VOCALIST, (CONTRALTO,)

TEACHER OF SINGING.

Residence,

46 BANK ST., near Fourth.
223-241

BLODGETT & BRADFORD,

Music Publishers,

WHOLESALE AND RETAIL DEALERS IN

SHEET MUSIC

AND

MUSICAL MERCHANDISE.

N. B.—The celebrated *Roman Violin and Guitar Strings.* Music mailed free of postage on receipt of marked price.

Price of Roman String, 25 cents.

209 MAIN ST., BUFFALO, N. Y.

J. R. BLODGETT. 22-1y WM. R. BRADFORD.

CHOPIN.

A COMPLETE COLLECTION

OF

MAZURKAS & WALTZES,

By FR. CHOPIN.

To which is prefixed a

Biography of the Composer, and Critical Review of his Works,

BY F. LISZT.

One large 4to volume of 188 pages, neatly and durably bound in cloth, embossed and lettered, with Portrait. Price, $3.

Just Published by

OLIVER DITSON & CO., 277 Washington St., Boston.

THE

CHOIR AND FAMILY PSALTER:

BEING

THE PSALMS OF DAVID;

TOGETHER WITH

THE CANTICLES OF THE MORNING AND EVENING PRAYER, AND OCCASIONAL OFFICES OF THE CHURCH.

Arranged for Chanting.

To which is prefixed a Selection of Chants.

By REV. J. M. WAINWRIGHT, D.D.,

Assistant Minister of Trinity Church, New York,

AND

REV. W. A. MUHLENBERG, D.D.,

Pastor of the Church of the Holy Communion, New York.

*** This work is designed to facilitate the practice of Chanting. The Chants have been selected with great care from a very large number of the best that could be procured, ancient and modern. Yet the book is so constructed as not to bind any one down to the choice of the compilers. The music staves prefixed to each of the canticles and psalms are left blank, in order that they may be filled at the pleasure of those who use the book, either from the selection contained in the book, or from any other source that may be prepared. This can be done with a lead pencil, so that the book may serve for the organ, or for four different voices; and by the use of india-rubber, the music may be changed at pleasure.

PRICE, $1 50—on receipt of which a copy will be forwarded, postage paid.

Published by OLIVER DITSON & CO., Boston.

OPERATIC SELECTIONS,

WITH ITALIAN AND ENGLISH WORDS. A SERIES OF

CONCERTED PIECES AND CHORUSES,

For the convenience of Choral Societies, Schools, etc.

Phantom Chorus. (A fosco cielo.)	"Somnambula,"	25
Not in Thoughts. (D'un Pensiero.)	do	30
O Charlemagne. (O Sommo Carlo.)	"Ernani."	25
Why these gloomy. (Tu piu vaga.) Female voices.	do.	20
Market Chorus. (Accorrete Giovinette.)	"Martha."	25
Huntresses' Chorus. Female voices	do.	20
Anvil Chorus. (Verdi! le foche notturne.)	"Trovatore."	20
Miserere	do.	25
Search ye well. (Percorrete le spiagge.) Men's voices.	"Lucia."	28
Instant vengeance. (Chi mi frena.) Sestettino	do.	20

*** A liberal discount from the above prices will be made to Societies and others when quantities are purchased.

PUBLISHED BY OLIVER DITSON & CO., BOSTON.

EIGHT EASY PIECES OF SACRED MUSIC,

FOR FOUR VOICES,

SOPRANO, ALTO, TENOR AND BASE,

With Accompaniment for the Organ,

BY A. WERNER.

No. 1. Asperges Me.
2. Alma.
3. Ave Regina.
4. Regina Cœli.
5. Salve.
6. Sanctum Ergo.
7. Veni Creator Spiritus.
8. Passion Canticle.

PRICE, 38 cents. Publishedb y

OLIVER DITSON & CO., 277 Washington St., Boston.

DRUM AND FIFE BOOKS.

Modern School for the Drum; containing Instructions and Music. By Keach and Birditt. 50 cents.

Fife Without a Master; containing Instructions and Marches, Quicksteps, Service Calls, Signals, etc. 50 cents.

Winner's Perfect Guide for the Fife; leading to a Complete Knowledge of the use of the Fife without a teacher; to which are added the best Melodies of the day. Price, 50 cents. Mailed, post-paid, on receipt of the price.

Published by

OLIVER DITSON & CO., 277 Washington St., Boston.

HOLLE'S CHEAP MUSIC

JUST ARRIVED.

Schubert's Songs. 4th vol. $2 50. Singly, from 10 to 25c. each.

Dussek's Compositions for Piano (17 pieces for two and 2 pieces for four hands.) $3 50. Singly, from 10 to 50c. each.

Mozart. 18 Duos for Piano and Violin. $3 65. Singly, from 10 to 30c. each.

Brunner. Operatis Potpourris. (New Selection.) 25c. each.

THE WORKS FOR PIANO-FORTE BY Beethoven, Mozart, Haydn, Bach, Clementi, Weber, Hummel, Czerny, Bertini, Herz, Cramer, Kuhlau, Diabelli, Wollenhaupt and others, at about one third of their usual prices. Apply for catalogues.

Beethoven's Trios for Piano, Violin, and Violoncello, $5. Singly, from 30 to 75c per Trio.

Schubert's Songs. 3 vols, (large size and print French and German text.) Each vol. $2 75. All three $7 50. Singly, from 10 to 37c. per number—containing several Songs.

Wollenhaupt Sparkling Diamonds. 50c.
" Song of the Syrens, Waltz, (Second Edition,) 75c.

Theo. Hagen. Faribol. Marceau de Genre. 30c.

Music sent by mail, free of postage, on receipt of the marked price. Music of every description, foreign as well as American, for sale by

THEODOR HAGEN,

Agent for Holle's Music,

5 & 7 *MERCER STREET*, (*Care Mason Brothers.*)

HARPS!

J. F. BROWNE, Manufacturer Warerooms, 709 BROADWAY, New York, between Fourth street and Washington Place, near the New York Hotel.

Prices and descriptions forwarded by mail.

Strings of the best quality, and every requisite for the Harp.

J. F. Browne would call attention to his large and choice collection of

HARP MUSIC,

both foreign and own publications. Just published, "40 Studies," in four Numbers, forming, with the "FIRST SIX WEEKS," a complete general course of Instruction for the Harp.

2-1y

WHEELER & WILSON'S

SEWING MACHINES.

New Improvements—Reduced Prices.

THE WHEELER & WILSON MANUFACTURING CO. beg to state that, in the reduction of the prices of their Sewing Machines, the public shall have the benefit of the decisions of the United States Courts in favor of their patent. This reduction is made in the belief that they will hereafter have no litigation expenses in defence of their rights. The Wheeler & Wilson Sewing Machines will now be sold at rates that will pay fair profits on the capital invested, cost of manufacture, and expense of making sales—such prices as will enable the company, as heretofore, to sell first-class Machines, and warrant them in every particular.

They are adapted to every want that can be supplied by a Sewing Machine, and approved alike by Families, Dress-Makers, Corset-Makers, Gaiter Fitters, Shoe Binders, Vest Makers, and Tailors generally.

☞ Each Machine complete with a Hemmer.

OFFICE, No. 505 BROADWAY, N. Y.

Send for a Circular. 26-

THE

Musician's Guide

(A NEW EDITION.)

THIS WORK IS A

DESCRIPTIVE CATALOGUE,

(257 pages,)

Containing an analysis of nearly

5,000 MUSICAL WORKS

Published by

RUSSELL & TOLMAN.

Prefixed to which are sketches of the lives of the following distinguished composers:

JOHN SEBASTIAN BACH,
LOUIS VAN BEETHOVEN,
GEORGE FREDERICK HANDEL,
FRANCIS JOSEPH HAYDN,
WOLFANG AMADEUS MOZART,
SIGISMUND THALBERG.

It is a book of great value to all interested in Music, and to Teachers and Amateurs residing in the country it is indispensable.

THE MUSICIAN'S GUIDE differs materially from any other work of the kind ever published. To the title of every composition are appended a *figure* and a *letter*. The figures, numbering from 1 to 7, inclusive, indicate, according to a scale which may be found in this work, the character of the piece, whether it is difficult or easy. The letters, which are the Musical Alphabet, and extend from A to G, inclusive, show the key in which it is written: i. e., the letter Ab signifies that the composition is in four flats; G, that it is written in one sharp, &c.

EXAMPLE.

Name of piece	Key.	Difficulty.	Composer.	Price
Come to this heart so lonely,	(C)	2	Sarti.	75

The above piece is in the key of C, and the figure 2 indicates Second Class.

It will be apparent to all that in this way every piece is as thoroughly described as if it was explained and commented upon by itself, while, by the adoption of this plan, the whole Catalogue is brought within the compass of a pamphlet, which can be mailed at a trifling expense to any part of the world; and enables parties at a distance who are unacquainted with the music to select pieces of any description, or for any particular purpose.

THE MUSICIAN'S GUIDE also contains a Description and Price List of Musical Instruments of every description, such as

PIANO-FORTES, MELODEONS,
GUITARS,
BRASS INSTRUMENTS,
VIOLINS, FLUTES, &c.,

And a variety of valuable information not to be found in any other work of the kind now published.

☞ It may be had GRATIS, on application to the publishers, or will be forwarded to any address in the United States, post paid, on receipt of six cents in postage stamps to defray postage expenses.

RUSSELL & TOLMAN, Publishers,

291 Washington St., Boston.

38,000.

THE DIAPASON;

A NEW COLLECTION OF CHURCH MUSIC.

BY

GEORGE F. ROOT,

Composer of "The Haymakers," "The Flower Queen," "The Shining Shore," "Rosalie, the Prairie Flower," etc.; Author of "The Sabbath Bell," "The Shawm," "The Academy Vocalist," etc.

The best evidence of the manner in which Mr. Root's new book is received by the public is afforded by the fact that we have already had occasion to send to press THIRTY-EIGHT THOUSAND COPIES, though it is yet in the beginning of its first season.

It contains about *half as much again more matter* than any other of the new books, affording room for great variety and completeness in all its departments.

It contains an ample and careful selection of the *old, well-known tunes*, which are so generally considered indispensable in Singing-Schools as well as Choirs. Mr. Root succeeded in making arrangements with the proprietors of the copyrights of these to use all that he desired.

Yet its NEW TUNES are of course its main feature. These are from a variety of sources, including a large number from Mr. Root which have never before been published. There are also liberal contributions from Dr. Mason, Mr. Bradbury, and other eminent composers.

NEARLY ONE HUNDRED Anthems and Set Pieces, most of which are new, are included in its pages, affording the most ample variety for special occasions and the ordinary church-services. THE SINGING SCHOOL DEPARTMENT is very full, including over three hundred Exercises and Secular Pieces for Practice, *more than two hundred* of which are Songs, Part-Songs, Glees, Rounds, or other pieces set to words. This portion of the work includes also a brief Manual for Musical Instruction, prepared expressly for it by Dr. Lowell Mason.

By a new arrangement, the music is nearly always printed with but *one part on a staff*, while two-thirds of the tunes are on large type, and all on very clear, distinct type.

For sale by Booksellers generally.

Single copies sent by us to teachers for examination, by mail, post-paid, on receipt of Seventy-Five Cents.

Price in New York, $8 per dozen.

THE PEOPLE'S TUNE BOOK:

A CLASS-BOOK OF CHURCH MUSIC FOR CHOIRS, CONGREGATIONS, AND SINGING-SCHOOLS.

BY

LOWELL MASON, Dr. of Music.

Besides containing many excellent new tunes, the PEOPLE'S TUNE BOOK forms especially one of the best collections of the most useful and popular *old tunes* ever issued, and, with its large, clear type, with one part on a staff, and but two tunes on a page, cannot fail to be very popular as a Singing-School Book, as well as for Choirs and Congregations.

Price in New York, $6 per dozen.

HASTINGS' CHURCH MUSIC.

BY

THOMAS HASTINGS, Dr. of Music.

The many friends of Dr. Hastings will welcome this work, which collects in one volume the choicest results of the labors for two score years, of this eminent composer of Church Song. It has, indeed, been prepared at the suggestion of friends, who desired to possess in one volume those pieces which have proved most popular and useful in all the author's previous works. Like the PEOPLE'S TUNE BOOK, it is printed from clear large type, two tunes on a page. Every Choir and Musical Association should have a set of this book.

Price in New York, $6 per dozen.

BRADBURY'S ANTHEM BOOK:

A COLLECTION OF ANTHEMS, CHORUSES, OPENING AND CLOSING PIECES; ADAPTED TO THE WANTS OF CHOIRS, MUSICAL ASSOCIATIONS, CONVENTIONS, ETC.,

BY

WILLIAM B. BRADBURY.

The want of a new Anthem Book which should contain a greater variety of pieces for the various occasions of ordinary or special religious services than it is possible to include in an ordinary collection of Church Music, has led to the preparation of the present volume, which collects together the favorite old pieces, and presents many new ones, especially such as are suitable for opening and closing worship.

Retail price. $1 25.

☞ **Catalogues of our numerous Musical Publications sent to any address on application.**

MASON BROTHERS,

5 & 7 MERCER STREET, NEW YORK.

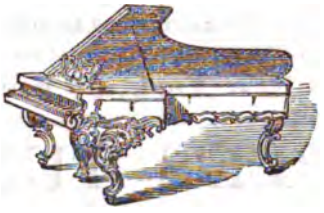
STEINWAY & SON'S

GOLD

MEDAL

Factory on 4th Av., occupying the entire block between 52d & 53d Sts.

PATENT



OVERSTRUNG

GRAND AND SQUARE PIANO-FORTES,

ARE NOW CONSIDERED THE BEST PIANOS MANUFACTURED.

THESE PIAOS HAVE TAKE THE FIRST PREMIUM,

Wherever and whenever Exhibited in Competition with the Best Makers of

NEW YORK, BOSTON, PHILADELPHIA, AND BALTIMORE.

AMONG THE JUDGES WERE

GOTTSCHALK, WM. MASON, H. A. WOLLENHAUPT, AND OTHER MUSICAL CELEBRITIES.

CERTIFICATE

Given by nearly all our Greatest and most Prominent Musicians and Artists regarding our Instruments.

NEW YORK, JAN., 1860

The undersigned, having personally examined and practically tested the improvement in GRAND PIANOS, invented by H. STEINWAY, in which the covered strings are overstrung above those remaining, do hereby certify:

1. That as a result of the said Improvement, the voice of the Piano is greatly improved in quality and power.
2. The sound by Steinway's Improvement is much more even, less harsh, stronger, and much better prolonged, than that realized in any other Piano with which we are acquainted.
3. The undersigned regard the Improvement of Mr. Steinway as most novel, ingenious, and important. No Piano of similar construction has ever been known or used, so far as the undersigned know or believe.

GUSTAV SATTER,	WILLIAM MASON,	S. B. MILLS,	JOHN N. PATTISON,
WM. A. KING,	ROBERT GOLDBECK,	U. C. HILL,	GEORGE W. MORGAN,
HENRY C. TIMM,	CARL BERGMANN,	GEO. F. BRISTOW,	THEODORE EISFELD.

AND MANY OTHERS.

☞ EVERY INSTRUMENT WARRANTED FOR THE TERM OF FIVE YEARS. ☜

WAREROOMS, Nos. 82 & 84 WALKER ST., (near Broadway,) NEW YORK.

May 27

THE

MUSICAL REVIEW

AND

Musical World.

5 CENTS SINGLE.] PUBLISHED FORTNIGHTLY, BY MASON BROTHERS. [VOL. XII.—No. 11.

NEW YORK, SATURDAY, MAY 25, 1861.

THE NEW YORK MUSICAL REVIEW AND MUSICAL WORLD,

(Being the union of these two long-established and well-known Musical Journals,)

IS PUBLISHED FORTNIGHTLY—

Each number containing sixteen quarto pages, including four pages of new music. THE REVIEW AND WORLD aims to be a comprehensive, able, and impartial musical journal.

MUSICAL INTELLIGENCE

From both hemispheres will be posted up with care and diligence. Especially we mean to keep our readers informed of every thing musical that is happening in America, and our pages will present a record of the concerts, conventions, festivals, societies, and other musical doings, all over the land. In doing this, we shall be much aided by

CORRESPONDENTS

In our own and foreign countries, who will take care to omit nothing of interest which may occur in their different sections.

CRITICISM.

THE REVIEW AND WORLD aims to be impartial and just, yet appreciative. It aims to do justice to its readers, as well as to composers, authors, artists, and manufacturers.

MUSICAL ESSAYS.

Short practical essays on the various topics of interest which may arise will find place in its columns.

MUSICAL INSTRUCTION.

It will be hereafter, as it has been heretofore, the aim of THE REVIEW AND WORLD to be of practical value to its readers. Dr. LOWELL MASON, Messrs. GEO. F. ROOT, WM. B. BRADBURY, and other of the leading teachers in the country, have, from time to time, given in its columns Courses of Instruction in the various departments of music. Similar series of lessons will be given in the future.

MUSICAL TALES,

Of a select character, mostly founded on musical history, are translated from the French or German, or written expressly for it.

MUSIC.

Each number contains four pages of choice music, consisting of Songs, Duets, Trios, Quartets, Part Songs, Anthems, Sentences, Motets, Sabbath Evening Melodies, together with a small proportion of such instrumental music as it is supposed will be likely to be of interest and value to the largest number of our subscribers.

OUR ADVERTISING

Is hardly of less interest to musical readers than the other matter. Here may be found the earliest and fullest announcements of new music, books, instruments, and other matters of which it is important that they should be advised.

FINALLY—

Every teacher of music, every one whose business is in any way connected with music, every lover of music, is interested in extending the circulation of the REVIEW AND WORLD. Wherever it goes, it increases the interest in musical matters, and benefits the cause generally.

TERMS.

One copy per annum,	$1 00
Delivered in New York,	1 25
Five copies for	4 00

Invariably in advance.

ADVERTISEMENTS.

Per square of the space of eight lines agate solid, (seventeen squares to a column,) each insertion,	$1 00	One column, per annum,	$250 00
One column, each insertion,	15 00	One half column, per annum,	150 00
One half column, "	8 00	Professional cards, of four lines or less, per annum,	6 00

MONEY for subscriptions, in sums not exceeding five dollars, may be sent by mail, at our risk, provided it is inclosed in the presence of the post master, and he takes a memorandum of the number and description of the bills.——Subscriptions may commence with any number, but none will be received for less than a year.—Be sure to write the name very plainly, and give the name of the post office, county and *State*.——Subscribers desiring to have their post-office address changed, must always give the name of the town to which their paper has been hitherto sent.——The postage on THE REVIEW AND WORLD is *thirteen cents* per annum, payable quarterly in advance at the office where it is received; if within the State, the postage is one half that amount. Subscribers in Canada will remit *twenty-six* cents in addition to their subscriptions, as we have to pre-pay to the line, at the New York office, one cent on each number. Agents are desired to extend the circulation of THE REVIEW AND WORLD in every town.

THE MUSICAL REVIEW AND WORLD, as well as all our musical publications, may be obtained in Boston, Mass., of CROSBY, NICHOLS, LEE & Co., 117 Washington street, who are authorized to receive subscriptions for us.

Mr. JOHN BOWER, 1514 George street, Philadelphia, is our agent for that city.

Messrs. ROOT & CADY, No. 95 Clarke street, Chicago, are our agents for the North-west.

LOWELL MASON, Jr., DANIEL G. MASON. PUBLISHED BY MASON BROTHERS, 5 & 7 Mercer St., NEW YORK

MUSIC IN THIS NUMBER.

The Bugle Song. A Quartette. Words by Alfred Tennyson. Music composed for the *Musical Review and World*, by C. J. Merz 41

How Fair art Thou. (Wie Schön bist Du) Words by H. Heine. Music by Hermann Schoernig 43

FRANZ SCHUBERT.

FROM THE GERMAN, BY THEO. HAGEN.

(CONTINUED.)

THE year 1826 had come, and Schubert had scarcely three years more to live. Almost as if he had a presentiment of this, he strained his energy and creative powers, and composed, without interruption, most of his best works. In June of the same year, we find him again in Zeliz, where he wrote the sonata in C. In this and the following year he also composed a German Mass for men's voices, with accompaniment of the organ, the "Battle Song," by Klopstock, for eight men's voices, and the beautiful chorus, "Nachthelle," with accompaniment of the piano, (the same which, with orchestral accompaniment, was performed a few weeks ago in a Philharmonic concert by the Liederkranz Trans.) Of songs he wrote: "To Sylvia," "Fisher's Song," "Hippolit's Song," "Gravedigger's Song," "Serenade," (by Schikn,) "The Wanderer to the Moon," "In the Open Air," "Goat's Bell," "At Midnight," "The Romance of Richard Cœur de Lion," "Life's Courage," "In Spring," "At the Window," "Longing," (by Seidl,) and the first part of "The Winter Journey."

In the same year Schubert solicited the place of vice-conductor at

the opera, which would have given that which he wanted so badly—a sure living. The post was given to the well-known composer, Weigl. When Schubert heard this, he said: "I should have liked very much to get that place, but as it has been given to such a worthy man as Weigl, I must be satisfied."

Much as he might have felt disappointed by this non-fulfillment of a long-cherished hope, he was somewhat recompensed by the receipt of the following letter, inclosing 100 florins, from the Society of Friends of Music, in Vienna:

"You have repeatedly proved your sympathy with the Society of Friends of Music in the Austrian Empire, and lent it your distinguished labors as a composer.

"Knowing how to appreciate your decided and extraordinary talent as a composer, the Society wishes to express its thanks and esteem, and begs you to accept the inclosed, not as a salary, but as a proof that it feels obliged to you, and acknowledges, with thanks, the sympathy you have shown it.

"The Committee of the Society of Friends of Music
in the Austrian Empire,

"KIESEWETTER."

"VIENNA, October 12, 1826."

Of his compositions, written in 1827, we must mention: "An Allegretto for Piano," the "Impromptus for Piano," Nos. 3–8, and the songs: "Boatman's Farewell," "The Crusade," "Wallenstein's Lancebearer," "Fisherman's Happiness of Love," "The Father with the Child," the three Italian songs dedicated to Lablache, "Anna Lyle," from Walter Scott's "Montrose," "The Stars," "The Song in the Green Fields," "Hunter's Love Song," "The Serenade," (by Grillparzer,) for contralto, with vocal quartet, and accompaniment of the piano, and lastly, the second part of "The Winter Journey," which he finished in October. The composing of this *cyclus* of twenty-four songs of a gloomy character seems to have made upon Schubert a deeper impression than one might have wished. Persons who were in near relation to him at that time tell us that, having been for some time very much depressed, he one day told his friends, "You will soon find why I look so dark and gloomy; I shall sing to you at Schober's awful songs—they have touched me deeply." Soon after this the friends heard those songs which pleased Schubert so much, but which sounded so strange to them that, at first, they felt more astonished than pleased. But their great value became apparent after Vogl had studied them, for he, with his incomparable talent, knew how to display their poetical and musical beauties.

We enter now the year 1828—the thirty-second of Schubert's life, and also that of his death. Until then, Schubert had never given a concert. At last, upon the repeated entreaties of his friends, one was arranged for him. It took place March 26, 1828, in which the following compositions of his were performed: 1. "First Part of new quartet for Stringed Instruments;" 2. "The Songs," "The Crusade," "The Tears," "The Wanderer," "The Moon," by Seidl, "Fragments from Æschylus," performed by Mr. Vogl; 3. "Serenade by Grillparzer for Soprano," solo and chorus; 4. "New Trio for Piano, Violin, and Violoncello;" 5. "On the Stream," by Rellstab, with accompaniments of piano and horn; 6. "Omnipotence," by Ladislaus Pyrker, performed by Vogl; 7. "Battle Song," by Klopstock, double chorus for men's voices. The room was crowded, and the success so satisfactory, that a repetition of the undertaking was intended. But fate decided differently. This concert was to be his first and last, and the two following Schubert-concerts had no other object than to obtain the means to erect a monument upon his grave.

Also in this year his productiveness was immense. In March he finished his greatest orchestral work, the symphony in C, and after this he was chiefly engaged upon the composition of his great mass in E flat. He further composed a quintet (published as op. 163) for two violins, viola, and two violoncellos, three grand sonatas for piano, which he wished to dedicate to Hummel; and which afterward were dedicated by the publishers to Robert Schumann; the great duo in A minor (op. 140) dedicated by the publishers to Clara Wieck, a sonata for piano, for four hands, a fugue for four hands, a *tantum ergo*, a church aria, for tenor solo, with chorus, the Hymn to the Holy Ghost, for eight men's voices, with accompaniment of wind instruments *ad libitum*. Of songs, he wrote: "The Shepherd on the Rock," with accompaniment of the piano, and *obligato*—clarinet or violoncello; "Miriam's Triumphal Song," by Grillparzer, for solo and chorus, one of his grandest compositions; "Storms of Life," duets for piano, (composed in Mai.,) and the fourteen songs, which were published under the title of "Swan's Songs," among which was "The Pigeon-Post," composed in October 1828, a few weeks before his death.*

(*To be Continued.*)

The Musical Review & Musical World.

NEW YORK. MAY 25, 1861.

$500 FOR A NATIONAL HYMN.

WE see that a Committee has been formed in this city for the purpose of awarding the above prize for a National Hymn "set to music, (either original or selected,) upon the following conditions:

1. The Hymn is to be purely patriotic, adapted to the whole country—not a war song, or only appropriate to the present moment.
2. It must consist of not less than sixteen lines, and is not to exceed forty, exclusive of a chorus or burden, which is essential.
3. It should be of the simplest form and most marked rhythm; the words easy to be retained by the popular memory, and the melody and harmony such as may be readily sung by ordinary voices.
4. For the words and music (whether the latter be original, or selected and adapted) from the same hand, which the committee would prefer,

FIVE HUNDRED DOLLARS,

or a gold medal of that value will be awarded.

For the Hymn alone, or for the music alone, (if original,)

TWO HUNDRED AND FIFTY DOLLARS,

or a gold medal of that value.

5. The Committee to retain the copyright of both words and music of the Hymn to which the prize is awarded; and reserve the right of rejecting all contributions whatever their merits, should none of them be deemed suitable.
6. The profits of the sale of the Hymn are to be devoted to the Patriotic Fund.
7. The words and music must be furnished by the 20th day of June next.
8. As the Committee may desire to publish a selection from the manuscripts in a Volume in aid of the Patriotic Fund, they request those writers who are willing that their productions should be used for that purpose, to signify their assent.
9. Individual applications to members of the Committee will be disregarded.
10. Each Hymn offered must be distinguished only by a motto or cipher, and be accompanied by a sealed envelope, bearing the same motto or cipher, and containing the writer's name and address. All communications should be addressed to MAUNSELL B. FIELD, Esq., Secretary of the National Hymn Committee, New York City.
11. The Committee will return no manuscripts.

It is perhaps the first time in history that such a prize has been offered for such a purpose, at least we do not remember having heard or read that any of those who have been so fortunate as to be able to express in time of great national calamities the popular wishes, hopes and vigor in a Hymn, did so at the instigation of a Committee, holding out a prize for such a memorable and patriotic deed. We know Roger de l'Isle, the author of the Marseillaise, did not do so. However time moves on, Progress is the watch-word of the age, and we presume, therefore, that now there must be other sources than those supplying heretofore even that fountain of all that is grand and lasting in this world, commonly called *inspiration*. Besides, perhaps the whole enterprise on the part of the Committee is only a pretext for the laudable purpose of giving employment to the thousands of poetically and musically inclined individuals, who just now have little scope for render-

* Seven of these songs (those by Rellstab) Beethoven intended to compose. The poems were found among his papers after his death, and given by Schindler to Schubert.

ing useful their talents, and are consequently very likely to be stirred by the prospect of gaining such a munificent prize. We are led to this belief by the apparent and just importance the Committee lays upon the words, awarding to the author the full prize, provided he adapts them to some melody he thinks proper, a circumstance from which we infer, that the Committee with ourselves do *consider the melody of the Star-Spangled Banner so universally proper, so beautiful and vigorous, and at the same time so well known, that it would be first almost impossible to produce any thing better and more proper, and second that it would require a very long time to outroot it from the hearts and memory of the people and to replace it by a new one.* The circumstance that the new melody must be fit to be sung by "ordinary voices," rather confirms us in our impression, for if this is to be the test, we think our glorious *Star-Spangled Banner* has stood it often enough. Besides, the so-called difficulty of execution of the song, which has been occasionally complained of, is entirely imaginary; those who can learn to sing a song, will soon overcome that, and those who can not, will, of course, never learn a hymn, even if it was as easy or as difficult as—Dixie's Land. Moreover, every good national song offers certain difficulties, and we, for our part, consider for instance the execution of the *Marseillaise* by no means easier than that of the Star-Spangled Banner. No; we believe we are right, when we suppose the Committee to be acting merely upon a generous impulse for the benefit of that large class of people, whose profession in these times is not likely to prosper. But if this is really the case, then we should suggest the propriety of being a little more explicit with regard to that condition, which says that $250 will be paid for the music alone, if original. Have we to infer from this, that music without the words will be accepted by the Committee? Would it not have been much better, to first unite upon the best poetry and then make an appeal to our composers for the setting of that poetry? For only then it is at all likely that really to the best music will be awarded the prize, unless it should happen, as has been the case in similar circumstances, that some hitherto unknown poet-musician should suddenly find in himself the means to give us the best poetry and the best music. We hope so.

HISTORY OF PIANO-FORTE VIRTUOSITY.

(*From "Æsthetics of Piano-forte Playing," by Dr. Adolph Kullak.*)

(Concluded.)

Whether the technics of younger pianists can compete with the abilities of former masters, such as Liszt, Dreyschock, and Thalberg, is a question we will not at present discuss. With the exception of the cases of Hans von Bulow and Rubenstein, such abilities have not been found in public performers. Schulhoff is, of modern players, perhaps the most entitled to be ranked among the pianists of the old school. He even circulated a kind of new *genre* of musical fly leaves, which is stamped with an individual character, and not ornamented with Thalbergian devices. But with regard to contents, his pieces appear like a miniature edition instead of the old folio, and do not appeal to technics in all their branches. The present times are still inclined towards the old masters, (Liszt, etc.;) a disposition which is so much more to be justified, as they, according to the spirit of the age, use their abilities for the expression of good and solid music. Amongst these old masters, Dreyschock, especially, has developed technics to such an extent, that he is now to be esteemed one of the greatest virtuosi. They are raised by him to an expression of the purest grace, and his bravura is based in most instances on intellectuality. Of the new pianists, credit is mainly due to Hans von Bulow, for having exalted to honor Virtuosity, in its pure and noble sense; for, in objective faithfulness of reproduction of the most different styles, he has raised himself very high. Besides him, Jaell must be mentioned.

The best technics in the service of the best idea. This is what Art wants—the highest aim piano-forte playing has for ambition, and this must be recognized in the efforts of the best pianists of the day.

We learn from our English exchanges that Mlle. Lucca, a new German dramatic singer, has been successful in London, and "furnishes a proof that a really beautiful voice has not yet become a myth."

MUSICAL EDUCATION AND INSTRUCTION.

By Dr. Marx, of Berlin.

(Continued.)

OF THE DISPOSITION OR VOCATION FOR MUSIC.

Considering the importance which we attribute to musical education, and the large demands on time and powers which application to it requires, the question becomes serious: what result can be reasonably expected by each individual from his exertions in this pursuit?

This education, in order to be profitable, assumes certain predispositions in the pupil; and many a person may be drawn into a chain of labors and sacrifices, which, from want of natural appliances, may remain unrewarded. Many, indeed, not ungifted individuals, capable of participating to a certain extent in art, being seduced by its charms, devote their whole lives to it, and discover too late that their musical power is not sufficient for the profession, although it enables them to increase their enjoyment of art, and to have a deeper inward perception of its richness and beauty. The danger of a grave error, perhaps of a life thrown away, is more considerable to a gifted individual, than to one not so endowed; and even in the minor case of a mere amateur, the question is so important, that we cannot pass it over in a serious view of musical education, although we cannot hope to give a general and particular answer, which shall be in all cases satisfactory.

All men, with extremely few exceptions, *have a disposition for music.* They have even *more disposition* than is generally attributed to them; more than they themselves are accustomed to think. But nothing is more common than that this disposition, unrecognized by hesitating prejudice, neglected through idleness and indifference, or led astray by erroneous treatment, should become suppressed. The extremely rare exceptions are manifested by a perfect indifference to music, even to its corporeal effect, or, indeed, in some cases, by a physically perceptible repugnance to it. In this case, pleasurable sensations can be derived from the measure or the rhythm only.

It is much more difficult to decide *how far the disposition* of any determined individual extends; what may be expected from its cultivation; and whether it be such as to justify the adoption of music as the special vocation of life.

It may be asserted in general, *from hundreds of experiments and instances,* and from the contemplation of the subject, that

The disposition of each individual is equivalent, and is worth cultivation, in proportion to the pleasure felt by the individual in the art itself.

The pleasure in the art itself, not in the many subsidiary gratifications it may produce, and which may accompany an artistic life—not, therefore, the *caprice of fashion,* to learn music because others do—not the *vanity* of being better educated, nor of gaining the highest prize by redoubled exertion; all these pleasures abandon us, either before or soon after we have accomplished our object; they have been our reward, such as it was, but they were not the true pleasures of art, which, in the real artist, grow with his growth, and are immortal as the soul that feels them. Hence, we see so many scholars discontinuing, as soon as the days of instruction are past, all connexion with art; and hence, also, many a master, when his daily task is done, drags on the burthen of a weary life in an unloved profession, in useless sighs or resigned indifference.

But that the disposition exists in the proportion of our love of art, will be confessed by every keen observer of experience; and even without experience, we might infer that such would be the fact, since it would be purposeless to have a faculty implanted in us, which we have no power of calling into action.

He who takes pleasure in music, will soon try to imitate it; as we may remark in the youngest children, who generally sing, after their fashion, before they speak. *It is chiefly in the means* of musical employment, from ignorance of technicalities, that errors occur. A person may be seized with a desire to sing, but have only an indifferent voice, or rather, more probably, whose voice has been injured; or he may devote himself to an instrument, for the performance on which he is deficient in power or in corporal structure. But even in this latter case, nature will often maintain her rights, if the musical desire be original, (not instilled or caught from example;) and the insufficient organ will at last be developed, or it will be sustained by other powers, and completed or replaced. In all such cases, however, it is advisable to seek counsel from the skilled in the matter.

If, apparently contrary to our views, the disposition for and pleasure in music be so often concealed, or, indeed, seemingly absent—or, if the advance or delay of the learner vary from our expectations, we shall be led to acknow-

ledge the probability of our departure from *the system required by nature* for education in music, in addition to our doubtful judgment as to the musical disposition. This disposition is composed of several powers, which are sometimes found singly, and sometimes in combination, but each of which must be separately sought and nourished, long before musical instruction, commonly so called, begins. We must come to a clear understanding upon these points. They are decisive as to the question, whether music ought to be comprehended within the course of our occupations, and very important in the consequences of its admission.

Every participation in music presupposes that it makes some pleasurable impression, either corporeal or mental. The most immediate is that which is produced by the mass of sound, or any particularly agreeable character of sound, the crash of a brass band, or the silvery tone of a little bell, &c. It is simply of an elementary and material nature, and warrants no mental participation, and therefore no mental disposition. It is only in the higher region that the spiritual effect of sound is perceived, and the corporeal sensations then show themselves to be a distinct portion of the disposition for art.

Our attention is next called to motion, measure, and rhythm. A deep meaning may be in rhythm; and the forms of bars are susceptible of endless variety, whereby significance is endeavored to be shown. The groundwork of all this is the placing or distribution of more or less emphatic moments in equal measures of time. Rhythm and measure depend upon the fixing or estimating one *tone* to be twice, four times, one-half, one-fourth part, &c., as long as another. The process is facilitated by placing together parcels of moments collectively equal (though unequal among themselves) into equal divisions of time, which time within the divisions is divided in the simplest manner possible, by two or three, forming the bars of two or three parts, or of more parts in the same ratio. This is a matter merely of the understanding, of measuring and reckoning. The distinguishing of the chief and secondary parts of the bar, by accentuating the first, is also purely mechanical. We may therefore consider the rhythmic disposition to be within the capacity of any rational being. We may conclude, further, from the multitudes of raw recruits who march in exact time, and of threshers, who wield the flail in perfect three or four-part order, that the idea that men in general are defective in the perception of measures in time, is a mere prejudice.

A higher qualification, quite distinct from the preceding, is the *perception of tone*; the capability of distinguishing different *tones*, and of forming a determined and more or less durable conception of their relation to each other.

The pitch, or height or depth of a *tone*, is represented scientifically by the number of vibrations of a sounding body which produces it. Leibnitz has even described Music (mathematically considered) as a concealed mental arithmetic, making unconscious calculations. But it seems more probable that the immediate apprehension of *tones* depends on a sympathy between the nerves of the hearer and the vibrations of the sounding body. The vibrations, however, of even inanimate bodies, produce sounds in other bodies similarly tuned, and, moreover, call forth different but related sounds; and we find, also, that trained or imitating birds, and the youngest infants, when they begin to learn singing or whistling from us, become imbued with, and can reproduce, *tones* and successions of tones simply from hearing them.

Hence we may presume that also the faculty of a musical ear is common to most if not to all men, so far as they can hear at all. But in this particular quality, the degrees of endowment are widely different, according to inward disposition or foreign assistance. The author has never met with an instance of any person incapable of perceiving the difference between low and high; but it is common to find persons unable to distinguish with certainty a tone from half a tone, a third from a fourth, or a fourth from a fifth, until after some instruction and practice. Smaller intervals, as, for example, a comma, or even what is called a quarter-tone, are often unappreciable to otherwise gifted musicians, especially pianists; while, on the other hand, the finest gradations are usually perceptible to persons not possessed of any considerable musical qualifications, such as experimenters in acoustics, and piano-forte-tuners, who have educated the ear to such minute discrimination.

It is very common to confound this fine appreciation of sounds, with talent for music; or, at least, to consider it an indication of that talent. This, however, must not be assumed without many allowances. If this faculty be deficient or manifestly feeble, we may certainly suppose that the original powers of the mind have not been applied to the living sounds of music; nevertheless, more than one example can be named of very small or very imperfectly-developed appreciation of *tone*, accompanied by very considerable susceptibility for music.* On the other hand, the keenest perception of *tonic* differences is by no means a sign of, nay—it is not essentially necessary for musical talent. Still less are certain external capabilities of this faculty, which are not uncommon, to be considered of any importance. Thus, there are persons not at all remarkable for musical talent, who can carry home with them from the orchestra the pitch of any piece of music, and reproduce it at pleasure. This is certainly not a useless faculty of memory, but it has no connexion with deeper powers, and may, indeed, rather indicate a diminished activity of the imagination, unless it have been acquired by long habituation to the orchestra. On the other hand, it occasionally happens that highly-gifted singers and violinists permit themselves certain deviations from abstract purity of intonation, not from any want of perception, but from an impulse of the original and natural relations of sound, as distinguished from our artificial temperaments, or, possibly, from exaggerated expression.

If to these fundamental qualifications we add memory for musical compositions, a moderate activity of intellectual comprehension, and a certain degree of courage or confidence, with the necessary dexterity of limb, member, voice, and speech,—we shall have assembled all the qualifications necessary for the cultivation of music. We should, however, never delay in encouraging the growth of the higher faculties—the sensibility of the mind, and feelings for the significance of compositions, and of the forms of composition, and that direction of the mind which tends to give musical form and embodiment to sensations and ideas—the so potent spell and mystery of the poet-musician.

We have thus endeavored to give a determined idea of disposition for music. It is, as we have seen, a combination of properties, and is therefore found in different states of completeness. It is rarely denied altogether to any individual, but seems to exist in the most diversified gradation and variety. But as this aptitude, like every other human faculty, is capable of indefinite extensions and improvement, it is never possible, at least in the beginning or before some cultivation, to predict how far we may expect any specified individual to advance. We must return to our original assumption—

Every one will advance or be led so far as his *sincere* but *unalloyed pleasure in music* calls him.

He, therefore, who has a susceptibility for music, and feels pleasure in it, may with confidence devote so much time and labor to it as his peculiar calling and circumstances may allow. So long as it is a labor of love to him, it will be a labor of profit also; and thus, to such a one, instruction will be no unnecessary nor useless burthen, until the limits of his faculties be attained. And let every one remember, that the chief end of all artistic education is no other than the exaltation of our susceptibility of and participation in art, for our greater happiness and improvement. In this view, neither will a heated imagination drag us into a professional life against nature and intention; nor will the poor ambition of showy attainments, quite foreign to the true idea of art, rob us of the genuine reward of our exertions.

(*To be continued.*)

Answers to Correspondents.

F. W., Oneida.—The Leader of an Orchestra has control over all the instruments, and therefore you are wrong in your supposition that his direction is limited to the class you name.

E. L. M., California, inquires in reference to the proper playing of the tune Harvey's Chant, *Jubilee*, p. 126, on the organ or harmonium. Our answer is, that in *giving out the tune*, that is, playing it over in advance of the singing, each chord should be struck, but yet not in exact piano or staccato style. This is necessary to give the rhythmic idea of the tune, which would not be necessary if the chords constantly changed, as they should generally do in a model hymn-tune. When accompanying the singing, each chord should not be independently struck, unless, from the imperfect drill of the singers, this may be necessary to keep them in time. Harvey's Chant is a *chant* in tune form, and it is well established, that in a regular chant, the accompanist is expected to hold the chanting chords, without repeating, for each word of the phrase chanted.

* This seems to be particularly the case among the mass of the people of France. In that country, singing is perpetual, and yet it is, in an incredible proportion, false and unsteady in *tone*. The small development of the musical faculties, in this instance, seems to arise from the manner of life, more external than intellectual, of the nation. It is indicated by the circumstance, that, notwithstanding general education and a great susceptibility for music, so few great composers have been produced in France, and that the most remarkable advances in art in that country have been occasioned by foreigners, namely, Lully, Gluck, and Spontini. We Germans, however, remember with gratitude, that our Gluck acquired his perfection and recognition in the bosom of the refinement and intellectual activity of that highly distinguished nation in his days, and that the susceptibility of that nation has shown an equally noble appreciation of Haydn and Beethoven.

Sheet Music Review.

Firth, Pond & Co., New York.

FIRST PERIOD.

THE DIXIE GALOP. By Helmsmüller. 25c.

UN BALLO IN MASCHERO. Albert W. Berg. 35c.
No. 1 containing Cantabil, Duettini, and Rondo.

SECOND PERIOD.

LA PROMESSE. Morceau de Salon. Wm. Berge. 50c.
A polka movement; pleasing and brilliant.

LA GITANELLA. Caprice caracteristique. Par L. M. Gottschalk. 40c.
An interesting piece.

PERCE-NEIGE. (Snow-Flower.) Jules Egghard. 35c.
A pretty melody, varied in a brilliant manner.

"OUR GOOD SHIP SAILS TO-NIGHT." Stephen C. Massett. 35c.
This is the song which has been "sung with the most enthusiastic applause by Mad. Anna Bishop, Miss Isabella Hinkley, Signor Brignoli, and Mr. Harrison Millard."

A SONG FOR MY COUNTRYMEN. Henry Drayton. 40c.
Another of the vigorous patriotic songs of the times.

VOCAL MUSIC.

I CAN NOT MIND MY WHEEL, MOTHER. (B flat.) Oscar Schalk. 25c.

THE PASSING BELL. (E flat.) Melody *in part*, by Ellsworth C. Phelps. Arranged with Symphonies and Accompaniment, by J. Starr Holloway. 25c.

THINK OF ME SOMETIMES. Ballad. (B flat.) John R. Thomas. 25c.
Simple and expressive.

THE LORD MY PASTURE SHALL PREPARE. (D.) George William Warren. 30c.
A sacred song, for soprano, contralto, tenor, and bass. Very simple.

WE'LL MEET IN HEAVEN, FATHER. Wurzel. 25c.
A good melody.

I'M GOING HOME TO DIXIE. (A.) Words and music by D. D. Emmett. 25c.
This is intended as a sequel to the same author's famous song, "Dixie's Land." We hope, for the publishers' sake, it will meet with the same success.

LONG HAS THE WINTER BEEN. (F.) Solo and quartet. By S. Lawrence. 50c.
A good composition, and quite effective.

OH, IF I HAD SOME ONE TO LOVE. (F.) Ballad. By Frederick Buckley. 25c.
A fluent melody, of a popular turn, although not quite original.

MUSICAL EVENINGS. A collection of vocal duets. Words by George Linsley. Adapted to favorite operatic melodies:—
No. 1. "Sweet is the Dream." Music by Campani.
No. 2. "Tender Blossoms."
No. 3. "We love thee, sweet night."
The music of the two last numbers are taken from Bellini's "Sonnambula." We like the first and third best; the words to the second do not suit the music.

Lee & Walker, Philadelphia.

FIRST PERIOD.

THE STAR-SPANGLED BANNER. Arranged by J. A. Getze. 25c.

THE WARRIOR'S DEPARTURE. Charles Grobe. 50c.
Brilliant variations on "Wi' my love I'll march away.'

CAVATINA DE MERCADANTE. A. Leduc. 40c.
Excellent for teaching purposes.

LA PRIERE D'UN ENFANT. J R. Boulcott. 25c.
This seems to be intended as a kind of sequel to "The Maiden's Prayer." It is certainly as good music as is contained in this latter piece, and we hope it will meet with the same success.

THIRD PERIOD.

DEUXIEME BALLADE. Th. Doehler. 50c.
A good piece; elegant melodious, and effective.

FOR PIANO AND VIOLIN.

THE STAR-SPANGLED BANNER. Sep. Winner. 25c.
HAIL COLUMBIA. do. 25c.
Very easy.

VOCAL MUSIC.

THE MAIDEN'S PRAYER. Arranged and adapted to words by C. Everest. 25c.
The melody is taken from the well-known piece for Piano.

THE STARS AND STRIPES FOR EVER. W. J. Lemon. 40c.

ON FREEDOM'S ALTAR GLOWS A FIRE. By a Lady. 25c.
Songs for the times.

J. P. Shaw, Rochester.

FIRST PERIOD.

FLOATING ON THE WIND. Transcription by B. RICHARDS. 30c.
A good piece for teachers.

VOCAL MUSIC.

ROCK ME TO SLEEP, MOTHER. Ballad. GEORGE G. STIMPSON. 25c.
A pure and good melody, simple but expressive. We are not surprised that this song meets with a marked success.

MUSICAL GOSSIP.

THE first regiment of the German Riflemen gave a concert at the Academy of Music, in which a March, by Mr. Charles Fradel, was performed by the Band of the Regiment. The March introduces, of course, the melody of the Star-Spangled Banner. It is a pretty March, melodious and not difficult. Messrs. J. Schubert & Co. are its publishers.

The American Musical Directory for 1861, edited by Mr. C. Dingley, has at last made its appearance. It is a neat and useful book, giving the names and places of residence of teachers, publishers, organists, singers, societies, etc., in the principal cities of the Union, south and north. We have no doubt that in the end the American Musical Directory will be well patronized by the profession.

Of Mr. Wollenhaupt's Waltz, "The Song of the Syrens," the third edition has just been published. Mr. Theodor Hagen will publish next week a *Paraphrase* of the Star-Spangled Banner by the same favorite author. This new composition of Mr. Wollenhaupt will undoubtedly increase his popularity, as it is a very brilliant and effective piece, and of only moderate difficulty.

MADAME ANNA BISHOP gives so-called Chamber Concerts at Stuyvesant Institute. Admission twenty-five cents.

MR. H. G. CARY, of Malden, Mass., has given two hundred and fifty children under his direction a chance to delight the old folks with their singing. The Concert was very interesting.

CONCERTS in aid of the Volunteers for the war are becoming quite frequent. The Sons of Temperance Choir, of Fall River, Mass., have recently given a very successful one. They were assisted by Mr. W. H. Jones, a colored gentleman, whose performances are highly commended.

EUROPEAN ITEMS.

FROM a letter written by Richard Wagner to a friend, immediately after the failure of his Tannhauser, in Paris, we quote the following interesting details:

"I continue to claim for the Parisian public very agreeable qualities, especially that of a very lively susceptibility of impression, and a really noble feeling of justice. A public, I say, a whole public, to whom, personally, I am a stranger, that by journals and lazy chatterers was daily fed with the most absurd stories and that had been with an almost unheard-of care prejudiced against me, to see such a public for quarters of an hour struggle by the most resolute demonstrations of applause against a clique, must fill me with warm appreciation, even if I was the most indifferent person. That I did not err in looking upon the result of this evening as a triumph, was proved to me by the behavior of the public on the evening of the second performance; for here it was decided what opposition alone I had to meet henceforth, namely, the Jockey Club, as with the acclamation, 'A la porte les Jockeys,' the public themselves have loudly and openly marked as my principal oppopents. The members of this club, who felt deeply injured by the non-appearance of the usual ballet at the time when they make their appearance at the opera, that is to say towards the middle of the performance, had become convinced with horror that Tannhauser at the first performance had not fallen, but actually triumphed. Henceforth it was their cause to prevent that this opera rid of the ballet should be performed for them night after night, and for this purpose they had brought a number of dog whistles and similar instruments, with which they soon after their entrance manœuvered in the most unconstrained manner."

A NEW piece, by Stephen Heller, will soon be published. It is called "Improvisations on the Romana," Fluthenreicher Ebro, from R. Schumann's Spanish Love Songs, op. 98.

MR. RICHARD POHL in Weimar has arranged the Grand Festival at Capulet's from Berlioz's Symphony "Romeo and Juliet," for piano, for eight hands.

On the occasion of the second meeting of Musicians next August in Weimar, Beethoven's "Missa Solennis," and Liszt's Symphonies, "Faust," and "The Unfettered Prometheus" will be performed.

There is a rumor afloat, writes the *Manchester Weekly Times*, that Mr. Lumley may once more open Her Majesty's Theater as manager, if not as lessee; a rumor which is warranted by the fact that some of the leading vocalists who were to appear at that house under the direction of Mr. Smith were sub-let by Mr. Lumley to that gentleman, and consequently the latter, now that the Haymarket temple is closed, will have the artists on his hands, and we most of us know that they are rather an expensive luxury if kept idle.

With regard to the failure of "Tannhauser" in Paris, a journalist there has the following: Such manifestations are regrettable. Is Mr. Wagner's opera good or bad? We do not judge, but Mr. Wagner is not a man to be guilty of want of respect towards the public, nor a charlatan, who would cut off his dog's tail to gain celebrity. He may be mistaken, but he does not seek to deceive. The most severe critics acknowledge that he is a very learned musician, and there are beautiful pieces in the "Tannhauser;" that Mr Wagner has a popular name in Germany, and has conquered it through a thousand obstacles by the most courageous efforts; lastly, he is a foreigner, all motives to have insured him at least politeness. But that indecorous laughter displeases, not only as a want of politeness, but an imprudence which may bring its punishment to-morrow, the most cruel punishment that can be inflicted upon jesters, that they shall become ridiculous. How is it that we, French, after so many lessons, still laugh at what is new? What man have we admired, what works applauded, what discovery adopted, without a laugh at first? We have laughed at Shakspeare, at Parmentier, at Victor Hugo; we have laughed at Racine's "Phœdre" before laughing at the Phœdre of Pradon; we have laughed at the circulation of the blood, at vaccination, at the employment of steam; we have laughed at Beethoven, at Piccini with the Gluckites, and at Gluck with the Piccinists; we have laughed at Mr. Jaques with the adherents of Mr. Delacroise, and at Mr. Delacroise with the adherents of Mr. Jaques. On the other side, we have accepted in earnest Mesmer, Cagliostro, magnetism, table-turning, spirit-rapping, infinitesimal doses, and the Black Doctor. My fellow-citizens, let us distrust our admirations and our disdain—let us remember! What proof of the badness of Wagner's music was afforded by the noisy "damnation" of a crowd that allowed no one an opportunity to listen, is more than we can detect; how the feuilletonists, who wrote quite as violently against the "Tannhauser" before they had heard it as they have written since, were able to judge of its peculiarities after a single performance, and that interrupted and accompanied by continuous hisses, shouts, catcalls, stamps and uproars of every imaginable description, is another mystery which cis-Atlantic critics would do well to look into. The fact is, Wagner's defeat was a foregone conclusion; a fact, however, which by no means precludes his eventual and brilliant success, even in Paris. Those whom the crowd maligns most bitterly to-day, are all the more likely to be recognized as great men to-morrow,—if they have the true metal in them.

The director of the Royal *Domchor*, at Berlin, Mr. Neidthardt, died last month. Of his 150 published compositions little has become known beyond the circle of his pupils and friends. But his reputation as conductor of the choir is deservedly very wide. He was also well known by his editions of older pieces, mostly of Italian church music, which have become standard works in the libraries of most singing clubs. Somewhat strange does the portrait of Neidthardt look, which is found in these editions, and which bears the funny inscription: "I am a Prussian; do you know my colors?"

Our Musical Correspondence.

BOSTON.

May 6th, 1861. *Dear Review:* A fortnight ago we spoke of the new Berkeley Street Organ, and promised to give a little description of its twin-sister, the Eliot Church Organ, in this letter. This organ is smaller than the other, but is, in some respects, its superior, we have no hesitation in saying. It is situated in one end of the gallery opposite the pulpit, and is entirely hidden from view by lattice work. The action is reversed, and the organ-box situated out about six feet from the front pipes. This arrangement possesses some disadvantages perhaps, but certainly some decided advantages. The position of the organist, in relation to the choir and congregation, must be seen to be very favorable to unanimity in musical performances. The action is not thereby affected at all, and we are assured that the extra complication induced will not have the least effect to increase the liability to get out of order. The instrument has two banks of keys and thirty-three stops, as follows:

GREAT ORGAN.	FT.	PIPES.	SWELL.	FT.	PIPES.	PEDALE.	FT.	PIPES.
Bourdon,	16	56	Bourdon,	16	44	Double Op. Diap.,	16	25
Op. Diapason,	8	56	Op. Diapason,	8	56	Bourdon,	16	25
Clarabella,	8	56	St. "	8	56	Double Trumpet,	16	25
Gamba, (German,)	8	56	Keraulophon,	8	44	Violoncello,	8	25
Dulciana,	8	56	Principal,	4	56	MECHANICAL STOPS.		
Principal,	4	56	Twelfth,	2⅔	56	Great and Swell Coupler.		
Twelfth,	2⅔	56	Fifteenth,	2	56	Pedale and Great "		
Fifteenth,	2	56	Mixture, (3 ranks,)		168	" and Swell "		
Flute Harmonique,	4	56	Trumpet,	8	56	Tremulant Swell.		
Piccolo,	2	56	Hautboy or Oboe,	8	44	Bellows Signal.		
Mixture, (4 ranks,)		224	Flute à Chiminée,	4	56	Pedale Check.		
Trumpet,	8	56						

Messrs. Wilcox and Blodgett "opened" the instrument in presence of a large audience, Wednesday evening, April 3d, to the apparent satisfaction of all present, both performers and audience. In this connection we cannot fail to notice the kind assistance of Mrs. Towle, Mrs. Shattuck, and Misses Tuckerman and Powers, of Boston, in the vocal department, adding greatly to the interest of the occasion. What was remarked in our last of the *unison stops* is emphatically true of those in this organ. The tone is rich and full, affording a solid foundation to build combinations upon. We do not remember to have heard a more effective swell, either here or elsewhere, than the one in this instrument. The German Gamba is superior, we think, to the one in the Berkeley Street Organ, and is certainly a very valuable stop. The character of its tone is not entirely unlike that of the old-fashioned Cremona, but is considerably smoother and fuller. Both of these societies have abundant reason for all the satisfaction they feel in their new instruments, and it is sincerely to be hoped that as long as they use them for the purposes of Divine Worship, they will never permit them to be perverted into *humdrums*, tickling the ears but carnalizing the hearts of those who come within the range of their tones, to be by them lifted heavenward, and inspired with devotional thoughts and feelings. A young pianist, by the name of Carlyle Petersilea, gave a musical soiree at Hallet, Davis & Co.'s rooms, last Wednesday evening. He played Lizst's "Lucia" and "Midsummer Night's Dream," Fantasies, Thalberg's Prayer from "Moses," Chopin's A flat Ballad, and a Prelude and Fugue of Mendelssohn. His execution is remarkable for one of his age, (he is but eighteen we understand;) but, of course, as yet he lacks in power of conception and expression. Mrs. Long assisted him in two or three songs with her usual ability and acceptableness. The piano used on the occasion (of H., D. & Co.'s manufacture) was one of the finest, if not *the* finest, we ever listened to, either in this country or Europe. This house has made enormous strides in the manufacture of pianos, and musicians are coming to acknowledge that, for richness of tone, evenness and elasticity of action, &c., it has no equal in our country. B.

May 20, 1861.—The inquiry on all sides in this vicinity among readers of the Review is, Where is the letter promised for the last paper? We can only reply in entire ignorance, throwing the blame upon Uncle Sam by presumption—hope it will ultimately come to light. The past fortnight with us has been one of comparative inactivity, as regards things musical. Mad. Varian has been here, and (though undoubtedly an artiste) she achieved her greatest success in the performance of the Star-spangled Banner—a patriotic melody with which your readers may be familiar—attired in the colors of the glorious flag of which she sang; but in the midst of all the excitement which so completely turns the public attention away from any thing and every thing not pertaining to the "wars," it is doubly gratifying to be able to record a worthy testimonial tendered to a worthy artiste: a well attended concert complimentary to Mrs. J. U. Long. Some of your readers may not be acquainted with the fact of her husband's severe and long continued illness, which makes this token of the respect and affection with which her friends regard her, peculiarly grateful to the gifted recipient. Mrs. Kempton, Miss Whitehouse, Mr. Carlyle Petersilea, and the Mendelssohn Quintet Club assisted in the concert which occurred last Saturday evening at Hallet, Davis & Co.'s rooms. The club played Mozart's E flat quartet, and the Canzonet from Mendelssohn's E flat quartet, with their usual

The Bugle Song. A Quartette.

Words by ALFRED TENNYSON. Music composed for the Mus. Review and World by C. J. MERZ.

mf Moderato *p* *mf*

SOPRANO

The splen - dor falls on cas - tle walls And snow - y sum - mits old in

ALTO

O hark, O hear! how thin and clear, And thin - ner, clear - er furth - er

mf *p* *mf*

TENOR

O love, they die in yon rich sky, They faint on hill, or field, or

mf *p* *mf*

BASS

p *mf* Second verse diminuendo sempre. Crescendo.

sto - ry The long light shakes a - cross the lakes, And the wild

p *mf* Crescendo.

go - ing! O sweet and far, from cliff and scar, The horns of

p *mf* Crescendo.

riv - er! Our ech - oes roll from soul to soul, And grow for

p *mf* Second verse diminuendo sempre. Crescendo.

f 2d verse *pp* *mf*

cat - aract leaps in glo - - ry! Blow, bu - gle, blow, set the

f *mf*

Elf - land faint - ly blow - - ing! Blow, let us hear the purple

f *mf*

ev - er and for ev - - er Blow, bu - gle, blow, set the

f *mf*

2d verse *pp*

wild ech-oes fly - ing; Blow, bu - gle, an - swer, ech - oes,

glens re - ply - ing! Blow, bu - gle, an - swer, ech - oes,

wild ech-oes fly - ing! Blow, bu - gle, an - swer, ech oes,

dim *p* *mf*

dy - ing, dy - ing, dy - ing! Blow, bu - gle, an - swer, ech - oes

dy - ing, dy - ing, dy - ing! Blow, bu - gle, Blow, bu - gle,

dim

dy - ing, dy - ing, dy - ing! Blow, bu - gle, an - swer, ech - oes

dim

dim *pp*

dy - ing, dy - ing, dy - - - - - - - - ing!

dim *pp*

an - swer, ech - oes dy - - - - - - - - ing!

dim *pp*

dy - ing, dy - ing, dy - - - - - - - - ing!

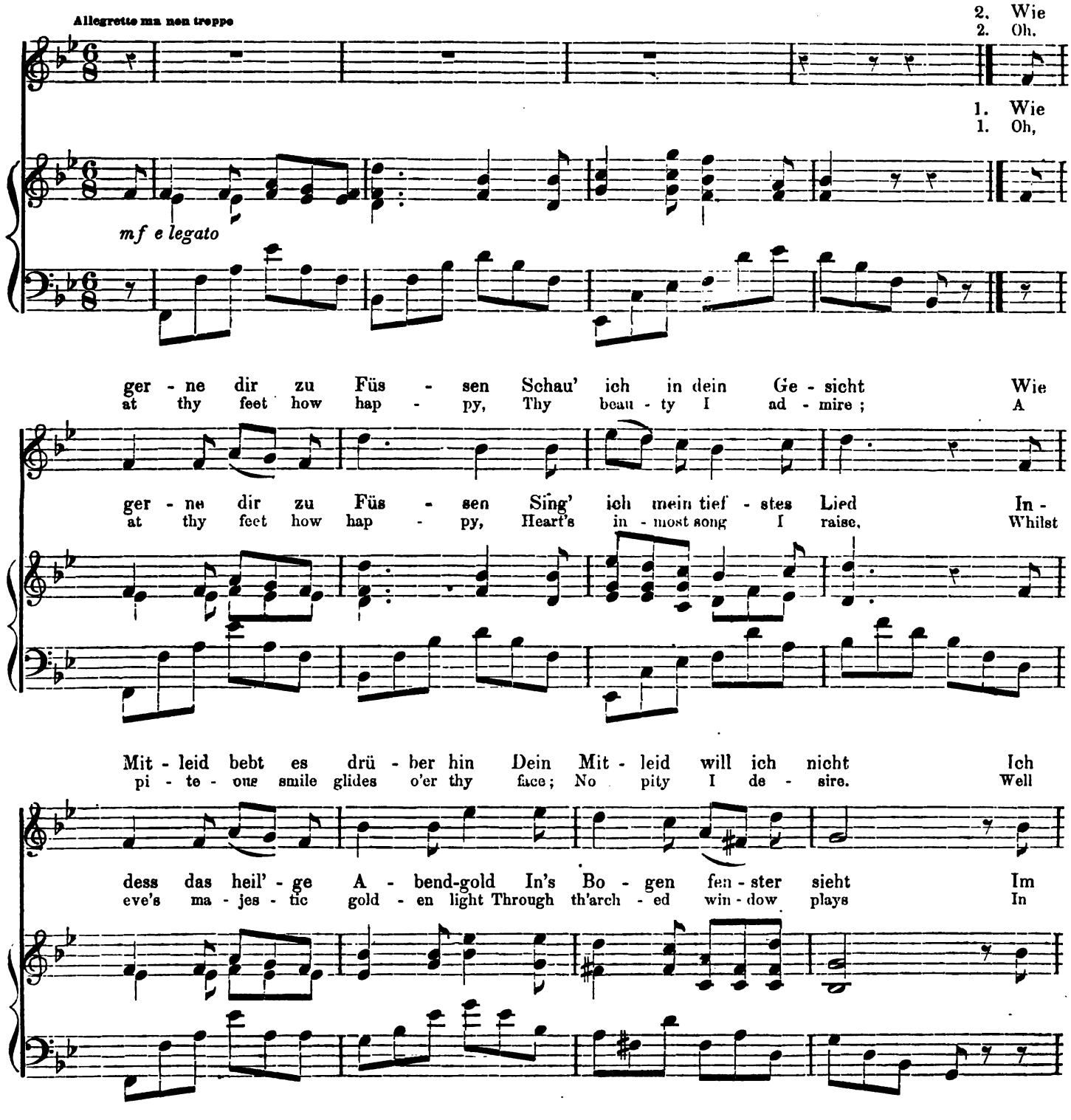
dim

Blow, bu - gle, an - swer, ech - oes dy - - - ing.

How fair art thou.

WIE SCHÖN BIST DU.

Words by H. HEINE. HERMANN SCHOERNIG:



wild ech-oes fly - ing; Blow, bu - gle, an - swer, ech - oes,

glens re - ply - ing! Blow, bu - gle, an - swer, ech - oes,

wild ech-oes fly - ing! Blow, bu - gle, an - swer, ech oes,

dim *p* *mf*

dy - ing, dy - ing, dy - ing! Blow, bu - gle, an - swer, ech - oes

dy - ing, dy - ing, dy - ing! Blow, bu - gle, Blow, bu - gle,

dim

dy - ing, dy - ing, dy - ing! Blow, bu - gle, an - swer, ech - oes

dim

dim *pp*

dy - ing, dy - ing, dy - - - - - - - - ing!

dim *pp*

an - swer, ech - oes dy - - - - - - - - ing!

dim *pp*

dy - ing, dy - ing, dy - - - - - - - - ing!

dim

Blow, bu - gle, an - swer, ech - oes dy - - - ing.

How fair art thou.

WIE SCHÖN BIST DU.

Words by H. HEINE. HERMANN SCHOERNIG:

Allegretto ma non troppo

2. Wie
2. Oh,

1. Wie
1. Oh,

mf e legato

ger - ne dir zu Füs - sen Schau' ich in dein Ge - sicht Wie
at thy feet how hap - py, Thy beau - ty I ad - mire; A

ger - ne dir zu Füs - sen Sing' ich mein tief - stes Lied In -
at thy feet how hap - py, Heart's in - most song I raise, Whilst

Mit - leid bebt es drü - ber hin Dein Mit - leid will ich nicht Ich
pi - te - ous smile glides o'er thy face; No pity I de - sire. Well

dess das heil' - ge A - bend-gold In's Bo - gen fen - ster sieht Im
eve's ma - jes - tic gold - en light Through th'arch - ed win - dow plays In

weiss es wohl, du spielst mit mir Und den - noch son - der
do I know thou play'st with me, Yet rest - less am I

Tak - te wogt dein schö - nes Haupt Dein Herz hört stille
mea - sure moves thy love - ly - head, Thy heart does lis - ten

Ruh Lieg ich vor dir und sin - ge: Wie schön, wie schön bist du. Wie
now, And lie be - fore thee sing - ing, How fair, how fair art thou. How

f rall lento

zu Ich a - ber lieg' und sin - ge: Wie schön, wie schön bist du, Wie
now. I lie be - fore thee sing - ing How fair, how fair art thou, How

rall lento

schön, wie schön bist du.
fair, how fair art thou.

schön, wie schön bist du.
fair, how fair art thou.

effectiveness and beauty. The delicate Pizzicato in the latter was exceedingly well done. Either the beauties of the 'cello are more easily distinguished than those of other instruments, (which is perhaps the case owing to the peculiar quality and color of its tone,) or Mr. Fries must be regarded as much more than ordinarily gifted in the use of his instrument, (this, by the way, we are quite willing to admit in either case,) for every stroke of his bow reveals not only an almost complete mastery of technical execution, but also, and more especially *inspiration*, a profound musician-like feeling, reminding one very forcibly of that prince of 'cellists, Grützmacher, of Dresden. This was particularly noticeable in the club's performance at this concert. The assisting ladies performed their parts admirably, and fully merited the generous applause they received. Mr. Petersilea played Weber's C major Sonate and Liszt's "Wedding March." We could have wished for more delicacy and grace, as well as perfection of execution in some points. Especially in the Sonate was this lack painfully noticeable, notwithstanding his performance was in some respects really excellent. Mrs. Long appeared to excellent advantage. Her rendering of Meyerbeer's "Ah! mon fils!" gave the fullest satisfaction, and drew loud applause from the audience. We think we can safely say there is no vocalist in Boston who is so general a favorite, both in public and private capacities as Mrs. Long. This assertion is abundantly proved by the size of her dollar-a-ticket-in-war-times audience on Saturday evening. B.

Our correspondent's letter dated May 6th, reached us just *two days* before its successor of the 20th.—Ed.

Miscellaneous.

JOSEPH STAUDIGL.

BORN APRIL 14TH, 1807. DIED MARCH 28TH, 1861.

(*Translated expressly for the London Musical World, from the Vienna Recensionen.*)

(Continued.)

Staudigl enjoyed more especially a musical education. An inmate taste for what is musically logical, and a zealous course of study for the improvement of his voice, were of the greatest service to him. He pleased, nay charmed, his audience by the unerring correctness of his musical accentuation, by the fervor of his musical declamation, by the well-calculated distribution and regular gradation of the various phrases and periods, by the unrivalled clearness of his musical exposition, and by his artistic repose, which nothing could disturb. He was, indeed, sometimes led away by the consciousness of possessing so fine a voice, and took undue advantage of it. He did not, it is true, go so far as to make the tone appear forced; but still, by dragging the time, merely to show off his own powers, he laid himself open to censure.

Staudigl neither possessed what is termed specific histrionic talent, nor was his education of such a kind as to enable him to make up for his early deficiencies by a course of after-study. His bearing was always slovenly; his dress was wanting in neatness and taste; and, indeed, his whole demeanor and appearance were marred by the absence of dignity and ardor. His features, although not without expression, could not express with sufficient rapidity any sudden change of feeling, any more than delicacy or tragic grandeur of soul; while, finally, his pronunciation always retained traces of the local Viennese dialect, disagreeable even in spoken dialogue. So many and such indisputable defects necessarily affected his performances in a highly prejudicial manner. He compensated, however, for a great deal by his remarkable power of conception and happy reproduction, which, partially resulting from instinct and partially wrung with great labor from adverse elements, was always realized in strictly musical outlines, admitting the dramatic element, so to say, only as a component part, among many others, of the musical expression.

The satisfaction given by almost each of Staudigl's impersonations, as a whole, as well as the greater or less musical perfection and the greater or less histronic weakness of every separate part, are readily explained by what has been said. Of his Figaro and Leporello, for instance, it might justly be asserted that the musical portion, taken by itself, was adequately rendered, while the attempt made to invest the parts with dramatic character was a failure. Leporello was a mere dull, stupid jester; while in Figaro, which Staudigl had studied with great care, and of which his conception was by no means incorrect, the subtlety or even sly keenness he intended to portray was never satisfactorily apparent. In the Italian barytone parts, such as Aston in *Lucia*, Alfonso in *Lucrezia*, and Chevreuse in *Maria de Rohan* —which, yielding to that immoderate desire to sing which led him beyond the natural limits of his voice, he was fond of playing—the highness of the music sometimes prevented him from doing the latter full justice, while the outward bearing and appearance, which are of more account with Italian "tyrants" than the portrayal of inward motives, did not find a fitting representative.

But, while we see that characters partly of a subordinate description, and partly not adapted for Staudigl's artistic idiosyncracy, were not represented in a completely satisfactory manner, his finest and most praiseworthy efforts were in far more difficult and important bass parts. Unfortunately the restricted extent—which, if not increasing, is, at any rate, permanent—of our operatic repertory, limited Staudigl's field of action. It is, however, sufficient for us, if we would prove his excellence, to remind our readers of his Sarastro, Osmin, Rocco, Caspar, Jacob, Bertram, and Marcel. These were performances worthy even of a "dramatic" vocalist—parts on which the masters of old and new opera lavished their melodious treasures, and decked with grandly-planned or delicately worked-out touches of character—parts which must be *played*, if due effect is to be given them. Now, Staudigl gave them this due effect. Without any special histrionic powers, without a prepossessing personal appearance, but, on the contrary, with a great number of personal imperfections, (already mentioned), he managed to present us with art-pictures, distinguished, as it is impossible to deny, for admirable conception and imposing, sure realization, the result of long and assiduous study. The effect he produced was grounded on a perfect knowledge of musical style, on an intimate acquaintance with the particular dramatic expression contained in melody and in musical compositions, and capable of being musically realized, as well as, lastly, on the consciousness that his task was a *predominatingly, if not an exclusively, musical one.*

Staudigl's own disposition, about which there was a certain mild phlegmatic character, naturally enabled him to appear with more advantage in the part of Sarastro than in any other part of his repertory. Anything lyrically sentimental also suited him, as is proved by the part of George in Bellini's *Puritani*. Even if we consider such comic characters as Osmin in *Die Entführung*, and Staudinger in *Waffenschmied*, in opposition to those more delicately drawn, as being the ones best adapted to Staudigl's artistic taste, and therefore easier for him to play, there still remained the characters previously mentioned, as well as many others, the execution of which is beset by the most varied difficulties, and yet which were never so magnificently played by any one as by him. Thus, for instance, there was, in the first place, his Rocco, a wonderful conception, carried out, to the very finest touches of character, despite his defective pronunciation, with a degree of dramatic roundness and finish no actor could ever surpass, and that, too, with, the most scrupulous and unvarying regard for the correct musical intonation; there was his Marcel, a fine picture of a bluff, good-hearted man; there was his Caspar, and there was his Bertram, both unmistakably, and yet so differently, marked by the demoniacal element. In Caspar we beheld keen but vulgar wickedness; even the short passage, "Nur ein keckes Wagen ist's, das Glück erringt," was alone sufficient to prove Staudigl a master of dramatic singing, not to mention his rendering of the wild and boisterous drinking song or of the stormy vengeance-air. In Bertram, on the other hand, the supernatural character of the gloomy knight, though marked with great clearness, was never degraded into the likeness of a demon of melodrama. Staudigl gave great prominence to the knightly element, to which he imparted, by a certain air of crafty observation, a coloring attained by no other representative of the part, not even excepting the wildly-genial Formes. Cool and temperate, but not the less deeply cutting, was the irony, the bold and deliberate contempt for every better feeling, while the boisterous passion, by which Bertram is distinguished from a mere cold and negative Mephistophles, was brought out with fearful energy. But the distinguished mark, and the peculiar excellence of this impersonation—an excellence, by the way, which can never be sufficiently praised—consisted in the fact that the dramatic accent was never strongly marked at the expense of the musical intonation, but that, on the contrary, the magnificent whole—as we cannot too often repeat—sprang naturally from a thorough comprehension of the musical exigencies of the part. Proofs of this are afforded by nearly every separate passage in it; for instance, "Ich lache," then "Robert, ja, dich lieb' ich mehr als mein Leben," and, above all, the unrivalled "Du hast's gewollt, du zarte Blume," &c.

(*To be Continued.*)

ROGER'S MODE OF SINGING.

From the German of W. H. RIEHL.

ROGER is more than a singer; he is a dramatic poet. By his wonderful power of acting he creates new situations, new causes of action, which are found neither in the text nor in the score; he gives such an abundance of individualization to his parts, that, without our perceiving it, the opera hero is transformed into the more highly developed hero of tragedy. We hear an opera, and, when the curtain falls, it seems as if we had seen one of Shakspeare's dramas.

Eleazar, in Halevy's *La Juive*, sits in the vestibule of the court-house. He struggles with himself whether he shall deliver *Recha* over to death, or whether he shall save her. Only a few measures of a *ritornello* give time for this dumb play. Most singers in this situation would do nothing more than indicate the inward struggle by looks and movements. But this does not suffice for Roger. He only gradually unfolds the situation in short but measured play. We do not only read one sensation in his face; but he shows us how thought follows thought, how feeling gives way to feeling; in these few measures of a ritornello he unfolds the whole series of thoughts, which is to be given us musically hereafter by the aria, in a unique, logical clearness by his play alone. He composes a sort of by-plot in his face, he adds what poet and composer have forgotten, what they thought too general, what they have not satisfactorily individualized. But through this wonderfully active individualization, Roger often forgets the essential characteristic of tragic style; he weaves *genre*-pictures into the drama. Upon the whole the manner in which Roger conceives his tragic parts does not remind us of the historical, classical style of the old French tragedy, but of that modern school of historical genre-painting, now so much in vogue with French artists, but attempted only by few as yet, to our knowledge, in the dramatic art. Perhaps the circumstance that Roger began his career in comic opera, for a long time gave himself entirely up to it, and only commenced much later to use his powers in tragic, will give us a useful hint. For even in tragic opera the comedian appears in him, wherever the situation allows.

Several of the greatest tragic actors have commenced their career as comedians. While tragedy is apt to lead to mere declamation, comedy produces a finer portraying of individual character. He who has acquired the art of acting by means of comedy is armed with the best protective against the very contagious disease of over-declamation. To be sure, this is a severe cure, and only a strong, really artistic mind can stand it. And for such a one, just on this account, it proves the more effectual. Roger treats the music in comic opera just as the French comedian treats the dialogue. He strives for single musical points, he concentrates the musical expression just in the place where it seems necessary to him, as in an epigram, he sings waggishly, jocosely, and—if the expression be not too daring—wittily, not humorously. By his charming play he excites and strains the powers of the intellect, mingling but rarely a flavor of graceful sentimentality. A German singer of the same rank would, notwithstanding all the witty points, in the end appeal to the secrets of the heart. French comic art is based on the idea of wit, the irony of form, the satire of outward deeds and appearances; German comic art upon the idea of humor, that is, the satire of the inner nature of man.

In Germany, the public was struck by the manner in which Roger treated even the purely musical portion of the comic opera. Having heard nothing similar before, it had nothing to compare him with, and, therefore, perhaps unjustly considered him as superior in his comic parts. For, even if it happens very seldom that we hear a German singer sing with humor, it was totally unheard of that such a one should sing wittily. Roger makes his points even in the coloring of the tone; he imparts to it, according to the circumstances, a tinge of whining or of bawling, or he lets the tune sink to the tuneless recitative, in order then suddenly to jerk it up to the highest power, by which means he produces such a drastic comicality, that we can not avoid laughing at passages which, to judge from their rendering by German singers, we should never have dreamed to be comic. As the caricature purposely introduces misshapen figures in order to obtain the appearance of the ridiculous, so Roger boldly brings in what, under other circumstances, we should consider as a fault in vocal execution.

Roger sings entirely like a Frenchman; but he avoids French mannerism, elevating it by the power of his style. His singing is declamation; all French music, from Philidor to Halevy, wherever it was truly original, was at bottom nothing more than declamation. It is true, indeed, that Roger, as far as regards science, was formed in the Italian school; but if you overlook the portamento, the intonation, in fact all that must be considered as acquired, as study, his whole delivery belongs to the French-declamatory style. He avails himself of the mechanical advantages of the pure Italian school, in order thereby to render clearer and purer the true French mode of delivery. In fact, there are good singers of two kinds. The first sing in opera for the sake of the music; for the other, the music is only a means for the purpose of dramatic action. On the one side are the Italians, on the other the French and Germans. But Roger sings in such a manner that you at last entirely forget that he is singing. You consider his singing as his natural language. No doubt, there are singers with more colossal voices than that of Roger—singers with more dazzling exterior art, but perhaps none who by their singing make us forget that they are merely singing, so completely as Roger.

People have wondered that Roger sometimes uses so little voice. Just as if an opera character were for the voice, and not rather the voice for the character. How childishly they yet judge concerning the delivery in the musical drama! The time has long gone by when it was demanded of an actor that he should constantly use the full power of his voice; it is well known that just the timely dropping of the voice adds much to the heightening of dramatic expression. Nobody at the present time thinks of estimating the artistic worth of SEYDELMANN or of DOERING* by the power of his voice. But in opera they still do so. The public thereby places itself upon the same grade of criticism towards the opera as it occupied a hundred years ago in respect to the drama, when the audience always applauded, above all things, the loudest tones of the actors.

During the last century, notwithstanding many backward movements, the opera has adopted more and more from the drama. A further cultivation of the opera is indeed only practicable in such a manner that it may take the more individual characteristic from the drama and amalgamate it with its own organization. Roger has placed himself upon the boundary-stone of the new epoch. Formerly when actors and singers sat together at the festive table, it was customary that an actor should bring a toast to the prosperity of the opera, and in return, a singer to the success of the drama. And during this ceremony each party shook their fists, under the table, at the others, and wished them in a place not to be mentioned to ears polite. There was a deep truth, and, at the same time, a bitter irony in this ancient custom. In course of time, however, it has ceased. In the time of Faustina Hasse, the composer cared, by the simplicity and naturalness of his vocalization, that the physical means of the singer should be able to finish the opera. Nowadays the singer himself must care for this by using his voice in an economical manner. In considering the opera as a musical drama, however, this external necessity is also justified æsthetically. Thus Roger knows to save the power of his voice exclusively for the decisive points in the drama, and thereby acquires a tenfold effect for it. For although it already possesses great intensity of tone, naturally, still it would never be considered as among the first in power, if the singer by his wise economy did not practice a very allowable deception upon us. And then when we hear the full power of his chest-voice suddenly come forth, we believe ourselves transported back to that old time of vocal wonders when Balthazar Ferri could with the greatest ease take passages of fifty seconds' duration in one breath; when Farinelli was able to sing with such power as to drown the fortissimo notes of the loudest trumpet. And then, also, we can believe the assertion of one of our best teachers, Nehrlich, when he says that it is only the laziness and stupidity of our present singers which make them declare such deeds of the masters of the olden time to be impossibilities, mere fables.

The art of increasing the force of the voice far above its natural power rests, with Roger, however, not only upon this wise economy of his. He also possesses the power of using, according as the text requires, entirely different kinds of voice; now the soft metallic tone of the D string of the violin; now the sharp, piercing toneless notes of the *vox humana* of the organ; now again the crashing trumpet-sounds of the tenor's fullest chest voice, or the sweet flute-tones of his falsetto. The actress, RACHEL made a similar use of different kinds of voice, in a masterly manner in the Alexandrine verses of French tragedy. On the German ear this has a singular effect; for it seems as if the verses were being sung in a sort of primitive chant of nature. In an opposite manner the same thing appears in Roger, so that it seems as if, in his musical tones, the performer were speaking the natural language of tragedy. Thus, even here, the favorite modern idea of the fraternization of opera and drama finds its realization. Roger, the *singer*, is to such an extent an *actor*

* Celebrated German actors.

that he usually abstains from painting, lest the *finesse* of the play of his countenance should be destroyed by the red color. The ancient opera hero, who came upon the stage with a dozen arias in one evening, was only satisfied with himself when his appearance was imposing. With Roger this is not at all so. On the contrary, you see that he was in fact not born to be a delineator of heroic characters. Even his outer build obliged him to form that style of historical, genre-painting in tragic opera which marks him so uniquely. He is small in stature, too small for a hero. But when in the second act of *Lucia* he appears at the top of the steps which lead into the festal hall, his countenance ghastly, his hair standing wildly on end, each motion awfully fixed, and measured, then this horrible figure glows before our eyes, surpassing every thing, so totally does the scene which we see with our mind destroy all proportion for the scene which is before our bodily eyes.

Special Notices.

TO TEACHERS OF MUSIC, AND THOSE WHO ARE PREPARING TO BECOME SUCH.

THE NORMAL MUSICAL INSTITUTE, North Reading, Mass.

The Thirteenth Term of this Institution will commence on *Wednesday, July* 16, 1861, and continue EIGHT weeks, under direction and instruction of DR. LOWELL MASON, Messrs. WM. B. BRADBURY, and GEO. F. ROOT, with the assistance of such other competent instructors as may be found desirable.

The leading object of this School is, to afford aid to such persons, male or female, as desire to prepare themselves for teaching, or who wish to make higher attainments in the art of teaching Vocal Music.

The instructions will be specially adapted to the wants of all such as wish to teach in seminaries and schools, or in classes, juvenile or adult, formed expressly to receive musical nstruction

In carrying out the object of the Institute, the exercises will be divided into the following Departments:

1.—THE ART OF TEACHING, especially as applied to the elementary principles of vocal music.

2.—HARMONY AND MUSICAL COMPOSITION.

3.—VOCAL TRAINING, OR CULTIVATION OF THE VOICE, and the application of the same, in training choirs and singing-classes generally.

4.—PRACTICE of Chorus, Class, Choir, and Congregational Music.

The Principals desire to do all in their power in aid of the great work, occupying so much thought and effort at the present day, of raising the standard of teaching from the mere mechanical and formal to that which is at once simple and natural, and which, when properly carried out, can not fail to be thorough and successful.

TERMS.—For all the class exercises (payable in advance), $25. For half the term, $15. For a less time, $5 a week.

No expense for books.

Board, about $3 a week.

It is important that those who intend to be members of the School should give early notice of the fact—directing to "Normal Musical Institute," North Reading, Mass.

LOWELL MASON,
WM. B. BRADBURY,
GEO. F. ROOT.

For full particulars please send for a Circular.

MR. W. O. PERKINS, of Boston, Mass., will conduct a limited number of Musical Conventions the present season, upon reasonable terms. Please address as early as convenient. 8-6m

Fortnightly Bulletin of New Music.

FIRTH, POND & CO., NEW YORK.

LA PROMESSE. Wm. Berge. 50c.—LA GITANELLA. L. M. Gottschalk. 40c.—PEROE-NEIGE. J. Egghard. 35c.—THE DIXIE GALOP. Helmsmüller. 25c.—UN BALLO IN MASCHERA. A. W. Berg. 35c.

VOCAL MUSIC.

I CAN NOT MIND MY WHEEL, MOTHER. Oscar Schalk. 25c.—THE PASSING BELL. Ellsworth C. Phelps. 25c.—THINK OF ME SOMETIMES. J. R. Thomas 25c.—THE LORD MY PASTURE SHALL PREPARE. G. W. Warren. 30c.—WE'LL MEET IN HEAVEN, FATHER. Wurzel. 25c.—I'M GOING HOME TO DIXIE. D. D. Emmett. 25c.—LONG HAS BEEN THE WINTER. S. Lawrence. 50c.—OH, IF I HAD SOME ONE TO LOVE. 25c.—SWEET IS THE DREAM. Duet. Campana.—TENDER BLOSSOMS. Duet. Bellini.—WE LOVE THEE, SWEET NIGHT. Duet. Bellini.—OUR GOOD SHIP SAILS TO-NIGHT. Stephen C. Massett. 35c.—A SONG FOR MY COUNTRYMEN. H. Drayton. 40c.

LEE & WALKER, PHILADELPHIA.

THE STAR-SPANGLED BANNER. Arranged by S. A. Getze. 25c.—THE WARRIOR'S DEPARTURE. Chas. Grobe. 50c.—Cavatine de Mercadante. A. Leduc. 40c.—LA PRIERE D'UN ENFANT. J. R. Boulcott. 25c.—SECOND BALLAD. Theo. Doehler. 50c.

FOR PIANO AND VIOLIN.

THE STAR-SPANGLED BANNER. HAIL COLUMBIA. Sep. Winner. Each 25c.

VOCAL MUSIC.

THE MAIDEN'S PRAYER. Words by C. Everest. 25c.—THE STARS AND STRIPES FOR EVER. W. J. Lemon. 40c. ON FREEDOM'S ALTAR GLOWS A FIRE. By a Lady. 25c.

J. P. SHAW, ROCHESTER.

FLOATING ON THE WIND. B. Richards. 30c.—ROCK ME TO SLEEP, MOTHER. George G. Stimpson. 25c.

OLIVER DITSON & CO., BOSTON.

VOCAL MUSIC.

ONCE MORE WITH THEE. Song. F. Woolcot. 25c.—SO YOU'RE GOING TO THE WARS. Patriotic Song. G. Danskin. 25c.—THE SONG OF THE ABSENT ONE. Karl Resan. 25c.—HIS HAND UPON THE LATCH. Song. R. Dawton. 25c.—LOVE THY MOTHER, LITTLE ONE. Song. G. F Root. 25c.—ON TO THE CONFLICT, ON. Patriotic Song. J. W. Turner. 25c.—A WHISPER FROM THE HEART. Song. Frank Mori. 25c.—JONATHAN, WHAT SAY. Comic Patriotic Song. 25c.—WHERE THE WARBLING WATERS FLOW. Duet for Guitar. Curtiss. 25c.

INSTRUMENTAL MUSIC.

PRAIRIE POLKA. Ernst Perabo. 15c.—AMERICA. Transcribed for Piano. F. Beyer. 25c.—RIFLE CORPS WALTZES. C. D'Albert. 35c.—THE MUSIC OF THE UNION. A Medley on American National Airs. C. Grobe. 50c.—QUINTET FINALE, "MARTHA." (Crown Jewels.) A. Baumbach. 35c.—IL SUON DELL' HARPE, "I MARTINE." (Crown Jewels.) A. Baumbach. 35c.—HE WAS DESPISED (SABBATH STRAINS). Four hands. Rimbaret. 15c. CUJUS ANIMAM (SABBATH STRAINS). Four hands. Rimbaret. 15c.—IN JEWRY IS GOD KNOWN (SABBATH STRAINS). Four hands. Rimbaret. 15c.

BOOKS

WINNER'S PERFECT GIUDE FOR THE FLUTE. 50c.—WINNER'S PERFECT GUIDE FOR THE ACCORDEON. 50c.

MASON & HAMLIN,

MANUFACTURERS OF

Melodeons & Harmoniums

THE Undersigned beg to inform their friends and the public that they have REMOVED to their new and enlarged manufactory, and that, with the aid of improved machinery and increased facilities, they are now producing Instruments which they are confident will more than sustain the reputation already acquired.

Their MELODEONS and HARMONIUMS have been awarded the first premium at EVERY FAIR where exhibited in competition with others, (TWENTY-SIX of which have been received during the past five years,) and they are highly commended by distinguished musicians in this country and in Europe.

Descriptive catalogues sent to any address, and orders respectfully solicited.

4- **MASON & HAMLIN, Boston, Mass.**

JUST ARRIVED.

SCHUBERT'S SONGS. Vol. 5. $2 75.
Price of the five vols., $12 00.

THE ART OF VIOLIN PLAYING. A collection of the best works for this instrument, from Corelli (1658) to our own times. Edited by C. Witting.

Part I. 6 Sonatas, by Corelli. 75 cts.

Part II. 3 Sonatas by Francesco Geminiana. Three Sonatas, and the celebrated Ciaccona, by J. S. Bach. Capriccios, by Pietro Locatelli. 75 cts.

VIOLIN SCHOOL, by Dr. Volckmar. $1.

POTPOURRIS from MARTHA, WHITE LADY, OBERON, MAGIC FLUTE, ROBERT, FRA DIAVOLO, THE HUGUENOTS, FREISCHUTZ, ROMEO AND JULIET, TANNHAUSER, and ZAMPA. Each, 25 cts.

THEODOR HAGEN,
Agent for Holle's Music.
5 & 7 Mercer street, (Care Mason Bros.)

PHILIP P. WEIRLEIN,

PUBLISHER, and DEALER IN SHEET MUSIC AND MUSIC BOOKS; Exclusive Agent for Lights & Bradbury's new Patent Piano-fortes. Every article of

MUSICAL MERCHANDISE.

Nos. 3 & 5 CAMP, AND 173 CANAL ST., 223-tf **New Orleans, La.**

BLODGETT & BRADFORD,

Music Publishers,

WHOLESALE AND RETAIL DEALERS IN

SHEET MUSIC

AND

MUSICAL MERCHANDISE.

N. B.—The celebrated *Roman Violin and Guitar Strings.* Music mailed free of postage on receipt of marked price.

Price of Roman String, 25 cents.

209 MAIN ST., BUFFALO, N. Y.

J. R. BLODGETT. 22-1y WM. B. BRADFORD.

B. C. BLODGETT,

TEACHER OF THE

PIANO AND ORGAN,

ALSO OF

Harmony, Single and Double Counterpoint, Canon, and Fugue.

7- Address, **HALLET, DAVIS & CO.**

G. ANDRE & CO.,

IMPORTERS OF

FOREIGN MUSIC,

1104 Chestnut St., Philadelphia.

A large assortment of AMERICAN MUSIC constantly on hand. 4-

ALBERT WEBER,

PIANO-FORTE Manufacturer, 155 West Broadway, (near Canal St.,) N. Y. These PIANOS have gained the very highest recommendations from the Profession and Seminaries, as regards tone and touch; are made in the most thorough and substantial manner; and sold at the lowest Manufacturer's prices. We would advise all who desire a really *good and serviceable* Piano-Forte. to call and examine them. 206-1y

J. SCHUBERTH & CO.,

PUBLISHERS AND DEALERS IN

Foreign & American Music

St. Nicholas Hotel Buildings,

98 SPRING ST., NEAR BROADWAY,

New York.

Catalogues of their own publications may be had gratis. 10-

NEW SONGS ADDED TO "THE NIGHTINGALE."

THE FAVOR WITH WHICH THE NEW MUSIC BOOK FOR THE YOUNG, ENTITLED "THE NIGHTINGALE," was received on its first appearance, has induced the Publishers to use extra efforts to render it superior, in every particular, by making the addition of several of the most popular songs of the day. It now contains the following extensive collection of favorite Songs, Hymns, and Chants, for Schools and Seminaries, Home and Social Circles, together with a complete and concise system of Instruction in Vocal Music.

A good name
A hundred years to come
A hungry fox one day did spy
A social song
A song for the oak, the brave old oak
All around and all above thee
Annie Laurie Annie Lisle
As gaily o'er the sea
Beautiful moonlight
Blanche Alpen
Boat Song. Brave old oak
Brightly gleams the morn
Bury me not in the deep, deep
Buy my strawberries [sea
Call the children early
Care nor for the morrow
Cheerily thy bugle sounds
Children choose it
Chime again, beautiful bells
Coasting song. Come again
Come, fairies, trip it
Come forth, ye hunters
Come, O come with me
Come o'er the moonlit sea
Come to the public school
Come with thy lute to the [fountain
Come, away to the school
Come, brothers, come
Come again to your fatherland
Come out, this winter's day
Come with us, to day
Daylight fades
Dearest mother
Dearest spot of earth
Dear mother, I'll come home
Deeds of kindness [again
Dip, boys, dip the oar
Dixie's land [willows
Down where the waving
Draw the sword, Scotland
Effie. Erin is my home
Evening song. Ever of thee
Excursion song
Exhibition song
Fitting, flitting thro' the air
Flowers of May
Flora and the Forester
Flowers with fragrance fill the
Fox and Grapes [air
Friends of freedom
Gaudalquiver. Gentle harp
Gently sighs the breeze
Good Night
Guardian Genius of the Swiss
Hail, beauteous stranger
Hail, Columbia
Happy are we
Happy childhood
Happy New Year [never
Happy school, ah, from thee
Hear how the sky-lark sings
Hearts and homes
Higher will we climb
Hoe out your row
How we love to see thee
Hunter's song
Hurrah for old New England
Hurrah! the merry harvest
I have roved over mountains
I love to gaze on smiling faces
I love to join the joyful song
I love to sing
I love the merry sunshine
I love the Spring
I love to stay where my [mother sleeps
I wish I was in the land of
I would I were a Fairy Queen
If I've fulfilled my daily task
If there be, as there is in this
I'll away to school [valley
I'll awake at dawn
I'm off, dear friends
I'm very fond of a social song
Independence day
I've thought many times
Joy, joy, freedom to-day
Keep working
Last rose of summer [mother
Let me kiss him for his
Let not grief or pain annoy
Lightly row, lightly row
Like a dream
Lily white her skin
List, 'tis music stealing
Little things. Marion Day
Marseilles Hymn
Maying Party
Maxwelton's banks are bonny
Merrily rolls the mill-stream
Mountain bugle [on
Mountaineer's farewell
Murmur, gentle lyre
My home on the hill
My native hills
My native land
Neva boatman's song
Never late at school
Never say fail. New England
Now Night's dark shades
O, a merry life does the hunter
O, beautiful rainbow [lead
O, Columbia the gem of the [ocean
O come with me and we will [go
O give me back my native [hills
O, how I love the sunbeams
O, I have roamed in many [lands
O mother, dear, I sigh in vain
O, swift we go
O, the old house at home
O, where will be the birds
O'er Prairies green
One sultry day a farmer's boy
On the village green
Orphans' greeting
Orphans' prayer
Our country's flag
Parting song
Pleasures of song
Polish maiden's song
Raise high the flag
Recess song
Red, White, and Blue
Remember me
Rest, troubled heart
Room enough for all
Sabbath-school song [night
Say, what shall my song be to-
Scenes that are brightest
School-boy's song
See our oars with feathered
Shed not a tear [spray
Sleep on, dearest mother
Sleighing song
Sliding song. Smiling faces
Soft and mild was the beam-
Song for Freedom [ing eye
Song of night
Sound forth in tuneful num-
Sparkling and bright [bers
Speak kindly. Speed away
Spider and fly
Spring and the birds
Star of the twilight
Strawberry girl. Sunbeams
Summer time will soon be [gone
Suppose the little cowslip
Sweetly on the evening air
That place is home
The cold has bound the joyous
The Fire fly [Stream
The hills of New England
The joyous month of May has
The Lark [come
The loveliest time of all the
The Meeting [year
The melodies of many lands
The merry sunshine
The nightingale was singing
The ocean burial
The ocean is my home
The parting
The queen of May. The rain
The rainbow
The school-house under the
The seasons [hill
The setting sun
The Spring-time has come
The sun that warms
The sun was clear
The time is flying
The welcome [erland
There dwells high over Switz-
There is beauty all around
They grew in beauty side by [side
This day to greet with joy we [meet
This is our own, our native [home
This is our yearly jubilee
Those evening bells
Thoughts of home
'Tis lone on the waters
'Tis moonlight on the sea, boys
'Tis Winter far and wide
To the Cuckoo
Twinkle, twinkle, little star
Vacation. Vacation is over
Vacation song.
Vesper chime
Vesper bells were softly ring-
We all love one another [ing
We delight in our school
Weep not for me
We hail thee, fair morning
We have come from the [mountain
We hope the "good time"
We live in hope [coming
We love to sing together
Welcome, fair morning
Welcome is this meeting
Welcome May
We meet again [come again
We part, but O we pray thee
We're going home
We will rise from our benches
What if the little rain should
What's the news [say
Whene're we meet
When the morning light
When there's love at home
Where are those dreamers [now
Will you come to the Sabbath [school
Will you walk into my parlor
Winter is coming
Winter sports
With flights of singing birds
With joy once more we hail
With songs of joy [thee
With this humble stock in [store
Would you be a sunbeam
Ye sons of freedom, wake to [glory
You speak of sunny skies to [me

Exercises and Rounds.

A kind good night
Away now, joyful riding
Childhood's pleasures
Clap, clap, hurrah
Cleanliness
Come, let us singing
Come to the greenwood
Crier's song
Haste to school. (Round)
Here's a pretty book
Here we stand
Hold the right hand up
How sweet to be roaming. (Round)
Hunter's chorus. (Round)
Let us endeavor. (Round)
Marching song
Merrily greet the morn. (Round)
Never the drunkard's drink
Orphan's song
O, where but to thee
Raise your hands
Saturday night
Scholar's pledge
The bell doth toll. (Round)
The exercise. The quiet vale
The school-bell. (Round)
'Tis a lesson you should heed
Try again [sing
We will march and we will

Sacred Music.

Be thou, O God, exalted high
Dinsmoor. Evening
God is good. God of my life
Happy meet we here.
Hebron
Hear our prayer. (Chant)
Heavenly Father, ere we part
Heavenly Father, grant Thy
Hymn [blessing
I want to be an angel
Jesus, most holy one
Loomis. Marlow. Orford
O God we lift our hearts
Old Hundred. Our Father
One sweet flower has drooped
Praise to God, immortal praise
Putnam. Seaman's prayer
Saviour, breathe an evening [blessing
See the shining dew-drop
Shepherd. The day is past
The hour of prayer
The Lord our God. (Chant)
The Lord's prayer. (Chant)
The Lord's prayer
The reaper and flowers. (Ch't)
Thus far the Lord hath led
While my Redeemer's near
When morning dawns

PRICE ONLY THIRTY CENTS,

On receipt of which it will be sent by mail, post paid. A LIBERAL DISCOUNT ON QUANTITIES.

Published by OLIVER DITSON & CO., Boston.

HOLLE'S CHEAP MUSIC

JUST ARRIVED.

Schubert's Songs. 4th vol. $2 50. Singly, from 10 to 25c. each.

Dussek's Compositions for Piano (17 pieces for two and 2 pieces for four hands.) $3 50. Singly, from 10 to 50c. each.

Mozart. 18 Duos for Piano and Violin. $3 65. Singly, from 10 to 30c. each.

Brunner. Operatic Potpourris. (New Selection.) 25c. each.

THE WORKS FOR PIANO-FORTE BY Beethoven, Mozart, Haydn, Bach, Clementi, Weber, Hummel, Czerny, Bertini, Herz, Cramer, Kuhlau, Diabelli, Wollenhaupt and others, at about one third of their usual prices. Apply for catalogues.

Beethoven's Trios for Piano, Violin, and Violoncello, $5. Singly, from 30 to 75c. per Trio.

Schubert's Songs. 3 vols, (large size and print French and German text.) Each vol. $2 75. All three $7 50. Singly, from 10 to 37c. per number—containing several Songs.

Wollenhaupt Sparkling Diamonds. 50c.
" Song of the Syrens, Waltz, (Second Edition.) 75c.

Theo. Hagen. Faribol. Marceau de Genre. 30c.

Music sent by mail, free of postage, on receipt of the marked price. Music of every description, foreign as well as American, for sale by

THEODOR HAGEN,

Agent for Holle's Music,

5 & 7 *MERCER STREET*, (*Care Mason Brothers.*)

HARPS!

J. F. BROWNE, Manufacturer Warerooms, 709 BROADWAY, New York, between Fourth street and Washington Place, near the New York Hotel.

Prices and descriptions forwarded by mail. Strings of the best quality, and every requisite for the Harp.

J. F. Browne would call attention to his large and choice collection of

HARP MUSIC,

both foreign and own publications. Just published, "40 Studies." in four Numbers, forming, with the "FIRST SIX WEEKS," a complete general course of Instruction for the Harp.

2-1y

WHEELER & WILSON'S

SEWING MACHINES.

New Improvements—Reduced Prices.

THE WHEELER & WILSON MANUFACTURING CO. beg to state that, in the reduction of the prices of the Sewing Machines, the public shall have the benefit of the decisions of the United States Courts in favor of their patent. This reduction is made in the belief that they will hereafter have no litigation expenses in defence of their rights. The Wheeler & Wilson Sewing Machines will now be sold at rates that will pay fair profits on the capital invested, cost of manufacture, and expense of making sales—such prices as will enable the company, as heretofore, to sell first-class Machines, and warrant them in every particular.

They are adapted to every want that can be supplied by a Sewing Machine, and approved alike by Families, Dress-Makers, Corset-Makers, Gaiter Fitters, Shoe Binders, Vest Makers, and Tailors generally.

☞ Each Machine complete with a Hemmer.

OFFICE, No. 505 BROADWAY, N. Y.

Send for a Circular. 26-

THE

Musician's Guide

(A NEW EDITION.)

THIS WORK IS A

DESCRIPTIVE CATALOGUE

(257 pages,)

Containing an analysis of nearly

5,000 MUSICAL WORKS

Published by

RUSSELL & TOLMAN.

Prefixed to which are sketches of the lives of the following distinguished composers:

JOHN SEBASTIAN BACH,
LOUIS VAN BEETHOVEN,
GEORGE FREDERICK HANDEL,
FRANCIS JOSEPH HAYDN,
WOLFANG AMADEUS MOZART,
SIGISMUND THALBERG.

It is a book of great value to all interested in Music, and to Teachers and Amateurs residing in the country it is indispensable.

THE MUSICIAN'S GUIDE differs materially from any other work of the kind ever published. To the title of every composition are appended a *figure* and a *letter*. The figures, numbering from 1 to 7, inclusive, indicate, according to a scale which may be found in this work, the character of the piece, whether it is difficult or easy. The letters, which are the Musical Alphabet, and extend from A to G, inclusive, show the key in which it is written: i. e., the letter Ab signifies that the composition is in four flats; G, that it is written in one sharp, &c.

EXAMPLE.

Name of piece	Key.	Difficulty.	Compose.	Price
Come to this heart so lonely,	(C).....	2.....	*Sarti.*	25

The above piece is in the key of C, and the figure 2 indicates Second Class.

It will be apparent to all that in this way every piece is as thoroughly described as if it was explained and commented upon by itself, while, by the adoption of this plan, the whole Catalogue is brought within the compass of a pamphlet, which can be mailed at a trifling expense to any part of the world; and enables parties at a distance who are unacquainted with the music to select pieces of any description, or for any particular purpose.

THE MUSICIAN'S GUIDE also contains a Description and Price List of Musical Instruments of every description, such as

PIANO-FORTES, MELODEONS,

GUITARS,

BRASS INSTRUMENTS,

VIOLINS, FLUTES, &c.,

And a variety of valuable information not to be found in any other work of the kind now published.

☞ It may be had GRATIS, on application to the publishers, or will be forwarded to any address in the United States, post paid, on receipt of six cents in postage stamps to defray postage expenses.

RUSSELL & TOLMAN, Publishers,

291 Washington St., Boston.

88,000.

THE DIAPASON;

A NEW COLLECTION OF CHURCH MUSIC.

BY

GEORGE F. ROOT,

Composer of "The Haymakers," "The Flower Queen," "The Shining Shore," "Rosalie, the Prairie Flower," etc.; Author of "The Sabbath Bell," "The Shawm," "The Academy Vocalist," etc.

The best evidence of the manner in which Mr. Root's new book is received by the public is afforded by the fact that we have already had occasion to send to press THIRTY-EIGHT THOUSAND COPIES, though it is yet in the beginning of its first season.

It contains about *half as much again more matter* than any other of the new books, affording room for great variety and completeness in all its departments.

It contains an ample and careful selection of the *old, well-known tunes*, which are so generally considered indispensable in Singing-Schools as well as Choirs. Mr. Root succeeded in making arrangements with the proprietors of the copyrights of these to use all that he desired.

Yet its NEW TUNES are of course its main feature. These are from a variety of sources, including a large number from Mr. Root which have never before been published. There are also liberal contributions from Dr. Mason, Mr. Bradbury, and other eminent composers.

NEARLY ONE HUNDRED Anthems and Set Pieces, most of which are new, are included in its pages, affording the most ample variety for special occasions and the ordinary church-services. THE SINGING SCHOOL DEPARTMENT is very full, including over three hundred Exercises and Secular Pieces for Practice, *more than two hundred* of which are Songs, Part-Songs, Glees, Rounds, or other pieces set to words. This portion of the work includes also a brief Manual for Musical Instruction, prepared expressly for it by Dr. Lowell Mason.

By a new arrangement, the music is nearly always printed with but *one part on a staff*, while two-thirds of the tunes are on large type, and all on very clear, distinct type.

For sale by Booksellers generally.

Single copies sent by us to teachers for examination, by mail, post-paid, on receipt of Seventy-Five Cents.

Price in New York, $8 per dozen.

THE PEOPLE'S TUNE BOOK:

A CLASS-BOOK OF CHURCH MUSIC FOR CHOIRS, CONGREGATIONS, AND SINGING-SCHOOLS.

BY

LOWELL MASON, Dr. of Music.

Besides containing many excellent new tunes, the PEOPLE'S TUNE BOOK forms especially one of the best collections of the most useful and popular *old tunes* ever issued, and, with its large, clear type, with one part on a staff, and but two tunes on a page, cannot fail to be very popular as a Singing-School Book, as well as for Choirs and Congregations.

Price in New York, $6 per dozen.

HASTINGS' CHURCH MUSIC.

BY

THOMAS HASTINGS, Dr. of Music.

The many friends of Dr. Hastings will welcome this work, which collects in one volume the choicest results of the labors for two score years, of this eminent composer of Church Song. It has, indeed, been prepared at the suggestion of friends, who desired to possess in one volume those pieces which have proved most popular and useful in all the author's previous works. Like the PEOPLE'S TUNE BOOK, it is printed from clear large type, two tunes on a page. Every Choir and Musical Association should have a set of this book.

Price in New York, $6 per dozen.

BRADBURY'S ANTHEM BOOK:

A COLLECTION OF ANTHEMS, CHORUSES, OPENING AND CLOSING PIECES; ADAPTED TO THE WANTS OF CHOIRS, MUSICAL ASSOCIATIONS, CONVENTIONS, ETC.,

BY

WILLIAM B. BRADBURY.

The want of a new Anthem Book which should contain a greater variety of pieces for the various occasions of ordinary or special religious services than it is possible to include in an ordinary collection of Church Music, has led to the preparation of the present volume, which collects together the favorite old pieces, and presents many new ones, especially such as are suitable for opening and closing worship.

Retail price. $1 25.

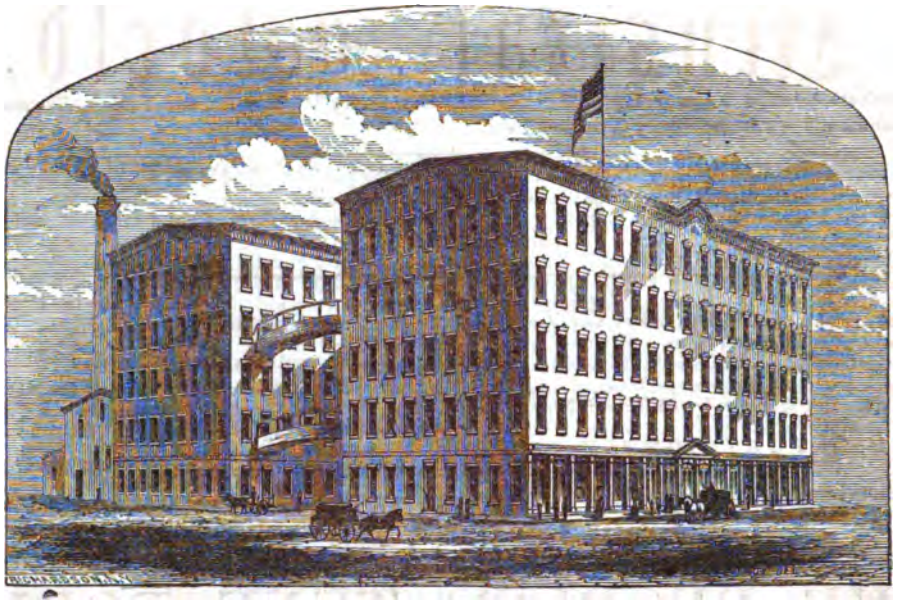
☞ **Catalogues of our numerous Musical Publications sent to any address on application.**

MASON BROTHERS,

55 & 57 MERCER STREET, NEW YORK.

LIGHTE & BRADBURY'S

PATENT INSULATED FULL IRON FRAME NEW SCALE



GRAND & SQUARE PIANO-FORTES.

The Insulators between the iron frame and wooden portions of the instrument, prevent the tinny, or metallic tone, so justly complained of in the ordinary use of the Iron Frame, and give freedom to the vibratory portions of the instrument; thereby insuring a durability hitherto unattained, while the singing quality, power, and richness of tone, are greatly enhanced; thus entitling the Insulated Iron Frame to the *first position* in modern improvements to the Piano-Forte.

Testimonials in regard to the superiority of our New Scale Patent Insulated Piano-Fortes.

"I have examined the Piano-Fortes of Lighte & Bradburys with entire satisfaction. I know not that there are any others better, either in our own country or elsewhere." DR. LOWELL MASON.

"In clearness, richness, and volume of tone, delicacy, elasticity of touch, and fine repeating action, I have never played upon their equal." H. A. WOLLENHAUPT.

"Being requested to express my opinion of your New Scale Patent Insulated Iron Frame Piano-Fortes, I am happy to say that I can accord with your wishes most cheerfully, as I have rarely found an Instrument that has afforded me so much pleasure. In volume, richness, evenness, and purity of tone, and in delicacy of touch, they certainly excel, as well as in that beautiful singing quality so desirable, yet so seldom found." WILLIAM MASON.

"I have never played upon so rich and heavy a tone Square Piano-Forte." ARTHUR NAPOLEON.

"I am astonished and delighted with the New Scale Iron Frame Piano-Fortes made by you. There must be a splendid future for Lighte & Bradbury Piano-Fortes." GEO. F. ROOT.

"I have never played upon so fine an instrument" GEO. F. BRISTOW.

"I consider them as to beauty, richness, fullness and equality of tone, as well as their agreeable, elastic touch, equal if not superior to any Pianos made in this country or Europe" KARL WELS.

"In power, quantity, and equality of tone, they certainly excel; while for that peculiar rich and singing tone so invaluable as an accompaniment to the voice, I have never met their equal." C. BASSINI.

"In strength, purity, and richness of tone, together with extraordinary vibratory qualities, they rank second to none." GEO. H. CURTIS.

"They surpass very much in quality and brilliancy all the instruments I have ever seen. Their great power and pleasant touch give them the preference in the schools of this city over all others." MARCUS COLBURN.

"I cannot refrain from saying, after some fourteen years' knowledge of your Piano-Fortes, and after using some 200 in schools and otherwise, that I consider your New Scale Patent Iron Frame the best Piano-Forte I ever saw." F. H. NASH.

WAREROOM, 421 BROOME STREET,

FEW DOORS EAST OF BROADWAY, NEW YORK.

☞ SATISFACTORY GUARANTY GIVEN. ☜

THE

MUSICAL REVIEW AND Musical World.

5 CENTS SINGLE.] PUBLISHED FORTNIGHTLY, BY MASON BROTHERS. [VOL. XII.—No. 12.

NEW YORK, SATURDAY, JUNE 8, 1861.

THE NEW YORK MUSICAL REVIEW AND MUSICAL WORLD,

(Being the union of these two long-established and well-known Musical Journals,)

IS PUBLISHED FORTNIGHTLY—

Each number containing sixteen quarto pages, including four pages of new music. THE REVIEW AND WORLD aims to be a comprehensive, able, and impartial musical journal.

MUSICAL INTELLIGENCE

From both hemispheres will be posted up with care and diligence. Especially we mean to keep our readers informed of every thing musical that is happening in America, and our pages will present a record of the concerts, conventions, festivals, societies, and other musical doings, all over the land. In doing this, we shall be much aided by

CORRESPONDENTS

In our own and foreign countries, who will take care to omit nothing of interest which may occur in their different sections.

CRITICISM.

THE REVIEW AND WORLD aims to be impartial and just, yet appreciative. It aims to do justice to its readers, as well as to composers, authors, artists, and manufacturers.

MUSICAL ESSAYS.

Short practical essays on the various topics of interest which may arise will find place in its columns.

MUSICAL INSTRUCTION.

It will be hereafter, as it has been heretofore, the aim of THE REVIEW AND WORLD to be of practical value to its readers. DR. LOWELL MASON, Messrs. GEO. F. ROOT, WM. B. BRADBURY, and other of the leading teachers in the country, have, from time to time, given in its columns Courses of Instruction in the various departments of music. Similar series of lessons will be given in the future.

MUSICAL TALES,

Of a select character, mostly founded on musical history, are translated from the French or German, or written expressly for it.

MUSIC.

Each number contains four pages of choice music, consisting of Songs, Duets, Trios, Quartets, Part Songs, Anthems, Sentences, Motets, Sabbath Evening Melodies, together with a small proportion of such instrumental music as it is supposed will be likely to be of interest and value to the largest number of our subscribers.

OUR ADVERTISING

Is hardly of less interest to musical readers than the other matter. Here may be found the earliest and fullest announcements of new music, books, instruments, and other matters of which it is important that they should be advised.

FINALLY—

Every teacher of music, every one whose business is in any way connected with music, every lover of music, is interested in extending the circulation of the REVIEW AND WORLD. Wherever it goes, it increases the interest in musical matters, and benefits the cause generally.

TERMS.

One copy per annum,	$1 00
Delivered in New York,	1 25
Five copies for	4 00

Invariably in advance.

ADVERTISEMENTS.

Per square of the space of eight lines agate solid, (seventeen squares to a column,) each insertion,	$1 00	One column, per annum,	$250 00
One column, each insertion,	15 00	One half column, per annum,	150 00
One half column, "	8 00	Professional cards, of four lines or less, per annum,	6 00

☞ MONEY for subscriptions, in sums not exceeding five dollars, may be sent by mail, at our risk, provided it is inclosed in the presence of the post master, and he takes a memorandum of the number and description of the bills.——Subscriptions may commence with any number, but none will be received for less than a year.—Be sure to write the name very plainly, and give the name of the post office, county and *State*.——Subscribers desiring to have their post-office address changed, must always give the name of the town to which their paper has been hitherto sent.——The postage on THE REVIEW AND WORLD is *thirteen cents* per annum, payable quarterly in advance at the office where it is received; if within the State, the postage is one half that amount. Subscribers in Canada will remit *twenty-six* cents in addition to their subscriptions, as we have to pre-pay to the line, at the New York office, one cent on each number. Agents are desired to extend the circulation of THE REVIEW AND WORLD in every town.

THE MUSICAL REVIEW AND WORLD, as well as all our musical publications, may be obtained in Boston, Mass., of CROSBY, NICHOLS, LEE & Co., 117 Washington street, who are authorized to receive subscriptions for us.

Mr. JOHN BOWER, 1514 George street, Philadelphia, is our agent for that city.

Messrs. ROOT & CADY, No. 95 Clarke street, Chicago, are our agents for the North-west.

LOWELL MASON, JR., DANIEL G. MASON. } PUBLISHED BY MASON BROTHERS, 5 & 7 Mercer St., NEW YORK

MUSIC IN THIS NUMBER.

Hear the Voice and Prayer. (Anthem.) By J. L. Hopkins, Mus. D. 45
Kyrie. By P. F. Keppner 47
From Foreign Lands and People. (Von Fremden Landern und Menschen.) By Robt. Schumann. Op. 16 48

FRANZ SCHUBERT.

FROM THE GERMAN, BY THEO. HAGEN.

(CONTINUED.)

FERDINAND SCHUBERT, the eldest brother of Franz, and the most reliable voucher for the truth of the incidents of his last days, tells us, with regard to these, the following:

"Already, in September, Franz felt indisposed, and was obliged to take medicine. His indisposition, however, soon diminished a little, and he made, with me and two other friends, a trip to Unter-Waltersdorf, and from there an excursion to Eisenstadt, where he visited the grave of Joseph Haydn, and stayed there for some time. During these three days he was very moderate with eating and drinking, but, at the same time, of a very jolly and entertaining temper. But when he returned to Vienna his indisposition increased. It was on the evening of the last day in October that he wished to supper on fish; but, after having taken the first mouthful, he suddenly threw away knife and fork, and said the meal made him feel sick, just as if he had taken poison. After this, he frequently took a walk, thinking that he would feel better in the fresh air. November third, early in the morning, he walked from New-Wieden to Hernals, in order to hear the Latin Requiem composed by me,

This requiem was the last music he listened to. After the service, he walked again for three hours. Coming home, he complained very much of being fatigued. In a few days he felt more and more despondent and weak, until, at last, he had to lay down on his sick bed. This was November 14th. For a few hours every day, it is true, he rose, and corrected the proofs of the second part of his 'Winter Journey;' but on the 19th of the same month his death occurred. The night before, he called out to me—'Ferdinand, hold your ear close to my mouth'—and said then, with a mysterious air: 'Say, what is going on with me?' I answered, 'Dear Franz! We are very anxious to see you cured, and the physician assures us you will be soon better; but you must patiently keep in bed!' He always wanted to get up, and always thought he was in a strange room. A few hours later came the physician, who said to him something to the same effect. But Franz stared in the face of the man, pointed with a weak hand at the wall, and said, slowly, but earnestly—'Here, here is my end!'"

It was November 21st when the funeral took place, amidst great demonstrations of sympathy on the part of the inhabitants of Vienna. His grave is in the Waehringer Cemetry, only three graves distant from that of Beethoven.

December 23d (1828), his friends and admirers, with the aid of a great many amateurs, performed in honor of his memory, in the Church of the Austin Friars, the Requiem for double chorus, by Anselm Hüttenbrenner, Director of the Music Club of Steyermark, and an early friend of Schubert. A similar demonstration had been made before this by the members of the Church Music Club, at St. Ulrich, with Mozart's Requiem.

Very soon the friends of the deceased expressed the desire to distinguish the place of his grave by a monument. To this end, Mdlle. Anna Fröhlich gave a concert, on January 30th, 1829, which was so successful that it had to be repeated, and the net receipts of both, as well as the contributions of a few friends, were sufficient to cover the expenses for the performance of the Requiem, as well as for the monument.

Grillparzer, the well known poet, wrote the following epitaph:

"Tone Art buried its rich property, but yet richer hopes. Here lies Franz Schubert. Born, January 31st, 1797. Died, November 19th, 1828. 31 years old."*

To judge from the portrait of Schubert, published in Vienna, as well as from his large bust in plaster, he must have had a round, thick face, a forehead not very high, pouting lips, bushy eye-brows, full and curly hair, and a thick, turned-up nose; on the whole, somewhat the appearance of a negro. He was of middling size, his back and his shoulders were round, his arms and hands fleshy, his fingers short. The expression of his face was by no means intellectual and pleasing, and only when some music or a conversation interested him, but especially when Beethoven's merits were discussed, or when he heard his music, his eyes and his features began to lighten up.

In the following chapters we shall attempt to classify his compositions, and discuss their merits, an undertaking which, considering how little is known of them even now, may not be quite inopportune.

(*To be Continued.*)

HAYDN IN LONDON, 1790.—During Haydn's sojourn in London, to compose twelve grand symphonies for Solomon's concerts, the following incident occurred. Passing along the Strand, his path was arrested by men tossing bundles of firewood from one to another. The melodious intervals of the numbers chanted and repeated by the men were jotted down and afterwards adopted in the Finale to his seventh grand symphony. The horn gives the pedal note, and the first two bars constitute the melodic fragment jotted down in the Strand.

* NOTE OF THE TRANSLATOR.—It is this epitaph which has done more harm than good to the memory of Schubert. In Vienna, the fashion prevailed, for a long time, to speak of Schubert as "a very talented composer, who, unfortunately, died too early," an opinion which soon spread over all Germany, and prevented the mass of musicians from knowing the extent of his works, as well as from becoming more intimately acquainted even with those which were already published. Everybody thought the man *promised* much, but died too early to be able to keep his promise. It is thus that the rich works of his genius, which, in themselves, were as complete as he ever could have produced them, even if he had lived twice the number of his years, were left disregarded, until Robert Schumann came, and, at least, partially restored to the world of music what Grillparzer unconsciously had taken from it.

The Musical Review & Musical World.

NEW YORK. JUNE 8, 1861.

LIKES AND DISLIKES IN MUSIC.

IV.

(*Continued from last Volume, page* 179.)

MY DEAR FRIEND:—You know how pleased I was by the announcement that the celebrated pianist composer ———, would "come down" to us, for the sake of his health, and stay with us during the summer months. "Well," I said to myself, "here is a chance for us poor musicians, who have to live in this retired spot—here is a chance for gratification and improvement. I shall certainly try to make his acquaintance, and profit by the light of his talent, experience, and knowledge." Well, I *have* made his acquaintance, and, I must confess, I do not feel much better for it. On the contrary, the more I see of the man the less I think of him. It did not take me many days to find out that, outside his piano-forte and his own compositions, he knows very little about music. This, however, would not have set myself against him, for if an artist is good in one particular branch of his art, he has already accomplished, in my eyes, a good deal. But what I dislike in him is the little admiration and sympathy he evinces for the efforts of those artists who labor in the same field with him. For instance, the other day I brought him a piece by Schulhoff. He did not know it, but played it over for me. After he had done so, I asked him what he thought of it? "Oh," said he, "it is quite pretty;" but he said this in such a way as to convey something of this kind: "It is good enough in its way, but it is nothing compared with my own." Now, really, I think that Schulhoff's music is a good deal better than that of *Monsieur* ———, who is at present our guest. Schulhoff, in his eyes, is "not much;" Stephen Heller is "a dealer in trifles;" Thalberg can only be smiled at, and Fr. Spindler must not be spoken of. Schumann and Chopin, of the modern writers, and a "few more," (among which, of course, is *Monsieur* ——— foremost,) are the only authors worth studying. And all this is said in that decided manner, with that patronizing air, which does not allow of any refutation.

It is this which displeases me so much, and I could not help showing it, when yesterday my friend ———, who had been imprudent enough to ask his opinion about one of his manuscript compositions, was dismissed in the same patronizing manner, although, in my candid opinion, there is more originality, more depth and feeling, in the artistic efforts of my friend, than in the dashy, brilliant pieces of *Monsieur* ———. Is it not a pity that men who have got talent cannot recognize the same in other people? Why cannot musicians give their due to every honorable effort, even if it is not à la Chopin, à la Schumann, à la Liszt, or somebody else? Why must every artist consider himself better than any other artist? Can you answer this, you who have seen so much more of this world of artists than I have?

HENRY.

MY DEAR HENRY:—The questions you ask at the end of your letter are unanswerable, unless you do it in that compound manner, by simply exclaiming, "Human nature!" What you complain of I have found in every country, among high and low, of the large class of professional people who compose the Musical World. There are, however, two classes who occasionally do not exhibit this interesting trait of human nature. These are those who still labor in the somewhat obscure field of pupilage, and those who have attained a real preëminence in their art. These are indulgent, and will not try to crush your efforts by that patronizing smile, which only covers smallness of mind, jealousy, and ignorance; *they* will even admit the possibility that somebody else may have done *something* good, and worth looking at. But the majority of the smaller lights, especially in the immeasurable field of piano-forte literature, will not fail to give you to understand, at every opportunity which offers itself, that "we are the gods, and there are no gods beside us." There are, of course, exceptions to this rule, but you know if there were none there would be no rule. However,

one of your questions admits of an explanation. The reason why most people judge of a piece of music by the standard of some well-known author, is simply this, because they have a predilection for that author.

I hear you ask: "Why, if a piece is not in the style of Schumann or Mendelssohn, is it therefore bad?" Not in my eyes; but, I am afraid, in the eyes of a good many pianists. You consider this, of course, entirely wrong, but you must not forget that we have no *objective* criticism in musical art; that is to say, our whole musical education, our books, our relations, have always tended to *partisan* feelings and opinions. The musical world has always been ruled by cliques, parties, and prejudices, just as the other world in which we move with a good many other people. And it is for this reason that individual composers must either serve with their talents the interests of already existing parties, or use the former in the building of a new party of their own, in order to arrive at the desired station in this very harmonious world of Music.

Perhaps in one of my future letters I shall illustrate this in one or two of the musical reputations not only of our own, but also of past days.

MUSIC IN NEW YORK.

The *Patriotic Concert* given under the direction of Mr. George F. Bristow, was a very brilliant and successful affair. There were a great many singers, who sang a great many patriotic songs of all kinds, modern and old; yes, one was even so old that it recalled to us one of the earliest musical and dramatic sensations of our youth, when we were wont to see Schiller's "Wallenstein's Camp," and enjoyed words and music thoroughly. We learn, from the programme, that this piece is called, at the present day, "To Arms," and composed by Mr. Otten.

The concert, given by *Miss Carlotta Patti*, was also very successful, as the papers say. There was also a good deal of singing by Mme. Strakosch and Messrs. Brignoli and Barili, done in the usual style, which is not always to our taste. Miss Patti sang well, better than we have heard a good many renowned singers do it—better than often her sister did, the present pet of the London public. But what she cannot do, as yet, is—trilling. The trills in the *Bolero* of the "Si ilian Vespers" presented some very curious and vacillating outlines, which might be called shaky, but which were by no means those of a regular artistic trill.

DON GIOVANNI.

No more hopeless task presents itself to managers of Italian Opera than that of discovering an adequate representative of Mozart's "Don Giovanni," and yet no character is more frequently essayed by artists incompetent to sustain it. The performance of "Don Giovanni" has resolved itself into an annual necessity, and the opera must be presented whether the singer who undertakes the part of the libertine be good, bad, or indifferent. The manager is satisfied, and imagines the public will be satisfied, if the other personages are more or less efficiently supported, and trusts to the popularity of the music for the rest. But, it may be asked, wherein consists the difficulty of "Don Giovanni?" Does it tax alike the highest powers of the tragedian or the comedian? Is the music so written that none but an exceptional voice can sing it? The music, on the contrary, is simple enough, so far as the notes are concerned, and any average baritone may master it with tolerable ease. It is the variety of expression that defies the capacity of most singers. No part in the whole range of the drama necessitates the embodiment of so many passions as "Don Giovanni." No half dozen parts, indeed. To perform it aright, the artist must be as gentle as the dove and bold as the lion; at once condescending and haughty, humble and scornful, flattering and defiant; with a tongue of oil and a heart of iron. He must don the semblance of one who cares for nothing and feels for nobody—a sensualist, a voluptuary, who, through the most winning accents, the most captivating glances, the most seductive demeanor, must declare himself in every word, look, and motion. Surely an artist may rank high in the scale of excellence without being in the least adapted for the part. And so indeed it has proved; the most consummate singers and actors in other characters having entirely failed to reach Mozart's hero. The difficulty will be acknowledged much greater when the personal graces and refinement of manner required are taken into consideration. Indeed, it is no wonder that, from the first production of the opera in this country, only two artists have been found who could be said to portray the character of Don Giovanni with any thing like an approach to the ideal truth. These were Ambrogetti and Tamburini. Let us see in what they excelled, and what were their special gifts. We may thus obtain an insight into the difficulties that present themselves, and be able to find excuses for many admirable vocalists who have so signally fallen short of the reality.

Ambrogetti and Tamburini were serious actors of the highest order. They were also first-rate buffoons. Their repertory, in short, embraced the highest tragedy and the lowest comedy. Either could throw the audience into hysterics one night, as the father in Paer's "Agnese," and the next night provoke their utmost risibility as Figaro or Bartolo in the "Barbiere." But Signor Ronconi could do both one and the other with at least equal power and equal effect. We must, therefore, look for some other quality, or qualities, in the artists who thus specially distinguished themselves. We never saw Ambrogetti and can only speak from what we have heard and read. Report describes him as having been a perfect gentleman in appearance; graceful and easy in every attitude and movement; courtly in manner; gay, hilarious, buoyant, and overflowing with animal spirits. In his acting he displayed that entire self-possession which betokens the consciousness of inward power. His instinct was unfailing and enabled him to seize on the salient points of any character he was representing, and verify them to the life. He was, moreover, remarkably handsome, and had that variety of expression in his features which is of such vital consequence in a part like "Don Giovanni;" in short was a positive *rara avis*. All we have said of Ambrogetti may, to a great extent, be affirmed of Tamburini. But personal appearance and refinement of manners would not of themselves necessarily befit an artist for the personification of "Don Giovanni" without the additional gift of genius. Let us give an illustration. In the scene where "Don Giovanni" fights and kills the Commendatore, Tamburini, by a few simple gestures, was wont to afford a key to the character of the libertine, clearer and more powerful than a whole host of commentaries. The Commendatore having fallen, pierced by Don Giovanni's sword, Tamburini used to feel his way in the dark to the body, lay his hand upon the heart, lift up the arm, and let it fall, and finding life extinct, kiss his fingers to the corpse in the way of adieu. Genius alone could have hit upon this. So, too, in the tremendous last scene, Tamburini made points that betokened the most subtle and profound conception, or at least an instinct supplying its place. When the statue enters and announces that he has come to avail himself of Don Giovanni's invitation, Tamburini used to walk round him, a candlestick in hand, as though endeavoring to pierce through the trick which man or devil was playing him; but, finding that the object before him was veritably of stone, seemed awed into belief, and throwing aside the candle confronted his supernatural visitant with undaunted heart and eye that never quailed.

The admirable performance of M. Faure, in his new part at the Royal Italian Opera, has led to the above remarks. The French baritone, in our estimation, has succeeded in giving a more finished and complete version of the character of Don Giovanni than any artist since Tamburini, and it is something to be so far satisfied. If a great deal is wanting, much more has been effected than was anticipated. For years we have been compelled to put up either with mediocrity or absolute unfitness; and now that we have got a thoroughly intelligent artist, who acts becomingly, and sings right well, we should be thankful, and not grumble because neither Ambrogetti nor Tamburini is at hand. A good Don Giovanni is better than *no* Don Giovanni; and so here is "Long life and prosperity to M. Faure."—*London Musical World.*

Answers to Correspondents.

Nelly P., Liverpool, Ohio.—I wish to know the difference, if there is any, between the stops in an organ called "Trumpet" and "Hautboy," also "Clarabella" and "Stopped Diapason." Perhaps this is a very silly question, but there is no one here that can tell me, so please excuse my ignorance.....The "Trumpet" stop is a powerful reed stop, in imitation of the instrument of that name. It is in unison with the "Diapasons," and by strengthening the fundamental sounds, it renders the chorus in full organ more complete. "Hautboy" is also a reed stop, in imitation of the Oboe. The tubes are narrow and somewhat conical, spreading out at the top. "Clarabella" is sometimes introduced instead of the treble portion of the Stop Diapason, and is seldom disposed otherwise than as an incomplete stop, its compass generally only extending to middle C, or at most to tenor C "Stopped Diapason,"—the pipes of this stop are generally made of wood; its effects, if well made, is fluty and mellow, if poorly made, reedy and hoarse.

G. A., Chicago.—You can obtain from us the 11 numbers of the present volume, sent by Mail at the price you mention. The Review has been published in the same size, for many years, and we have bound volumes back to 1854. Price of a volume bound in cloth, $1 50. We also have single copies as far back as January 1st, 1853.

Sheet Music Review.

Firth, Pond & Co., New York.

FIRST PERIOD.

HINCKLEY GALOP. Helmsmüller. 40c.
The motivos are taken from Verdi's "Un Ballo di Maschero."

STAR-SPANGLED BANNER. A. W. Berg. 35c.
An easy arrangement.

GOOD-NATURED WALTZ. F. B. Helmsmüller. 35c.
Lively and pretty.

SECOND PERIOD.

BENSEL QUICKSTEP. Wm. Berge. 40c.
Very vigorous and effective. Good practice for playing octaves.

SMILES OF MORNING. Wm. Jucho. 50c.
Brilliant and good for teaching purposes.

VOCAL MUSIC.

MY LADY. Ballad. J. Gaspard Maeder. 30c.
The music expresses very well the character of the words.

DIXIE FOR THE UNION. Words by Frances J. Crosby. Melody by Daniel D. Emmett. Quartet arranged by S. Lasar. 25c.

S. Brainard & Co., Cleveland.

FIRST PERIOD.

MIGNONETTE POLKA. Ed. Newmann. 25c.
LOUISETTE MAZURKA. Henry Duverney. 25c.
MAY FLOWER POLKA. A. Wallerstein. 25c.
FESTIVAL MARCH. Val. Ham. 25c.
NIGHTINGALE POLKA. Jean Weber. 25c.
AMARANTH WALTZ. Adrian Talexy. 25c.
RIPPLING STREAM SCHOTTISCHE. A. W. Berg. 25c.
DAISY MAZURKA. A. Baumbach. 25c.
LURLINE POLKA. S. Schubert. 25c.
These are favorite pieces, by European and American authors, suitable to pupils who have gone through the first book of Bertini's Studies, op. 29.

SILVIA SCHOTTISCHE. J. P. Weiss. 25c.
SERENADE WALTZ. do. 25c.
ARTILLERY GRAND WALTZ. L. H. Johnson. 25c.
These dances are full of melodious traits. The difficulty is moderate.

VOCAL MUSIC.

'TIS THE MOONLIGHT SLEEPING. W. T. Wrighton. 25c.

Blodgett & Bradford, Buffalo.

FIRST PERIOD.

STAR-SPANGLED BANNER. Transcribed by Alfred H. Pease. 50c.

MUSICAL GOSSIP.

THE first edition of Mr. Wollenhaupt's new piece, "The Star-Spangled Banner," was exhausted in a few days.

MISS HINCKLEY gave a concert in Brooklyn, which was poorly attended.

THE "Star-Spangled Banner" was sung at the close of the services in the Moravian Church on Sunday morning last.

THE concert of the Fredonia Band, in Fredonia, N. Y., was crowned with a splendid success. Our exchange says that "the receipts, after deducting expenses, were just sufficient to pay for the new instrument which the band had purchased."

A BALTIMORE musician has published the Declaration of Independence of the United States, "arranged and adapted for vocal and instrumental music, as the great national chant, and dedicated to the world." The title-page is embellished with a lithograph of the room in Independence Hall in which the Declaration was signed, and the fourth page contains *fac-similes* of the signatures of the signers.

A BROOKLYN paper informs us that "Madame L. Gomez de Wolowski, prima donna of the Italian Opera, has arrived in New York city. Her voice is a soprano *sfogatissimo*. She sings to F natural with the utmost ease, it is said, and her reputation is very extensive." This must certainly be a very remarkable prima donna, not so much on account of her ability to sing to F natural, which she shares with a few thousand singers of New York, but on account of the very extraordinary fact that she belongs to the Italian Opera, which is a very vast establishment, as big as the whole civilized world, and last, but not least, of her astounding quality of being a soprano *sfogatissimo* (!)

THEY had a concert in Mobile, Ala., ending with the *Southern* Marseillaise. "Will somebody," remarks the Boston *Musical Times*, "have the kindness to come round to our sanctum and just whistle that '*Southern* Marseillaise' at us? As the Southerners appear to be destitute of a National Hymn, perhaps the New York Committee who have taken upon themselves the task of furnishing the *Union* with an 'appropriate Anthem,' while they have their hand in, will give the South one of the rejected ones. It might have the merit of being original, at least."

EUROPEAN ITEMS.

"MENDELSSOHN," says Count Laurencia, in his little book, "Harmonics of Modern Times," "is Bach translated into New German."

RICHARD WAGNER arrived in Vienna to witness, for the first time, a performance of his "Lohengrin."

THEY must have had lately an excellent performance of Don Giovanni in London, to judge from the following cast: Don Giovanni, Monsieur Faure; Donna Anna, Mad. Penco; Donna Elvira, Mad. Zillag; Zerlina, Mad. Miolan Corvalho; Masetto, Signor Ronconi; and Leporello, Mr. Formes. Who the performer of Don Ottavo was, the papers do not say. Perhaps the part was left out.

MDLLE. ADELINA PATTI seems to have had a genuine success in London. The *Athenæum* has the following about her debut: "Mdlle. Patti was, from first to last, greeted with applause as rapturous as attended the best of her predecessors. Bouquets (a rare sight at Covent Garden, when even an established favorite is in the case) broke out in a thick shower at the end of her first air. The house seemed determined to pass a unanimous vote that she was perfect. We recollect no similar ovation at the Royal Italian Opera. In the midst of such plaudits and recalls, and of such enthusiastic talk as 'swept the corridors,' it was hard for those who were less transported (they appeared to be very few), to avoid feeling somewhat dizzy; and such impressions as are now to be offered on their part may seem tame, if not perverse. On Tuesday, Mdlle. Patti struck us as a singular combination of youth and maturity. Her appearance is not unpleasing; her figure is girlish; her voice is already developed to the utmost, if not already fatigued. A blind man might have fancied it the property of a singer past her prime. It is a high soprano, well in tune, reaching easily to E flat in alt—powerful enough for any theater; more flexible than fascinating. Her shake is clear and brilliant. She seems to prefer staccato changes and ornaments; and, according to the fashion of the day (when the fashion of worn-out singers is to complain of the height of the pitch), she obviously delights in astonishing her public on the topmost notes of the scale. As an actress, she appeared to us composed rather than full of feeling. What she did was elegant and unaffected; not always, however, appropriate. For instance, throughout her first sleep-walking scene she soliloquized in full voice till the moment when the weary girl lies down to repose. This was, to our thinking, the best part of her performance. In the rest of it there was nothing to displease, but we failed to discern traces of that sensibility which marks the distance betwixt talent and genius, no matter what the physical means be. In short, we cannot feel so sure, as the world on every side for the moment is, that another first-class artist, or one who may become such, has appeared. 'Time tries all.' If Mdlle. Patti do prove the *rara avis* so long desired—if the sensation of Tuesday be justified in her coming performances—so much the better for all who hear and for all who write on music."

The London *Musical World* goes, in its enthusiasm about the new singer, so far as to present its readers with the following leader:

"It is delightful to experience a new sensation—more especially in art, in which the highest excellence is the greatest rarity now a-days. Good actors and good singers are so seldom to be found, and disappointments are of such frequent occurrence, that we have long since relinquished our faith in new-comers on the dramatic or operatic stage, even when the trumpet of fame has been sounded loudest and longest in advance. The cry of 'Wolf' has lost all its power, and we quietly determine to trust to nothing but our own eyes and ears. Such were our

feelings when we went to the Royal Italian Opera to witness the *debut* of Mdlle. Patti. We had read about the lady in foreign journals, and had written about her no later than last week; but, although all we had read was highly eulogistic, and though we presented her in the most favorable light to the reader—as far we were enabled to do, not having heard her, without compromising ourselves—we were by no means sanguine as to the result. The general audience, of course, who knew nothing whatsoever about Miss Adelina Patti, was apathetic in the extreme, and there was not the least excitement manifested. The theater, though subsequently full, at first, indeed, was badly attended, and little interest or curiosity was betokened for the *débutante*. A few, however, who learned what had taken place at rehearsal, were anxious and excited, and these were her solitary friends; and so Mdlle. Adelina Patti made her first appearance in England with little or no hope or expectation from any feeling previously created in her favor. Never did singer make her *début* in this country with so little known of her antecedents, and with so little stir made about her beforehand. Generally speaking, a new candidate for lyric and dramatic honors, as soon as announced, becomes the topic in musical circles, and affords matter for speculation in clubs and drawing-rooms. A new 'first lady' in the operatic world is a great fact, and subscribers prepare their opera-glasses as astronomers their telescopes on the advent of an unexpected comet. Mdlle. Patti, however, had not figured in the programme of the season, and her name had only appeared four days in advance of her *début*, and *without a single remark* in the advertisements. Not only was the young lady unheralded by puff of any kind, but the usual, indeed indispensable, statement as to who she was, and where she came from, was omitted altogether. Did the director, assured of success, follow this unprecedented mode of securing a sensation? Or did he fear for the result, and so hold his peace? We think the latter most probable, as the temptation to disclosure involved in the complete conviction of having something great to exhibit, would be almost too much for managerial forbearance. Mdlle. Adelina Patti, we may therefore conclude, came out without any extraordinary hope on the part of the director—at all events until after rehearsal, when announcement was too late—and with no expectation on the part of the public. Never was surprise greater, nor result more triumphant. Mdlle. Patti was welcomed with the warmth due to her extreme youth and prepossessing appearance; but there was no enthusiasm. The utmost attention, however, was paid to the recitative preceding Amina's address to her companions, and the first hearing was satisfactory. The young artist for a moment or two betrayed nervousness; but she instantly shook off all fear, as if conscious of her strength, and executed a passage *di bravura*, which completely electrified the house. The audience was now, indeed, all ears, and Mdlle. Patti's success may be chronicled as a perfect climax, rising from the first scene, and attaining its culminating point in the famous *rondo finale*, 'Ah! non giunge.' What our opinions of the *débutante* are will be found in our notice of the young lady's performance in its proper place. Meanwhile, we may assert emphatically that Italian Opera has obtained an accession of strength in a certain line which we did not expect to witness in our own time. Mdlle. Adelina Patti is a triumphant refutation that art and genius have deserted the operatic stage. Having now obtained the legitimate successor of Bosio, Persiani—we were about to add (and why not?) Jenny Lind—why may we not look for another Pasta, Malibran, Catalani, Rubini, Tamburini, Lablache? Why should not the advent of Mdlle. Patti fill us with hope for the fortunes of Italian Opera? We may indulge imagination so far. At all events, we have experienced a new sensation, and that is something."

Madame Grisi is to sing Norma, "positively for the last time." She is, further, to sing Desdemona, Lucrezia, in Il Trovatore once, in Don Giovanni twice, in Les Huguenots twice—in all eight times, as by advertisement. She will sing four times more, says Rumor. In short, she appears resolute to sing to the last of her voice, of her fame, and of the world's pleasure.

Mad. Johanna Wagner is said to be about to change her stage occupation, and, from having been a singer, to become a tragic actress.

The comrades of Staudigl have been arrested in their intention of raising a monument to that great artist, by his family, who have desired to take the memorial on themselves.

The once famous German baritone, Mr. Pischek, has been stricken by apoplexy.

A memorandum of some prices brought at a sale of "an unusually important assemblage of musical instruments," held the other day by Messrs. Puttick & Simpson in London, will interest our amateurs of stringed instruments. Violins by Amati went at £12, £13, £14, the choicest one for £49; François Cramer's Amati, given to him by George IV., for £17 10s.; a Bergonzi violin for £24, another for £32; a Guarnerius for £29; another, by the same maker, from Mr. Goding's collection, called by Paganini "the Giant," brought £58; a violoncello by Guarnerius, £47. On the whole, the prices realized were more moderate than we are accustomed to hear of being brought by fine stringed instruments from the hands of the makers named above.

The pianist *Mortier de Fontaine* has given concerts in Munich, Germany. He performed the piano part in the trio by Beethoven, in D op. 70. This is the only work of chamber music by this author which has been performed during the last winter in Munich.

A musical festival will be held in Zurich (Switzerland) on the 25th, 26th, and 27th of June.

An attempt is being made to revive the fortunes of opera at Naples and Milan. In the latter city, a new opera by Maestro Pedrotti, *Guerra in quattro*, is to be played during the spring.

Nicolai's opera "Der Templer," translated by Dangias, has been successfully produced in Antwerp. Nicolai composed this work under the title of "Il Templario," in Rome, before he composed the "Die lustigen Weiber von Windsor." It is quite Italian in style, and full of pleasing melodies.

A German paper tells its readers that "*Ponsard*, the celebrated author of an excellent method of singing, and Professor at the Conservatory in Paris, had accumulated a collection of instruments of all epochs, such as would not be seen in any other part of Europe. The City of Paris has purchased this precious collection and presented it to the Conservatory." We simply remark, to this bit of information, that Mr. Ponsard, Member of the French Academy, has nothing in common with Mr. *Ponchard*, Professor at the Conservatory, and that Mr. Ponchard, who for several years has not been teaching, has never written a Method. We further remark, that it is Mr. Clapisson, and not Mr. Ponchard, who owned the collection mentioned above, and that it is the Minister of State, and not the City of Paris, who purchased it. With the exception of these few rectifications, the notice in the German paper is perfectly exact.

Our Musical Correspondence.

BOSTON.

June 3, 1861.—Mlle. Gabrielle de la Motte, whohas been pursuing the class system of piano-forte teaching in our city for four or five years, gave a musical soirée last week at her residence, assisted by some of her pupils. The majority of pieces performed showed that Mlle. de la Motte has labored to educate her pupils' taste as well as finger dexterity. This is especially valuable as the great majority of our Boston teachers seem to have forgotten that the development of execution is of very little worth if it be done at the sacrifice of conception and expression, or representation. It seems to us that the selection of music for the pupil's study is one of the most important and most difficult parts of the duty of a music teacher, (and perhaps it is the one most neglected of all.) We presume to say no two pupils ever existed to whom the same course of study in every respect would be equally applicable or conducive to progress. It is plain, therefore, that the same selections will not do for every pupil, and also that it is only by careful persevering study of the pupil—his tastes, capabilities, inclinations, &c., that a judicious selection of pieces for his study can be made. The bent of *one's* natural genius may be toward Beethoven or Bach, while another of equal technical ability, will find those old veterans quite incomprehensible and at war with all his

musical susceptibilities, but will be in his element with Chopin or Liszt. This is of course only one consideration, there are others equally important. It is just here we think that Mlle. de la Motte excels. She seems to deal with her pupils intelligently, from an accurate knowledge of their musical habits, inclinations, and tastes, as well as their stage of advancement. We can not sympathize with all her ideas in favor of the class system of piano teaching. Nor do we think, as some critics seem to, that she has "completely vindicated the excellence of her system of instruction;" on the contrary, it is our firm opinion that if the young ladies who played at the soirée had enjoyed Mlle. de la Motte's *private* instruction for the same length of time, they would have done much better even than they have, and this for several reasons; but we will not enlarge. It is so much of a comfort to find one thorough, conscientious teacher of music in these days of proverbial superficiality, that we are in no mood to carp at minor differences.

Sig. Bendelari, assisted by some of his pupils, gave a very interesting concert a fortnight since. The programme consisted of solos, duos, quartets, &c., from the principal Italian operas. The performance was excellent, and must have been very gratifying to Sig. B. and his friends. Mrs. Harwood lent her valuable assistance. The proceeds were devoted to the fund for the families of volunteers. We learn that the proceeds of Mrs. Long's benefit concert were $329. Carl Zerrahn has commenced a series of Saturday eve concerts, the programmes of which are to be similar to those of the afternoon series just closed. He is assisted by the Germania Band under Heinicke. B.

Miscellaneous.

JOSEPH STAUDIGL.

BORN APRIL 14TH, 1807. DIED MARCH 28TH, 1861.

(*Translated expressly for the London Musical World, from the Vienna Recensionen.*)

(CONCLUDED.)

WAS it not by the irresistible power of *fine singing* that Staudigl charmed all opera-goers, as Edmund, in Nicolai's *Heimkehr?* The assumption of this part—which, as the first step to Staudigl's unfortunate mania of singing music distressingly high for him, was certainly a most fatal one—proved indescribably effective, on account of the dash and spirit he infused in it. Was it not the same power of song which enabled him to create so energetic an impersonation out of Rossini's *Tell?* We might name other parts; but our consideration of Staudigl as a histrionic singer has already led us very far, and we have still to speak of him viewed in a different light.

That Staudigl should, from time to time, have undertaken to instruct vocal aspirants, is simply a proof of his good nature. His lessons were never lucrative. His imitators, too, have not been fortunate, with the sole exception of the *dilettante* and Imperial vocalist, Panzer, who really has something of the master about him.

Staudigl was invariably most unfortunate in all operatic matters with the guidance of which he was mixed up. At any rate, the fact of his being stage manager-in-chief could not effectually check the failure attendant on Pokorny's laudable speculation, which began so brilliantly. As a member of the committee at the Kärntnerthor Theatre, in 1848, he manifested the most active zeal without much greater success; while, as stage-manager-in chief there, under Holbein, he certainly reaped no laurels, although, as is usual in such regions, it was impossible to find out what the stage manager *might* do, as well as what he really had done and had neglected to do.

Staudigl was always distinguished for his talent as a singer of sacred music—as distinguished, at least, as the partially defective management and organization of the Imperial Chapel at Vienna would allow him to be. His thorough musical education proved here of great use to him, and he was far from paying any respect to the tolerably general prejudice that sacred music should be sung without expression.

This last remark calls to our remembrance the admiration universally and justly entertained for Staudigl as an *oratorio-singer*. In the concert-room the singer, in his black dress-coat, with his music in his hand, together with the narrative form in which recitative runs, all necessitate a kind of expression somewhat different from that employed in the operatic style. When, however, narrative rises to animated description; when prayer assumes a more than ordinarily pressing and urgent tone; when some deeply-moving situation is depicted, and music is to be the interpreter of the singer's continually-changing emotions, a greater amount of vivacity in words and tone, and a highly dramatically-objective expression, properly so called, may be justifiable even in oratorio. The most reassuring guarantee that Staudigl would, in most cases, not overstep the proper limit, was afforded by his own moderation as an individual. It is therefore far from astonishing that many persons should maintain that oratorio was more especially suited to his talent; but in saying this, and in awarding more than due praise to the oratorio-singer, they were plainly guilty of injustice to the theatrical singer. It was more especially in oratorio than his mode of delivering the recitative showed how much of his inspiration he drew from the exciting influence of the stage.

After oratorio comes the concert-room, with its airs, its ballads and its songs of all sorts—an endless field in which much that is good is mixed up with a great deal that is worthless and absurd. For a long series of years did Staudigl labor in this branch of his profession; and our sketch would be incomplete if, after having described the histrionic singer, as well as the master in the sacred and semi-sacred style, we were not also to mention the world-renowned song-singer, ("Liedersänger.") In his mode of singing songs, we again come across all the good qualities and some of the defects we have already mentioned, namely, beauty of tone, correctness, warmth of expression, and clearness of exposition, but at the same time, touches of the Viennese dialect and a partial dragging of the time, for the purpose of showing off his voice. His conception was certain, intelligent, and calculated for dramatic effect, such as was not adapted, perhaps, to the *alla camera* expression of the "Lied," taken in its original acceptation, but admirably suited to the enlarged proportions which it has now assumed.

There was sometimes, it is true, just cause for complaint that, in the choice of his songs, as well as in the other details of his professional labors, Staudigl was not sufficiently penetrated by true artistic feeling; but, on the other hand, we must, in mere justice to him, recollect that the period when his powers were in their prime was the period of "virtuosity," a period when our musically-renowned Vienna was in a state of musical incapacity. Had Staudigl, whose mind was for five years plunged in darkness, been able to take part in the great change for the better which came over musical matters during the years of his affliction, it is very certain that he would have valiantly aided in rebuilding the new temple of music in Vienna; for, though he had undoubtedly sung rubbish enough in his day, he not only sang good music well, but was fond of singing it, and greatly pleased whenever he had an opportunity of doing so.

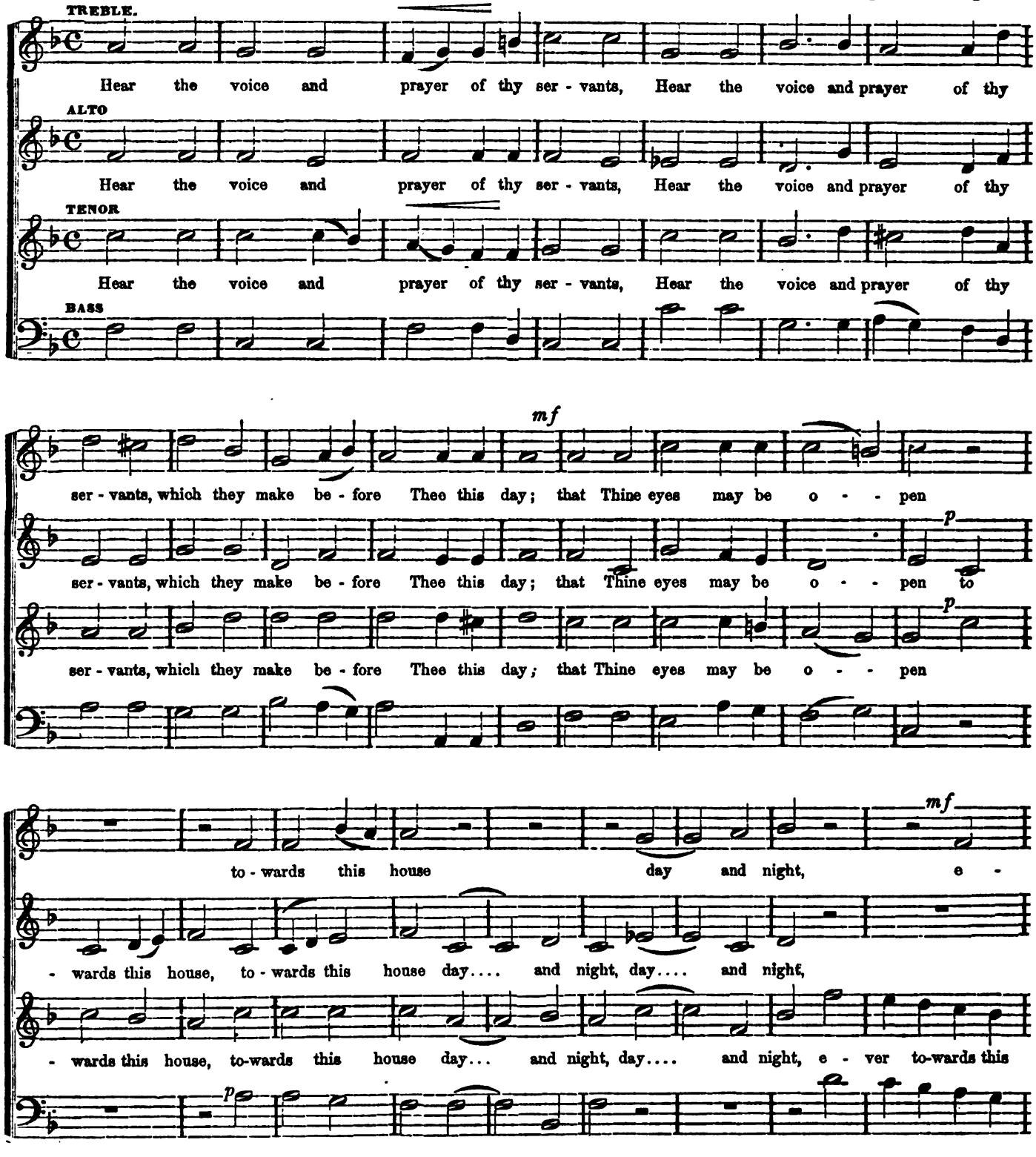
THE MARSEILLAISE.

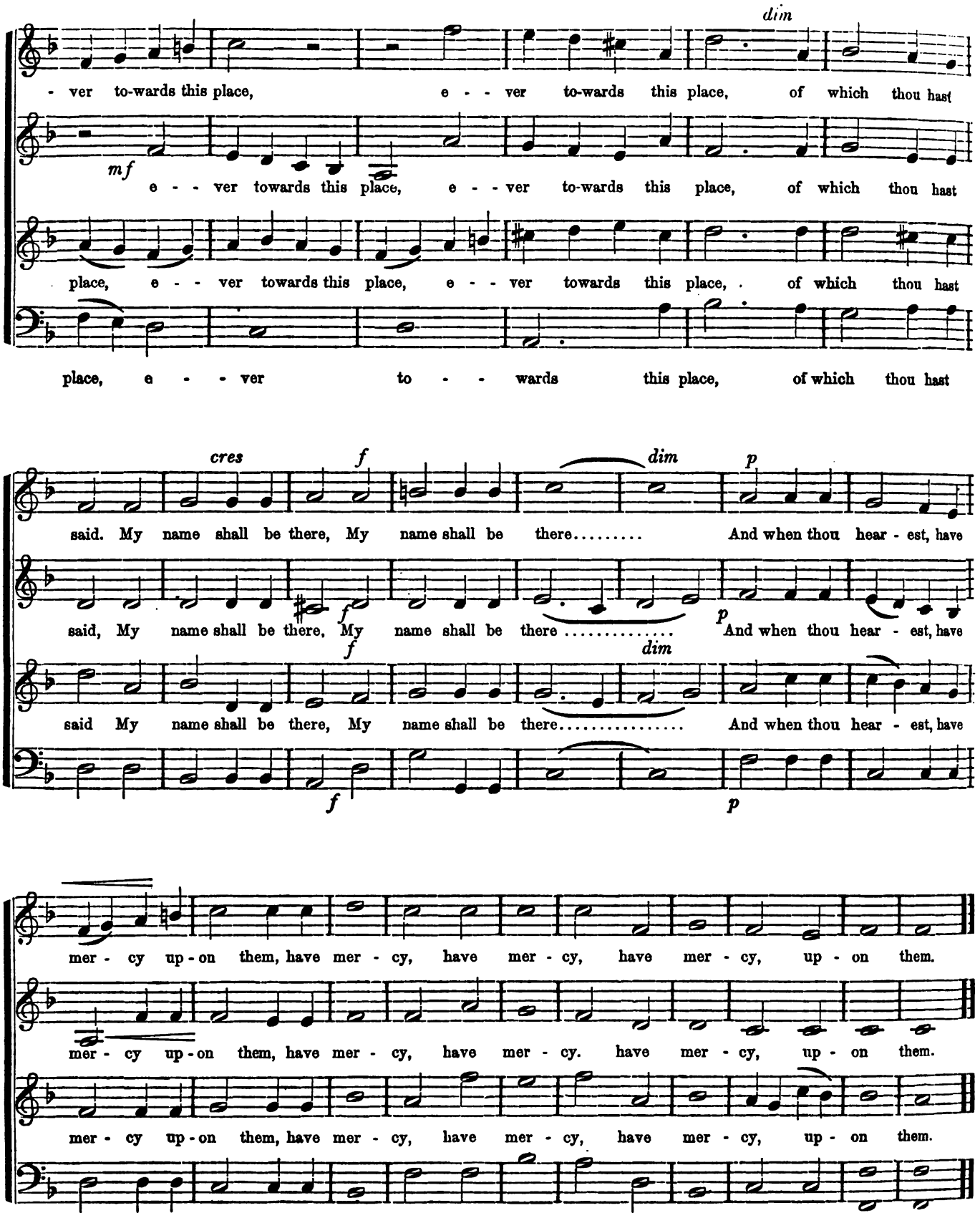
THE question as to who is the real composer of the "Marseillaise," is again raised. A correspondent of the *Gartenlaube*, a Leipsic paper, asserts it to be composed by a German, Holtzmann of Meersburg, Hof-Capellmeister of the Count Palatine. The organist, Herr Hamma, at Meersburg, is said to have discovered Holtzmann's manuscript, which leads to the curious result that the song, afterwards known as the "Marseillaise," was originally sacred music, and copied by Rouget de Lisle from Holtzmann's Credo in his "Missa Solennis," No. 4, and adapted to his words. It was always wondered how a *dilettante* in music, like the engineer-officer Rouget, could have produced in a couple of hours, in one night, such a splendid poem of many stanzas in the most perfect poetical form, and at the same time the beautiful air, without which the song, although fiery and enthusiastic, would hardly have acquired its historical fame. It was, therefore, always supposed that Rouget made use of a musical reminiscence for his words. But whence the reminiscence of such a fine air, was a question which puzzled many a critic. During the last two or three years, it has particularly occupied the French musical *savans*, especially MM. Kastner and Castil-Blaze. Prof. Bischoff, of Cologne, in reference to this new discovery, publishes a short historico-critical treatise on the subject, in the *Kölner Zeitung*, from which we gather a few more interesting facts. So long ago as the years 1793–8, a rumor was current that the tune of the French National Hymn was a German air; it went so far as to ascribe poem and melody to George Forster. This rumor was hushed for a long time, till it rose again in 1830, when the "Parisienne" was sung to an air notoriously German—a German national song, well known to the English-German Legion and the Hanoverian troops in 1814–15. At that time a note was found in Bouchey and Roux's "Histoire Parliamentaire de la Révolution," (xvii., p. 204.) to the effect that the "Marseillaise" had originally been composed by a German for Biron's army. In contradiction to this, Rouget de Lisle says himself, in a collection of French songs:—"I made the air and the words of the song at Strasburg in the night following the declaration of war, end of April, 1792." It is related that the daughter of the Maire Dietrich played it on the piano on the following morning. M.

Hear the Voice and Prayer.

(ANTHEM.)

By J. L. HOPKINS, Mus. D. Organist to the University and Trinity College Cambridge.




dim
- ver to-wards this place, e - - ver to-wards this place, of which thou hast
mf
e - - ver towards this place, e - - ver to-wards this place, of which thou hast
place, e - - ver towards this place, e - - ver towards this place, of which thou hast
place, e - - ver to - - wards this place, of which thou hast
cres
f
dim
p
said. My name shall be there, My name shall be there..... And when thou hear - est, have
said, My name shall be there, My name shall be there ..... And when thou hear - est, have
said My name shall be there, My name shall be there..... And when thou hear - est, have
mer - cy up - on them, have mer - cy, have mer - cy, have mer - cy, up - on them.
mer - cy up - on them, have mer - cy, have mer - cy. have mer - cy, up - on them.
mer - cy up - on them, have mer - cy, have mer - cy, have mer - cy, up - on them.

KYRIE.

P. F. KEPPNER.

Andantino

1st TENOR

Ky - - - - - - ri - e, Ky - ri - e, e -

2nd TENOR

Ky - ri - e e - - leison, e - lei - - son, Ky - ri - e e -

1st BASS.

Ky - - - - ri - e e - lei - - son, Ky - ri - e e -

2nd BASS

lei - - son, Ky - ri - e Ky-ri - e e -

lei - - - son, Chris-te e - lei - son, Chris-te e - lei - son, Christe e - lei - son, e -

lei - son, Chris-te e-lei - - - - - - son, e -

lei - - son, Ky - - ri - e e - lei - - - son, e - lei - - - son,

lei - - son, Ky - ri - e e - lei - - son, e - lei - son.

lei - - son, Ky - ri - e e - lei - - son, e - lei - - son.

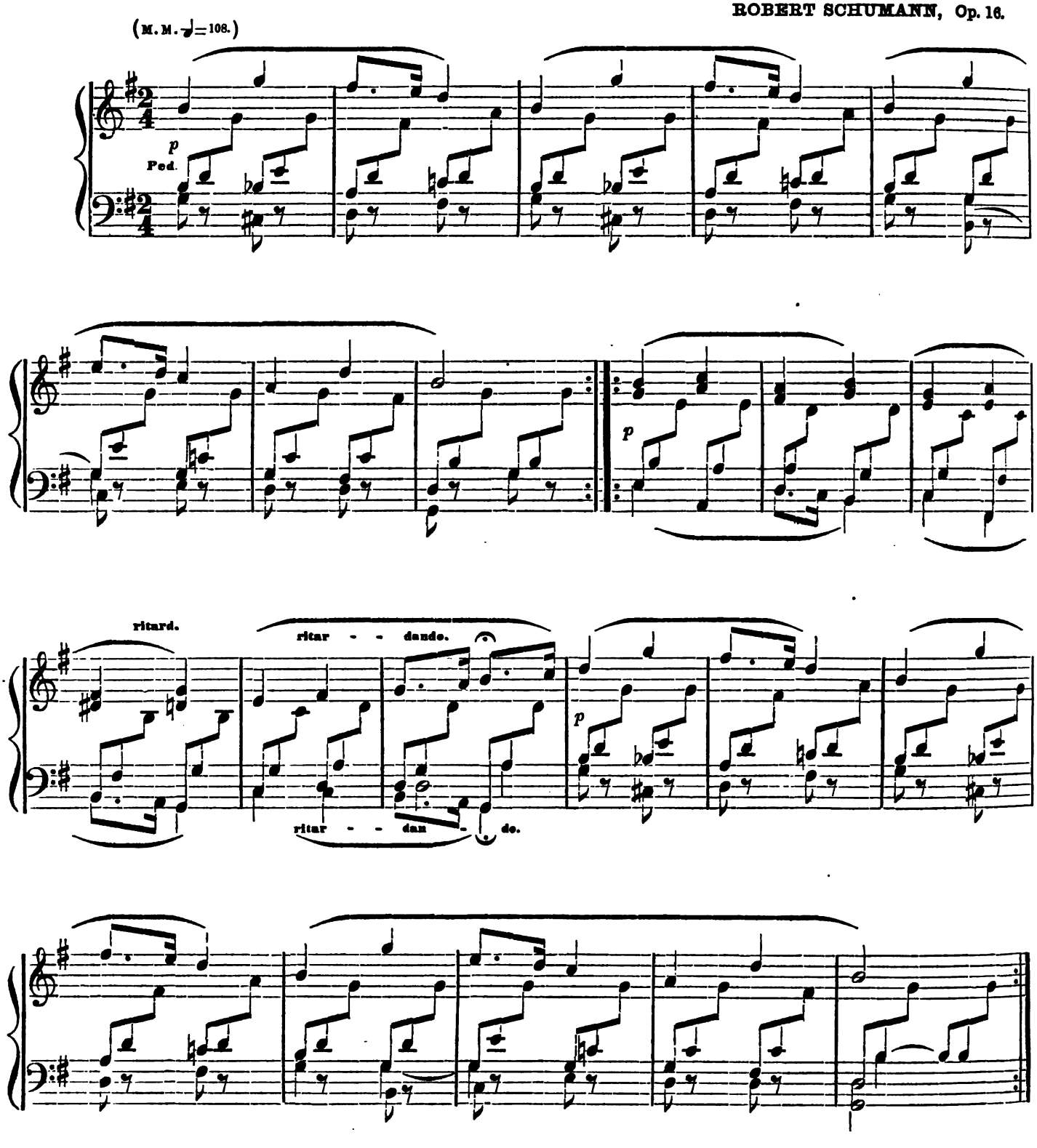
Ritard

Ritard

From Foreign Lands and People.

(VON FREMDEN LANDERN UND MENSCHEN.)

ROBERT SCHUMANN, Op. 16.



Kastner, in his attempt to vindicate the composition for Rouget, repeats the words of the sculptor David, of Angers, who told him, "Rouget made the stanzas of the song in the night, and accompanied himself on the violin." But this would speak more against than for him, as he could not have composed words and music at the same time. M. Castil-Blaze, in the "France Musicale" of 1852, gives very different explanations. He states that in the private theater of Madame de Montesson, who was secretly married to the Duke of Orleans, in 1782, a *German Song*, with chorus and burden, was performed for the first time, which those who had been among the auditory recognized ten years afterward as the melody of the world-inspiring song of Rouget's. German music at that time came into vogue through Gluck and his successes. A. M. Julien, sen., violinist at the Italian Opera, had produced that song in Madame Montesson's concert; it was received with enthusiasm by the highly aristocratic company, against which it turned such a sharp weapon afterward. M. Deslauriers, publisher of Gluck's operas, and M. Imbault, who directed the orchestra, were both present on that evening, and confided their secret to Castil-Blaze in the eighth year of the Republic, although Imbault, who became music-vender, in contradiction to his own opinion, from speculation and regard to the public voice, had printed the "Marseillaise" himself, in 1792, with Rouget's name as the composer. Both assured M. Castil-Blaze that the melody originally, with its first words, had a mild religious character. With Rouget's words, the song became first a Chant de l'Armée du Rhin, which the regiments at Strasburg and in Alsatia sang and played as a march. Proof there the song traveled to the south of France; and from thence, with the Marseilles battalions, to Paris, where it was first ascribed to the above-mentioned M. Julien, and others, as Gossec, Pleyel, and particularly Méhul, who had set it more completely. M. Castil-Blaze quotes several examples where the words entirely change the character of the tune; he comes very near the truth and the latest news from Meersburg, when he says: "If you hear in our churches the song 'Sainte Cité, demeure permanente,' and when the singers intonate the finale, 'O ma patrie, O mon bonheur,' do you see everybody get excited and rush to arms? By no means; you have heard the gentle, sentimental tune a hundred times, and you never dreamed that it was one and the same with the fearful burden: 'Aux armes, citoyens! formez vos bataillons!'" Prof. Bischoff observes that neither by the older works of Walther and Gerber, nor by the newer musical biographical dictionaries, nor by any authority to which he has access, can he learn any thing nearer of the Capellmeister and composer, Holtzmann; but, he continues, there have always lived in the south of Germany, and there are still living, a number of composers of sacred music, of whom no one, beyond the narrowest circle of their activity, ever hears any thing.—*London Athenæum.*

MUZIO CLEMENTI.

This celebrated pianist and composer was born at Rome, in the year 1752. His father was a worker in silver of great merit, and principally engaged in the execution of embossed vases and figures employed in the Catholic worship. At a very early period of his youth he evinced a strong disposition for music, and as this was an art which grealy delighted his father, he anxiously bestowed the best instructions in his power on his son. Buroni, who was his relation, and who afterwards obtained the honorable station of principal composer of St. Peter's, was his first master. At six years of age he began solfaing, and at seven he was placed under an organist of the name of Cordecelli, for instruction in thorough base; at the age of nine he passed his examination, and was admitted an organist in Rome. This examination consists in giving a figured base from the works of Corelli, and making the scholar execute an accompaniment, after which he was obliged to transpose the same into various keys. This Clementi effected with such facility, that he received the highest applause from his examiners. He next went under the celebrated Santarelli, the great master of singing.

Between his eleventh and twelfth years he studied under Carpini, the deepest contrapuntist of his day in Rome. A few months after he was placed under this master, he was induced by some of his friends, and without consulting his preceptor, to write a mass for four voices, for which he received so much commendation, that Carpini expressed a desire to hear it. It was accordingly repeated in church in the presence of his master, who, being little accustomed to bestow praise on any one, said to his pupil, after his dry manner, "Why did not you tell me you were about to write a mass? This is very well, to be sure; but if you had consulted me, it might have been much better. Under Carpini he was practiced in writing fugues and canons in the *canto fermo*, and his master was frequently heard to say, that had Clementi remained under his instruction a year longer, he might have passed his examination in counterpoint. During these studies he never neglected his harpsichord, on which he had made so great a proficiency between thirteen and fourteen, that Mr. Peter Beckford, nephew of the alderman of that name, who was then on his travels in Italy, was extremely desirous of taking him over to England. The declining riches of the Romish Church, at this period, not giving much encouragement to the trade of his father, he agreed to confide the rising talents of his son to the care of Mr. Beckford, and, soon after this, Clementi set off for England. The country seat of Mr. Beckford was in Dorsetshire, and here, by the aid of a good library and the conversation of the family, Clementi quickly obtained a competent knowledge of the English and several other languages.

With regard to his own art, his early studies were principally employed on the works of Corelli, Alessandro, Scarlatti, Handel's harpsichord and organ music; and on the sonatas of Paradies. His efforts to acquire preeminence on the harpsichord were in the mean time as indefatigable as they were successful; and at the age of eighteen he had not only surpassed all his contemporaries in the powers of execution and expression, but had written his Op. 2, which gave a new era to that species of composition. Three years afterwards, this celebrated work was submitted to the public. The simplicity, brilliancy, and originality which it displayed captivated the whole circle of professors and amateurs. It is superfluous to add, what all the great musicians of the age have uniformly allowed, that this admirable work is the basis on which the whole fabric of modern sonatas for the pianoforte has been erected. The celebrated John Christian Bach spoke of it in the highest terms; but, although one of the most able players of his time, he would not attempt its performance; and when Schroeter arrived in England, and was asked if he could play the works of Clementi, he replied, that "they could only be performed by the author himself, or the devil." Yet, such is the progress which executive ability has made, that what was once an obstacle to the most accomplished talent, is now within the power of thousands. A well-known popular air with variations, his Ops. 3 and 4, and a duet for two performers on one instrument, were the next productions of his youthful pen.

Soon after he had quitted Dorsetshire to reside in London, he was engaged to preside at the harpsichord, in the orchestra of the Opera House, and had an opportunity, which he never neglected, of improving his taste by the performances of the first singers of that age. The advantage which he derived from this species of study was quickly shown by the rapid progress which he made beyond his contemporaries, in the dignity of his style of execution, and in his powers of expression. This, also, he carried into his compositions; and Dussek, Steibelt, Wolefi, Beethoven, and other eminent performers on the Continent, who had no opportunity of receiving personal instructions from Clementi, declared that they had formed themselves entirely on his works.

His ability in extemporaneous playing had, perhaps, no parallel. The richness of harmonic combination, the brilliancy of fancy, the power of effect, and the noble style of execution which he displayed, made him stand alone in an age which produced such a host of executive talent. His reputation, without the protection of any patron, rose with such rapidity, that, in a very short time, he received the same remuneration for his instructions as J. C. Bach; and the fame of his works and of his executive talents having spread over the Continent, he determined, in the year 1780, and at the instigation of the celebrated Pacchierotti, to visit Paris.

In that city he was received with enthusiasm, and had the honor to play before the Queen, who bestowed on him the most unqualified applause. The warmth of French praise, contrasted with the gentle and cool approbation given by the English, quite astonished the young musician, who used jocosely to remark, that "he could scarcely believe himself to be the same man." Whilst he remained in that capital, he composed his Ops. 5 and 6, and published a new edition of his Op. 1, with an additional fugue. Having enjoyed the unabated applause of the Parisians until the summer of 1781, he determined on paying a visit to Vienna. On his way there he stopped at Strasburg, where he was introduced to the then Prince de Deux Ponts, since King of Bavaria, who treated him with the greatest distinction; and also at Munich, where he was received with equal honor by the Elector. At Vienna he became acquainted with Hadyn, Mozart, and all the celebrated musicians resident in that capital. The Emperor Joseph II., who was a great lover of music, invited him to his palace; where, to the latter end of the year 1781, he had the honor of playing alternately with Mozart before the Emperor and the Grand Duke Paul, of Russia, and his duchess. At Vienna he composed

three sonatas (Op. 7), published by Artaria; three sonatas (Op. 8), published at Lyons; and six sonatas (Ops. 9 and 10), also published by Artaria.

On his return to England, he deemed it necessary to publish his celebrated *Toccata*, with a sonata—(Op. 11)—a surreptitious copy, full of errors, having been printed without his knowledge in France. In the autumn of 1783, John Baptist Cramer, then about fourteen or fifteen years of age, became his pupil. He had previously received some lessons from Schroeter, and was studying counterpoint under Abel. Clementi, at this time, resided in Titchfield street, and Cramer used to attend him almost every morning, until the following year, when Clementi returned to France. Previous to his undertaking this second journey, he was engaged at the nobility's concerts, and had published his Op. 12. upon one of the sonatas of which work both Dr. Crotch and Samuel Wesley afterwards gave public lectures in London. In the year 1784, he again went back to England, and soon afterwards published his Ops. 13, 14, and 15. From this period to the year 1802, he remained in England, pursuing his professional labors with increasing reputation; and wishing to secure himself sufficient time for the prosecution of his studies, he raised his terms for teaching to one guinea per hour. His fame, however, was so great, that this augmentation of price rather increased than diminished the candidates for his instruction. The great number of excellent pupils, of both sexes, whom he formed during this period, proved his superior skill in the art of tuition; the invariable success which attended his public performances, attested his pre-eminent talents as a player; and his compositions, from Op. 15 to Op. 40, are a lasting proof of his application and genius. Before the publication of this last work, he had produced one, the advantages of which have been and are still felt and acknowledged by almost all professors; we mean his excellent and luminous "Introduction to the Art of Playing on the Piano-forte."

About the year 1800, having lost a large sum of money by the failure of the well-known firm of Longman and Broderip, 23 Cheapside, he was induced, by the persuasions of some eminent mercantile gentlemen, to embark in that concern. A new firm was accordingly formed, and from that period he declined taking any more pupils. The hours which he did not thenceforward employ in his professional studies, he dedicated to the mechanical and philosophical improvement of piano-fortes; and the originality and justness of his conceptions were crowned with complete success.

The extraordinary and admirable talents of John Field, are still fresh in the memory of most lovers of classical music. These talents Clementi had cultivated with unceasing delight. With this favorite pupil, in the autumn of 1802, he paid his third visit to Paris, where he was received with unabated esteem and admiration. This pupil delighted every one who heard him; and what is still more worthy of remark, he played some of the great fugues of Sebastian Bach with such precision and inimitable taste as to call forth from a Parisian audience the most enthusiastic applause. From Paris he proceeded to Vienna, where he intended to place Field under the instruction of Albrechtsberger, to which his pupil seemed to assent with pleasure; but when the time arrived for Clementi to set off for Russia, poor Field, with tears trembling in his eyes, expressed so much regret at parting from his master, and so strong a desire to accompany him, that Clementi could not resist his inclinations; they therefore proceeded directly to St. Petersburgh. In this city Clementi was received with the greatest distinction; he played extemporaneously in the society of the principal professors with his accustomed excellence, and to the admiration of his audience; and having introduced Field to his friends, soon afterwards left Russia, in company with a young professor of the name of Zeuner. Zeuner was the principal piano-forte player and teacher in Petersburgh; and having received some instructions from Clementi during his residence there, he became so attached to his master, that he left all his scholars for the sake of accompanying him to Berlin. In the latter city Clementi played, both extemporaneously and from his works, before all the most eminent musicians, with his wonted vigor and effect; and, after remaining there two months, took Zeuner with him to Dresden, the place of his birth, where he left him well prepared to acquire the reputation which he afterwards obtained. In Dresden, an unassuming but very able and excellent young musician, of the name of Klengel, introduced himself to the acquaintance of Clementi, and, after obtaining some instructions, became exceeding desirous of accompanying his master in his travels. Clementi was so much pleased with his character and talents, which have since become well-known to the public, that he consented; and after a few weeks' residence at Dresden, he took him on to Vienna, where, during some months, his pupil worked very hard under his instruction.

It was at this time that he became acquainted with and cherished, by counsel and the frequent exhibition of his own powers on the piano-forte, the rising talents of Kalkbrenner, who has since raised himself to such distinguished eminence. During the summer following, Clementi took his pupil Klengel on a tour through Switzerland, and returned immediately afterwards to Berlin, where he married his first wife. In the autumn he took his bride through Italy, as far as Rome and Naples; and on his return to Berlin, having had the misfortune to lose her in childbed, he immediately left the scene of his sorrows, and once more visited Petersburgh. In this journey he took with him another promising young pupil, of the name of Berger, who had previously received his instructions, and who is now the principal professor of the piano-forte at Berlin. At Petersburgh he found Field in the full enjoyment of the highest reputation—in short, the musical idol of the Russian nation. Here he remained but a short time; and finding relief from the contemplation of his severe loss in the bustle of traveling, he again went back to Vienna.

The following summer, having heard of the death of his brother, he proceeded once more to Rome, to settle the affairs of his family. He then made short residences at Milan and various other places on the Continent, where he was detained, in spite of his inclinations, by the disastrous continuation of the war; and seizing a hazardous opportunity of conveyance, in the summer of 1810, he once more arrived in England, and the year following married. Although, during this period of nearly eight years, he published only a single sonata, (op. 41,) his mind and his pen were still occupied in the composition of symphonies, and in preparing materials for his "Gradus ad Parnassum." His first publication, after his return, was the appendix to his "Introduction to the Art of Playing on the Piano-forte,"—a work which has been of infinite use both to the profession and to the public. He next adapted the twelve grand symphonies of Haydn for the piano-forte, and accompaniments for the flute, violin, and violoncello. This work was a great *desideratum*, since that which had already been published by Salomon was awkwardly and imperfectly done. Before he went abroad, he had adapted Haydn's "Creation" for the piano-forte and voices; and he now published the oratorio of the "Seasons," which he had done in the same manner. He afterwards adapted Mozart's overture to "Don Giovanni," besides various selections from the vocal compositions of the same author. The Philharmonic Society having been now established, he gave two grand symphonies which were received there, and at various other concerts with enthusiastic applause. He produced several other symphonies at the Philharmonic Concerts in March, 1824.

Clementi enjoyed the highest consideration in England. Having become rich, in the last years of his life he abandoned the direction of his mercantile house to his associate, M. Collard, and retiring to a pretty country-seat, lived in repose, and seldom visited London. Once when he did come, Cramer, Moschelles, and others, gave a banquet to the patriarch of the piano, at the close of which he improvised to the astonishment and delight of all present. This was his "swan song." He died on the 10th of March, 1832, at the age of eighty years.—*London Musical World.*

"Much miserable composition (musical) is, however, still in use among them, (the Dissenters;) but this is an evil which it will take long time to eradicate. To change the *tunes* in use among a Christian community is a work of as much difficulty as changing the currency of an empire.—*Dr. Ed. Hodges.*

The cultivation of the ear is of the very first importance. Take especial pains to become acquainted with tones and tone relations. The bell, the pane of glass, the cuckoo—learn to distinguish the tones they produce.

It is said of Dr. Johnson, that he was once importuned by a young nobleman to listen to his performance on the flute. The youth played well, and expected praise, but received from the stern old moralist a rebuke for the waste of much time that ought to have been devoted to the improvement of his own mind. We do not present this as an argument against the study of music as an art, and we suppose that the rebuke was not intended as an objection to that great amount of practice which is necessary for one to excel in any department of art, but only as a misappropriation of time in this one instance. A mere performer on an instrument, or a mere vocalist, can never, for that reason, be entitled to one's highest respect. But when we consider the proud rank of the musical composer, ranked in all ages with the poet, we discover that music is more than an art, and that it demands the aid of the imagination, and, indeed, of a highly-cultivated mind, as well as the mere fingers.

"MELODY" is the war-cry of *dilletanti*, and certainly music without melody is not music. But understand well what *dilletanti* mean by the term: the only compositions thus named by them are such as are easily caught up and possess a pleasing rhythm. But there is melody of a different description, and wherever you open the works of Bach, Mozart, or Beethoven, it comes before you in a thousand different ways: it is to be hoped that you will soon become tired of the poverty-stricken sameness of Italian operas.—*Schumann.*

CAN any one become *musical?* My dear child, the most important requisites, a good ear and a quick power of comprehension, are given us, like all other things from above. But our natural disposition may be educated and improved. The way to become musical is not to shut yourself up, like a hermit, for days together, pursuing a course of mechanical study, but by actual and varied intercourse with musicians, especially with members of the chorus and orchestra.—*Schumann.*

Special Notices.

TO TEACHERS OF MUSIC, AND THOSE WHO ARE PREPARING TO BECOME SUCH.

THE NORMAL MUSICAL INSTITUTE, North Reading, Mass.

The Thirteenth Term of this Institution will commence on *Wednesday, July* 16, 1861, and continue EIGHT weeks, under direction and instruction of DR. LOWELL MASON, Messrs. WM. B. BRADBURY, and GEO. F. ROOT, with the assistance of such other competent instructors as may be found desirable.

The leading object of this School is, to afford aid to such persons, male or female, as desire to prepare themselves for teaching, or who wish to make higher attainments in the art of teaching Vocal Music.

The instructions will be specially adapted to the wants of all such as wish to teach in seminaries and schools, or in classes, juvenile or adult, formed expressly to receive musical instruction.

In carrying out the object of the Institute, the exercises will be divided into the following Departments:

1.—THE ART OF TEACHING, especially as applied to the elementary principles of vocal music.

2.—HARMONY AND MUSICAL COMPOSITION.

3.—VOCAL TRAINING, OR CULTIVATION OF THE VOICE, and the application of the same, in training choirs and singing-classes generally.

4.—PRACTICE of Chorus, Class, Choir, and Congregational Music.

The Principals desire to do all in their power in aid of the great work, occupying so much thought and effort at the present day, of raising the standard of teaching from the mere mechanical and formal to that which is at once simple and natural, and which, when properly carried out, can not fail to be thorough and successful.

TERMS.—For all the class exercises (payable in advance), $25. For half the term, $15. For a less time, $5 a week.

No expense for books.

Board, about $3 a week.

It is important that those who intend to be members of the School should give early notice of the fact—directing to "Normal Musical Institute," North Reading, Mass.

LOWELL MASON,
WM. B. BRADBURY,
GEO. F. ROOT.

For full particulars please send for a Circular.

MR. W. O. PERKINS, of Boston, Mass., will conduct a limited number of Musical Conventions the present season, upon reasonable terms. Please address as early as convenient. 8-6m

Fortnightly Bulletin of New Music.

FIRTH, POND & CO., NEW YORK.

HINCKLEY GALOP. Helmsmüller. 40c.—STAR-SPANGLED BANNER. A. W. Berg. 35c.—GOOD-NATURED WALTZ. Helmsmüller. 35c.—BENSEL QUICKSTEP. Wm. Berg. 40c.—SMILES OF MORNING. Wm. Jucho. 50c.

VOCAL MUSIC.

MY LADY. Ballad. J. G. Maeder. 30c.—DIXIE FOR THE UNION. 25c.

S. BRAINARD & CO., CLEVELAND.

MIGNONETTE POLKA. Ed. Neumann. 25c.—LOUISETTE MAZURKA. H. Duverney. 25c.—MAYFLOWER POLKA. A. Wallerstein. 25c.—FESTIVAL MARCH. Val. Ham. 25c.—NIGHTINGALE POLKA. Jean Weber. 25c.—AMARANTH WALTZ. Talexy. 25c.—RIPPLING STREAM SCHOTTISCHE. A. W. Berg. 25c.—DAISY MAZURKA. Baumbach. 25c.—LURLINE POLKA. C. Schubert. 25c.—SILVIA SCHOTTISCHE. J. P. Weiss. 25c.—SERANADE WALTZ. J. P. Weiss. 25c.—ARTILLERY GRAND WALTZ. L. H. Johnson. 25c.

VOCAL MUSIC.

'TIS THE MOONLIGHT SLEEPING. W. T. Wrighton. 25c.

BLODGETT & BRADFORD, BUFFALO.

THE STAR-SPANGLED BANNER. Alfred H. Pease. 50c.

THEODOR HAGEN, NEW YORK. (5 & 7 MERCER STREET.)

THE STAR-SPANGLED BANNER. Paraphrase pour Piano. H. A. Wollenhaupt. 50c.

OLIVER DITSON & CO., BOSTON.

VOCAL MUSIC.

MASSACHUSETTS LINE. Campaign Song. 25c.—CAVALIER'S SERENADE. Wm. Lee Apthorp. 25c.—LEONORA. Song. Weigl. 25c.—I GUESS YOU'LL BE THERE. Song. J. Harroway. 25c.—ELLEN OF THE SEA. Song. S Glover. 25c.

INSTRUMENTAL MUSIC.

GRAND PARADE MARCH. (Colored vignette.) S. Glover. 50c.—OVERTURE TO OTELLO. Rossini. 50c.—WHEN THE SWALLOWS HOMEWARD FLY. (Crown Jewels.) A. Baumbach. 35c.—BELMONT POLKA. E. D. Ingraham. 25c.—MY SONG SHALL BE OF MERCY. (Sabbath Strains.) Four hands. Rimbault. 15c.—O LORD, OUR GOVERNOR. (Sabbath Strains.) Four hands. Rimbault. 15c.—GLORIA—MOZART'S TWELFTH MASS. (Sabbath Strains.) Four hands. Rimbault. 15c.—QUAL. (Sabbath Strains.) Four hands. Rimbault. 15c.—MY WALTZES. E. W. Flanders. 25c.

BOOKS.

CAMP SONGS: A Collection of National, Patriotic, and Social Songs for the Volunteers. 10c.—WINNER'S PERFECT GUIDE FOR THE MELODEON. 50c.

MASON & HAMLIN,

MANUFACTURERS OF

Melodeons & Harmoniums

THE Undersigned beg to inform their friends and the public that they have REMOVED to their new and enlarged manufactory, and that, with the aid of improved machinery and increased facilities, they are now producing Instruments which they are confident will more than sustain the reputation already acquired.

Their MELODEONS and HARMONIUMS have been awarded the first premium at EVERY FAIR where exhibited in competition with others, (TWENTY-SIX of which have been received during the past five years,) and they are highly commended by distinguished musicians in this country and in Europe.

Descriptive catalogues sent to any address, and orders respectfully solicited.

4- MASON & HAMLIN, Boston, Mass.

JUST ARRIVED.

SCHUBERT'S SONGS. Vol. 5. $2 75.
Price of the five vols., $12 00.

THE ART OF VIOLIN PLAYING. A collection of the best works for this instrument, from Corelli (1653) to our own times. Edited by C. Witting.

Part I. 6 Sonatas, by Corelli. 75 cts.

Part II. 3 Sonatas by Francesco Geminiana. Three Sonatas, and the celebrated Ciaccona, by J. S. Bach. Capriccios, by Pietro Locatelli. 75 cts.

VIOLIN SCHOOL, by Dr. Volckmar. $1.

POTPOURRIS from MARTHA, WHITE LADY, OBERON, MAGIC FLUTE, ROBERT, FRA DIAVOLO, THE HUGUENOTS, FREISCHUTZ, ROMEO AND JULIET, TANNHAUSER, and ZAMPA. Each, 25 cts.

JUST OUT.

THE STAR-SPANGLED BANNER. Paraphrase Brillante pour Piano. Par H. A. Wollenhaupt. Price, 50c.

THEODOR HAGEN,
Agent for Holle's Music.
5 & 7 Mercer street, (Care Mason Bros.)

PHILIP P. WERLEIN,

PUBLISHER, and DEALER IN SHEET MUSIC AND MUSIC BOOKS; Exclusive Agent for Lights & Bradbury's new Patent Piano-fortes. Every article of

MUSICAL MERCHANDISE.

Nos. 3 & 5 CAMP, AND 173 CANAL ST.,
223-tf New Orleans, La.

BLODGETT & BRADFORD,

Music Publishers,

WHOLESALE AND RETAIL DEALERS IN

SHEET MUSIC

AND

MUSICAL MERCHANDISE.

N. B.—The celebrated *Roman Violin and Guitar Strings.* Music mailed free of postage on receipt of marked price.

Price of Roman String, 25 cents.

209 MAIN ST., BUFFALO, N. Y.

J. R. BLODGETT. 22-1y WM. B. BRADFORD.

NORMAL ACADEMY OF MUSIC.

GENESEO, LIVINGSTON CO., N. Y.

CARLO BASSINI, - - - President

T. E. PERKINS & T. J. COOK,

PRINCIPALS.

WILL OPEN ITS THIRD ANNUAL SESSION, of Eight Weeks, on WEDNESDAY, July 3, 1861. For Circulars apply to T. E. PERKINS, Tunkhannock, Pa.; or, T. J. COOK, Geneseo, N. Y.

B. C. BLODGETT,

TEACHER OF THE

PIANO AND ORGAN,

ALSO OF

Harmony, Single and Double Counterpoint, Canon, and Fugue.

7- Address, HALLET, DAVIS & CO.

G. ANDRE & CO.,

IMPORTERS OF

FOREIGN MUSIC,

1104 Chestnut St., Philadelphia.

A large assortment of AMERICAN MUSIC constantly on hand. 4-

ALBERT WEBER,

PIANO-FORTE Manufacturer, 155 West Broadway, (near Canal St.,) N. Y. These PIANOS have gained the very highest recommendations from the Profession and Seminaries, as regards tone and touch; are made in the most thorough and substantial manner; and sold at the lowest Manufacturer's prices. We would advise all who desire a really *good and serviceable* Piano-Forte. to call and examine them. 206-1y

J. SCHUBERTH & CO.,

PUBLISHERS AND DEALERS IN

Foreign & American Music

St. Nicholas Hotel Buildings,

98 SPRING ST., NEAR BROADWAY,

New York.

Catalogues of their own publications may be had gratis. 10-

CAMP SONGS:

A COLLECTION OF

NATIONAL, PATRIOTIC, AND SOCIAL SONGS

FOR THE VOLUNTEERS.

WORDS AND MUSIC.

CONTENTS:

Annie Laurie.
American Union Song.
Auld lang syne.
Be kind to the loved ones.
Ben Bolt.
Bloom is on the rye.
Bobbin' around.
Bonny Jean.
Bold sojer boy.
Cheer, boys, cheer.
Cocachelunk. (New words.)
Come, landlord, fill.
Come, soldiers, raise.
Darling Nelly Gray.
Ever be happy.
Ever of thee.
Gentle Hallie.
Gentle Nettie Moore.
Gently, Lord.
Girl I left behind me.
Grave of Bonaparte.
Hail, Columbia.
Happy are we to-night, boys.
Home again.
Home, sweet home.
Homeward bound.
I wandered by the brook side.
Jamie's on the stormy sea.
Jane O'Malley.
Kitty Tyrrell.
Last Rose of Summer.
Lilly Dale.
Lone starry hours.
Love's young dream.
Marseilles hymn.
Massachusetts Line.
Missionary chant.
My country, 'tis of thee.
My last Cigar.
Near the broken stile.
Oft in the stilly night.
Old Hundred.
On to the conflict.
Our flag is there.
Over the summer sea.
Rat-catcher's daughter.
Red, White and Blue.
Root, hog, or die.
Shells of Ocean.
Shool, Shool.
Silver moon.
Spirit of '76.
Star-Spangled Banner.
The Flag of our Union.
Then you'll remember me.
The Stars and Stripes.
Upidee. (New words.)
Villikins and his Dinah.
Vive la compagnie.
Wait for the wagon.
We won't go home till morning.
When the swallows.
Willie's on the dark blue sea.
Work, work, (round.)
Yankee Doodle.
Young Recruit.

PRICE TEN CENTS.

MAILED, POST-PAID, ON RECEIPT OF PRICE.

OLIVER DITSON & CO., 277 Washington St., Boston

RICHARDSON'S NEW METHOD FOR THE PIANO-FORTE.

UNIVERSALLY ACKNOWLEDGED TO EXCEL ALL OTHERS IN THE MOST DESIRABLE FEATURES OF A PIANO-FORTE INSTRUCTION BOOK.

Will be sent by Mail, Post-paid, on receipt of Three Dollars.

OLIVER DITSON & CO., Publishers,
277 WASHINGTON STREET, BOSTON.

POPULAR SONG BOOKS.

CAMP SONGS. A collection of National, Patriotic, and Social Songs for the Volunteers; Words and Music, 10 cents.

SHILLING SONG BOOK. Containing the Words of nearly 200 Songs, 12 cts.

HOME MELODIST. Containing Words and Music of the best Songs, 25 cents.

AMATEUR SONG BOOK. Containing Words and Music for old favorites—National, Patriotic and Sentimental, 40 cents.

GEM OF SONG. Words and Music, 50 cents.

100 IRISH, 100 SCOTCH, and **100 COMIC SONGS,** each 50 cents.

SONGS FOR THE PEOPLE, illustrated, $1. Mailed, post-paid, on receipt of the price by

OLIVER DITSON & CO., 277 WASHINGTON ST., BOSTON.

CARD MUSIC FOR BANDS.

DITSON'S SELECT MUSIC FOR BRASS BANDS, including popular National Airs. Printed on cards for the use of Bands of fourteen or a less number of Instruments. Price $1 per set. Mailed, post-paid, on receipt of price. A list of pieces sent on application.

OLIVER DITSON & CO., Publishers, 277 Washington St., Boston.

HOLLE'S CHEAP MUSIC

JUST ARRIVED.

Schubert's Songs. 4th vol. $2 50. Singly, from 10 to 25c. each.

Dussek's Compositions for Piano (17 pieces for two and 2 pieces for four hands.) $3 50. Singly, from 10 to 50c. each.

Mozart. 18 Duos for Piano and Violin. $3 65. Singly, from 10 to 30c. each.

Brunner. Operatic Potpourris. (New Selection.) 25c. each.

THE WORKS FOR PIANO-FORTE BY Beethoven, Mozart, Haydn, Bach, Clementi, Weber, Hummel, Czerny, Bertini, Herz, Cramer, Kuhlau, Diabelli, Wollenhaupt and others, at about one third of their usual prices. Apply for catalogues.

Beethoven's Trios for Piano, Violin, and Violoncello, $5. Singly, from 30 to 75c per Trio.

Schubert's Songs. 3 vols, (large size and print French and German text.) Each vol. $2 75. All three $7 50. Singly, from 10 to 37c. per number—containing several Songs.

Wollenhaupt Sparkling Diamonds. 50c.
" Song of the Syrens, Waltz, (Second Edition,) 75c.

Theo. Hagen. Faribol. Marceau de Genre. 30c.

Music sent by mail, free of postage, on receipt of the marked price. Music of every description, foreign as well as American, for sale by

THEODOR HAGEN,

Agent for Holle's Music,

5 & 7 *MERCER STREET,* (*Care Mason Brothers.*)

HARPS!

J. F. BROWNE, Manufacturer Warerooms, 709 BROADWAY, New York, between Fourth street and Washington Place, near the New York Hotel.

Prices and descriptions forwarded by mail.

Strings of the best quality, and every requisite for the Harp.

J. F. Browne would call attention to his large and choice collection of

HARP MUSIC,

both foreign and own publications. Just published, "40 Studies." in four Numbers, forming, with the "FIRST SIX WEEKS," a complete general course of Instruction for the Harp.

2-1y

WHEELER & WILSON'S

SEWING MACHINES.

New Improvements—Reduced Prices.

THE WHEELER & WILSON MANUFACTURING CO. beg to state that, in the reduction of the prices of their Sewing Machines, the public shall have the benefit of the decisions of the United States Courts in favor of their patent. This reduction is made in the belief that they will hereafter have no litigation expenses in defence of their rights. The Wheeler & Wilson Sewing Machines will now be sold at rates that will pay fair profits on the capital invested, cost of manufacture, and expense of making sales—such prices as will enable the company, as heretofore, to sell first-class Machines, and warrant them in every particular.

They are adapted to every want that can be supplied by a Sewing Machine, and approved alike by Families, Dress-Makers, Corset-Makers, Gaiter Fitters, Shoe Binders, Vest Makers, and Tailors generally.

☞ Each Machine complete with a Hemmer.

OFFICE, No. 505 BROADWAY, N. Y.

Send for a Circular. 26-

THE

Musician's Guide

(A NEW EDITION.)

THIS WORK IS A

DESCRIPTIVE CATALOGUE

(257 pages,)

Containing an analysis of nearly

5,000 MUSICAL WORKS

Published by

RUSSELL & TOLMAN.

Prefixed to which are sketches of the lives of the following distinguished composers:

JOHN SEBASTIAN BACH,
LOUIS VAN BEETHOVEN,
GEORGE FREDERICK HANDEL,
FRANCIS JOSEPH HAYDN,
WOLFANG AMADEUS MOZART,
SIGISMUND THALBERG.

It is a book of great value to all interested in Music, and to Teachers and Amateurs residing in the country it is indispensable.

THE MUSICIAN'S GUIDE differs materially from any other work of the kind ever published. To the title of every composition are appended a *figure* and a *letter*. The figures, numbering from 1 to 7, inclusive, indicate, according to a scale which may be found in this work, the character of the piece, whether it is difficult or easy. The letters, which are the Musical Alphabet, and extend from A to G, inclusive, show the key in which it is written: i. e., the letter Ab signifies that the composition is in four flats; G, that it is written in one sharp, &c.

EXAMPLE.

Name of piece	Key.	Difficulty.	Composer.	Price
Come to this heart so lonely,	(C).....	2.....	*Sarti.*	25

The above piece is in the key of C, and the figure 2 indicates Second Class.

It will be apparent to all that in this way every piece is as thoroughly described as if it was explained and commented upon by itself, while, by the adoption of this plan, the whole Catalogue is brought within the compass of a pamphlet, which can be mailed at a trifling expense to any part of the world; and enables parties at a distance who are unacquainted with the music to select pieces of any description, or for any particular purpose.

THE MUSICIAN'S GUIDE also contains a Description and Price List of Musical Instruments of every description, such as

PIANO-FORTES, MELODEONS,

GUITARS,

BRASS INSTRUMENTS,

VIOLINS, FLUTES, &c.,

And a variety of valuable information not to be found in any other work of the kind now published.

☞ It may be had GRATIS, on application to the publishers, or will be forwarded to any address in the United States, post paid, on receipt of six cents in postage stamps to defray postage expenses.

RUSSELL & TOLMAN, Publishers,

291 Washington St., Boston.

38,000.

THE DIAPASON;

A NEW COLLECTION OF CHURCH MUSIC.

BY

GEORGE F. ROOT,

Composer of "The Haymakers," "The Flower Queen," "The Shining Shore," "Rosalie, the Prairie Flower," etc.; Author of "The Sabbath-Bell," "The Shawm," "The Academy Vocalist," etc.

The best evidence of the manner in which Mr. Root's new book is received by the public is afforded by the fact that we have already had occasion to send to press THIRTY-EIGHT THOUSAND COPIES, though it is yet in the beginning of its first season.

It contains about *half as much again more matter* than any other of the new books, affording room for great variety and completeness in all its departments.

It contains an ample and careful selection of the *old, well-known tunes*, which are so generally considered indispensable in Singing-Schools as well as Choirs. Mr. Root succeeded in making arrangements with the proprietors of the copyrights of these to use all that he desired.

Yet its NEW TUNES are of course its main feature. These are from a variety of sources, including a large number from Mr. Root which have never before been published. There are also liberal contributions from Dr. Mason, Mr. Bradbury, and other eminent composers.

NEARLY ONE HUNDRED Anthems and Set Pieces, most of which are new, are included in its pages, affording the most ample variety for special occasions and the ordinary church-services. THE SINGING SCHOOL DEPARTMENT is very full, including over three hundred Exercises and Secular Pieces for Practice, *more than two hundred* of which are Songs, Part-Songs, Glees, Rounds, or other pieces set to words. This portion of the work includes also a brief Manual for Musical Instruction, prepared expressly for it by Dr. Lowell Mason.

By a new arrangement, the music is nearly always printed with but *one part on a staff*, while two-thirds of the tunes are on large type, and all on very clear, distinct type.

For sale by Booksellers generally.

Single copies sent by us to teachers for examination, by mail, post-paid, on receipt of Seventy-Five Cents.

Price in New York, $8 per dozen.

THE PEOPLE'S TUNE BOOK:

A CLASS-BOOK OF CHURCH MUSIC FOR CHOIRS, CONGREGATIONS, AND SINGING-SCHOOLS.

BY

LOWELL MASON, Dr. of Music.

Besides containing many excellent new tunes, the PEOPLE'S TUNE BOOK forms especially one of the best collections of the most useful and popular *old tunes* ever issued, and, with its large, clear type, with one part on a staff, and but two tunes on a page, cannot fail to be very popular as a Singing-School Book, as well as for Choirs and Congregations.

Price in New York, $6 per dozen.

HASTINGS' CHURCH MUSIC.

BY

THOMAS HASTINGS, Dr. of Music.

The many friends of Dr. Hastings will welcome this work, which collects in one volume the choicest results of the labors for two score years, of this eminent composer of Church Song. It has, indeed, been prepared at the suggestion of friends, who desired to possess in one volume those pieces which have proved most popular and useful in all the author's previous works. Like the PEOPLE'S TUNE BOOK, it is printed from clear large type, two tunes on a page. Every Choir and Musical Association should have a set of this book.

Price in New York, $6 per dozen.

BRADBURY'S ANTHEM BOOK:

A COLLECTION OF ANTHEMS, CHORUSES, OPENING AND CLOSING PIECES; ADAPTED TO THE WANTS OF CHOIRS, MUSICAL ASSOCIATIONS, CONVENTIONS, ETC.,

BY

WILLIAM B. BRADBURY.

The want of a new Anthem Book which should contain a greater variety of pieces for the various occasions of ordinary or special religious services than it is possible to include in an ordinary collection of Church Music, has led to the preparation of the present volume, which collects together the favorite old pieces, and presents many new ones, especially such as are suitable for opening and closing worship.

Retail price. $1 25.

☞ **Catalogues of our numerous Musical Publications sent to any address on application.**

MASON BROTHERS,

5 & 7 MERCER STREET, NEW YORK

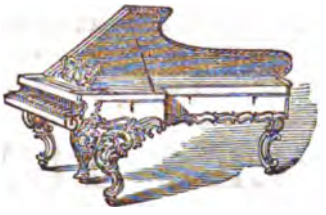
STEINWAY & SON'S

GOLD

MEDAL

Factory on 4th Av., occupying the entire block between 52d & 53d Sts.

PATENT



OVERSTRUNG

GRAND AND SQUARE PIANO-FORTES,

ARE NOW CONSIDERED THE BEST PIANOS MANUFACTURED.

THESE PIANOS HAVE TAKEN THE FIRST PREMIUM,

Wherever and whenever Exhibited in Competition with the Best Makers of

NEW YORK, BOSTON, PHILADELPHIA, AND BALTIMORE.

AMONG THE JUDGES WERE

GOTTSCHALK, WM. MASON, H. A. WOLLENHAUPT, AND OTHER MUSICAL CELEBRITIES.

CERTIFICATE

Given by nearly all our Greatest and most Prominent Musicians and Artists regarding our Instruments.

NEW YORK, JAN., 1860

The undersigned, having personally examined and practically tested the improvement in GRAND PIANOS, invented by H. STEINWAY, in which the covered strings are overstrung above those remaining, do hereby certify:

1. That as a result of the said Improvement, the voice of the Piano is greatly improved in quality and power.
2. The sound by Steinway's Improvement is much more even, less harsh, stronger, and much better prolonged, than that realized in any other Piano with which we are acquainted.
3. The undersigned regard the Improvement of Mr. Steinway as most novel, ingenious, and important. No Piano of similar construction has ever been known or used, so far as the undersigned know or believe.

GUSTAV SATTER,	WILLIAM MASON,	S. B. MILLS,	JOHN N. PATTISON,
WM. A. KING,	ROBERT GOLDBECK,	U. C. HILL,	GEORGE W. MORGAN,
HENRY C. TIMM,	CARL BERGMANN,	GEO. F. BRISTOW,	THEODORE EISFELD.

AND MANY OTHERS.

☞ EVERY INSTRUMENT WARRANTED FOR THE TERM OF FIVE YEARS. ☜

WAREROOMS, Nos. 82 & 84 WALKER ST., (near Broadway,) NEW YORK.

THE

MUSICAL REVIEW

AND

Musical World.

5 CENTS SINGLE.] PUBLISHED FORTNIGHTLY, BY MASON BROTHERS. [VOL. XII.—No. 12.

NEW YORK, SATURDAY, JUNE 22, 1861.

THE NEW YORK MUSICAL REVIEW AND MUSICAL WORLD,

(Being the union of these two long-established and well-known Musical Journals,)

IS PUBLISHED FORTNIGHTLY—

Each number containing sixteen quarto pages, including four pages of new music. THE REVIEW AND WORLD aims to be a comprehensive, able, and impartial musical journal.

MUSICAL INTELLIGENCE

From both hemispheres will be posted up with care and diligence. Especially we mean to keep our readers informed of every thing musical that is happening in America, and our pages will present a record of the concerts, conventions, festivals, societies, and other musical doings, all over the land. In doing this, we shall be much aided by

CORRESPONDENTS

In our own and foreign countries, who will take care to omit nothing of interest which may occur in their different sections.

CRITICISM.

THE REVIEW AND WORLD aims to be impartial and just, yet appreciative. It aims to do justice to its readers, as well as to composers, authors, artists, and manufacturers.

MUSICAL ESSAYS.

Short practical essays on the various topics of interest which may arise will find place in its columns.

MUSICAL INSTRUCTION.

It will be hereafter, as it has been heretofore, the aim of THE REVIEW AND WORLD to be of practical value to its readers. Dr. LOWELL MASON, Messrs. GEO. F. ROOT, WM. B. BRADBURY, and other of the leading teachers in the country, have, from time to time, given in its columns Courses of Instruction in the various departments of music. Similar series of lessons will be given in the future.

MUSICAL TALES,

Of a select character, mostly founded on musical history, are translated from the French or German, or written expressly for it.

MUSIC.

Each number contains four pages of choice music, consisting of Songs, Duets, Trios, Quartets, Part Songs, Anthems, Sentences, Motets, Sabbath Evening Melodies, together with a small proportion of such instrumental music as it is supposed will be likely to be of interest and value to the largest number of our subscribers.

OUR ADVERTISING

Is hardly of less interest to musical readers than the other matter. Here may be found the earliest and fullest announcements of new music, books, instruments, and other matters of which it is important that they should be advised.

FINALLY—

Every teacher of music, every one whose business is in any way connected with music, every lover of music, is interested in extending the circulation of the REVIEW AND WORLD. Wherever it goes, it increases the interest in musical matters, and benefits the cause generally.

TERMS.

One copy per annum,	$1 00
Delivered in New York,	1 25
Five copies for	4 00

Invariably in advance.

ADVERTISEMENTS.

Per square of the space of eight lines agate solid, (seventeen squares to a column,) each insertion,	$1 00	One column, per annum,	$250 00
One column, each insertion,	15 00	One half column, per annum,	150 00
One half column, "	8 00	Professional cards, of four lines or less, per annum,	6 00

☞ MONEY for subscriptions, in sums not exceeding five dollars, may be sent by mail, at our risk, provided it is inclosed in the presence of the post master, and he takes a memorandum of the number and description of the bills.——Subscriptions may commence with any number, but none will be received for less than a year.—Be sure to write the name very plainly, and give the name of the post office, county and *State*.——Subscribers desiring to have their post-office address changed, must always give the name of the town to which their paper has been hitherto sent.——The postage on THE REVIEW AND WORLD is *thirteen cents* per annum, payable quarterly in advance at the office where it is received; if within the State, the postage is one half that amount. Subscribers in Canada will remit *twenty-six* cents in addition to their subscriptions, as we have to pre-pay to the line, at the New York office, one cent on each number. Agents are desired to extend the circulation of THE REVIEW AND WORLD in every town.

THE MUSICAL REVIEW AND WORLD, as well as all our musical publications, may be obtained in Boston, Mass., of CROSBY, NICHOLS, LEE & Co., 117 Washington street, who are authorized to receive subscriptions for us.

Mr. JOHN BOWER, 1514 George street, Philadelphia, is our agent for that city.

Messrs. ROOT & CADY, No. 95 Clarke street, Chicago, are our agents for the North-west.

LOWELL MASON, Jr., DANIEL G. MASON. } PUBLISHED BY MASON BROTHERS, 5 & 7 Mercer St., NEW YORK

MUSIC IN THIS NUMBER.

Song—Wedding Bells. O. R. Merrill. Words by Eliza Cook 49
Springfield. 8s. 7s. W. O. Perkins 51
Langdon. C. M. W. O. Perkins 51
Sure There is a Righteous God 51
Monroe. 7s. 6s. W. O. Perkins 52
Sterling. S. M. " 52
Coe. S. M. C. T. Braman 52

FRANZ SCHUBERT.

FROM THE GERMAN, BY THEO. HAGEN.

(CONTINUED.)

IN 1820 he had already composed five hundred songs, and in the following eight years he wrote at least one hundred more. Goethe's poems seem to have had the greatest attraction for Schubert, for he has set to music more of them than of anybody else's. Schubert shared this preference for the greatest poet of Germany with Beethoven, Mendelssohn and Schumann. Already, in 1819, he sent to Goethe some manuscript songs of his, words by this poet, but it is more than probable that Goethe never looked at them, for the composer was left without an answer.

It was the "Erlking" which founded his reputation, and opened the path for the songs from "Wilhelm Meister," the "Westoestlicher

Divan," "Ganymede," "Schwager Kronos," "Trostlose Liebe," "Welcome and Farewell," "Boundaries of Mankind," and several others.*

Schiller received less attention from Schubert, although we find some twenty and odd poems of his set to music by the Vienna composer. Several of these he composed when a mere boy, again proving the fascination Schiller's poems have for the young, while Goethe's are generally preferred by those more advanced in life.†

Of the poems by his friend Mayrhofer, he composed about thirty. It is in the treatment of these subjects, which are mostly of a philosophical character, that Schubert showed his great talents, not only to illustrate the character of the words, but also the character of the situation. It is again Beethoven who, in his cycle of songs, "Andent die fernte Geliebte" (To the distant beloved one), has given rise to this kind of songs; but it cannot be denied that the germ which Beethoven laid has been developed to most beautiful fruits by Schubert. "Memnon," "Antigone" and "Oedipus," from "Heliopolis," "Iphigenia," etc., are of this class of compositions, which, under the hands of a genius less than Schubert, would have been in most instances failures.

Of his friend Schober's poems he composed about a dozen, amongst which the "Pax Vobiscum," "Hunter's Farewell," "Pilgrim's Song," "Music of the Dead," the "Trio," the "Wedding Meal," and the quartet for men's voices, "Moonshine," are the most known and favorite ones.

The following classification of his songs may not be without interest to the student as well as to the general reader:

Of Gabriel Seidl, he composed 12 songs; of the brothers Schlegel, 17; of Walter Scott, 10; of Matthisson, 10; of Leitner and Klopstock, each 9; of Ossian, Claudius, Bruchmann, and Schulze, each 8; of Hoelty, 6; of Rückert and Heine, each 5; of Kollin, Kenner, v. Schleckta and Kosegarten, each 4; of Koerner, Schubart, Lappe, Craigher, Metastasio, Rochlitz, Utz, Baumberg, Grillparzer, Schreiber, Stollberg, and Shakespeare, each 3; of Hüttenbrenner, de la Motte Fouque, Platen, Szechenyi, Senn, L. Pyrker, Jacobi and Salis, each, 2; of Schmidt von Lubeck, Werner, Bürger, Unger, Uhland, Fr. Kind, Caroline Pichler, Kuffner, R. Castelli, Klein, Rittgraff, Seikerdorff, Deintcartstein, Schoppenhauer, Silbert, Pope, Fellinger, Ehrlech, Wannovius, and Bauernfeld, each 1.

It may be presumed that of all these songs not more than the sixth part are known to the general public, and with the exception of two or three, not one has become popular. So-called people's songs Schubert could not write; and as he has never been successful in oratorio and opera, it is a matter of course that his name is less familiar to the world than that of composers who chanced to appeal to the people in works of such character as just mentioned, although by no means gifted with that genius and that abundance of ideas which Schubert could call his own.

* These are: "Heidenröslein," "Nahe der Geliebten," "Erster Verlust," "Der Fischer," "Jägers Abendlied," "Meeresstille," "Wanderers Nachtlied," "Geheimes," "Schäfers Klagelied," "Der Musensohn," "Auf dem See," "Geistesgrusz," "Wonne der Wehmuth," "Tischlied," "Trost in Thränen," "Clarchens Lied aus Egmont," "Sehnsucht," "Versunken," "Prometheus," "Wer kauft Liebesgötter," "Der Geldschmiedgesell," "An den Mond," "Nachtgesang," "Die Liebende schreibt," "Bundeslied," "An die Entfernte," "Mahomeds Gesang," "Die Scenen aus Faust und die Balladen: der Sänger," "Der Rattenfänger," "Die Spinnerin," "Der König in Thule," "Der Gott und die Bajadere," and the quartet for men's voices: "Im Gegenwärtigen Vergangenes."

We prefer to give the German titles, as only a few of these songs have ever been published with English words. TRANS.

† The following of Schiller's poems have been set to music by Schubert: "Die Ringschaft," "Ritter Toggenburg," "Der Taucher," "Elysium," "Emma," "Thekla," "Hektor's Abschied," "Des Mädchen Klage," "Gruppe aus dem Tartarus," "Dythrambe und der Kampf," "An die Freude," "Und die Erwartung" (1815), "Der Alpenjäger" (1817), "Die Sehnsucht," "Der Pilgrim," "Nacht und Träume," "Die Hoffnung," "Der Jüngling am Bache," "Die vier Weltater," "Laura am Clavier," "Entzückung an Laura," "Die Schlacht," "Amalie," "An den Frühling," "Das Geheimniss," "Die Götter Griechenlands," "Der Flüchtling," und die "Hymne an den Unendlichen," this last for mixed chorus.

(To be continued.)

A TRUE artist derives advantage from every criticism which is made upon him, whether it be liberal or illiberal.

The Musical Review & Musical World.

NEW YORK, JUNE 22, 1861.

CONDUCTING;

A FEW PRACTICAL COUNSELS HOW TO LEARN IT.

BY HERMANN ZOPFF.

CONDUCTING is matter of experience. It is true, there are some qualifications indispensable for the conductor, but these are of no use, if they are not regulated and controlled by experience.

Necessary, general qualifications for the conductor are:

1. A good ear, not only for the different tones themselves, but also for a sharp distinction of the *timbre* of single voices or instruments. The best mode of acquiring this, is to investigate, at first, the character of the sound, the impression made upon our soul by every voice and every instrument. It is thus, only, one can successfully practice that distinction mentioned above.
2. Good and vigorous piano-forte playing.
3. A thorough knowledge of reproducing the full score on the piano.
4. Knowledge of all the keys, and ability to transpose.
5. A sure appreciation of time; and,
6. Resoluteness and affability toward the performers. As long as you are conducting, do not submit to any interference, even if it comes from the most intelligent of your performers; for such interference once tolerated, produces, pretty soon, the nice result, that every body is conducting. But it is a well-known fact that two persons can not conduct at the same time, without causing confusion among the performers. If the conductor commits a real blunder, let him cheerfully admit it. Everybody is liable to err. But if he blames the blunders of some of his performers, let him be careful not to compromise these by calling their names, or by addressing them personally. If it is a player, mention his instrument, if it is a chorus singer, call out to the part in general, as well as to the row in which the performer stands, but as soon as you are alone with him, criticize him severely.

Whoever wants to become a conductor, will do well by first practising before the mirror a thoroughly distinct marking of time and parts of time. It is thus that he will soon learn to know whether he is liable to produce any of those ridiculous movements of body and arms which so often disfigure conducting.

Every beat must cross the air in a direction different from the preceding one, not too short and hasty, also not too slow and drawling.

Every direction of the *baton* must form one sole and decided beat. A timid proceeding, an interruption, or a repetition, will not do.

The change of the direction must form *sharp corners;* if not, it will result in an incomprehensible forming of circles, called in Germany, "coffee grinding."

Be careful not to beat every quaver, and content yourself, according to the quickness of the movement, during a measure, with four, three, or two beats, and in Presto with one. Only in a very slow movement is the marking of every quaver appropriate, but in this case, those which are not accented must be indicated by small beats while the accented ones are demonstrated by large beats.

The upper part of the arm must not move, it is best to move only the wrist, else the arm will be soon tired. Raise the elbow only in case you want to indicate some special accentuation, and where you intend to make an uncommon impression upon the performers. He who, while conducting, is constantly moving the members of his body or his whole body, will produce dullness and want of attention among the performers.

Beat always in such a manner that all can see the *baton.*

Forte and *piano* are best indicated by larger and smaller beats, *sforzati* by a short and quick thrust. Every *fermata* is to be prepared by a *rallentando.* Hold up the *baton* as long as it shall last, and if you

wish to stop it, turn your *baton* a little upward. If single instruments or voices have paused for some time and are to resume their parts, the conductor must previously look toward them, and give them a sign, which is best done by the other hand.

(*To be Continued.*)

MUSICAL EDUCATION AND INSTRUCTION.

By Dr. Marx, of Berlin.

(CONTINUED.)

OF THE DISPOSITION OR VOCATION FOR MUSIC.

He, however, who thinks he feels an impulse to devote his entire life to music, should examine seriously whether this impulse be not imaginary; whether it be not rather a feeling of occasional and momentary enthusiasm, than a permanent and steady love for art. Whether the chief inducement be not, perhaps, the apparently unrestrained and joyous tenor of artistic life, or ambition excited by the brilliant career of others. These outward seductive allurements are, for the most part, bitterly repented of when too late. There are, indeed, examples of success attained under such insufficient motives, but rarely accompanied by inward satisfaction, and generally embittered by the loss of the real pleasure of art, and of bodily health.

Those, finally, who consider themselves called upon to adopt composition as a profession for life, should undergo a most rigid self-examination. Their calling is the highes , but it is also the most exacting and uncertain; and no one can counsel them with well-grounded decision. *No person ought to dedicate himself to this branch of the profession unless constrained by every impulse of his soul;* no one who can endure with patience any other occupation—who is not willing to sacrifice, for the satisfaction of that vehement and resistless vocation, all the security and comfort of his existence, and who can not look with firmness on the chance of missing the chief aim of all his exertions. Such a vocation is generally, if not always, indicated in early years, by fanciful preluding, and attempts at composition. He who waits to compose until he has learned the rules of composition, will rarely, if ever, be a composer. It is also to be considered, that a disposition thus early manifested, and in some degree fostered and nourished, has had time for development before the application of scientific rules—that it is therefore in a more expanded and invigorated state, and gives the scholar the inestimable advantage of many imaginings and experiences, whereby confidence has been acquired, equally remote from timidity and from presumption. This advantage, however, is not indispensable. True love and perseverance, although later in the field—but not too late—may still gain the victory.

A composer by profession will, however, soon discover that his occupation can not be the exclusive business of life, for the simple reason, that no one can compose always. Poetry, whether in *tones*, or words, or colors, demands the most vivid moments only of our existence; and with all the requirements for its production and exhibition, must still leave much of our lives in vacancy; the brightest and richest genius has no other destiny, neither would any other be endurable. Further still from the student must be the vain and unhallowed hope of obtaining a competence by his productions. The greatest artists, Bach, Haydn, Mozart, and Beethoven, were not able to accomplish that object. Such, indeed, has been sometimes effected by fashionable composers of the Italian Opera, patronized by the caprice of *prime donne*, but then only in advanced age. A subsidiary occupation has always been found necessary to a composer, such as singing, playing, conducting, or teaching; and notwithstanding the hindrance and burden this occupation may perhaps now and then seem, it will be found a salutary and invigorating companion. Each of these occupations has a favorable and important aspect to the composer—one or more of them he must embrace, and this circumstance should have due weight in the choice of the profession.

THE DEVELOPMENT OF THE MUSICAL FACULTIES.

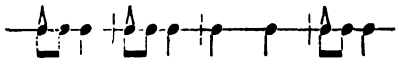
We must have recognized that nature has given musical capabilities to most individuals; but that these powers and susceptibilities exist in the most manifold variety of gradations. The germ of these faculties, like that of all our other powers, is strengthened and unfolded by all the appearances and impressions of the outer world on us, from the moment of our birth: and when placed at the disposal of the instructor, it has already undergone a certain degree of expansion from the unconscious tuition of daily experience.

The development of the musical faculties, however, as far as regards the meaning of sounds, labors under disadvantages, particularly in northern climates, from which our other faculties are comparatively free. The most pressing wants and constantly urging requirements of life, call chiefly into action that other spiritual sense, the eye, in combination with the understanding. The child learns to distinguish earlier by the eye than the ear; while its understanding is almost incessantly employed in seizing the significance of sounds, as indicative of the objects of sense by which it is surrounded, rather than the meaning of sound in any musical relationship; a kind of affinity, which to the uneducated ear remains, perhaps, through life unknown. The musical element has less occasion to be exhibited by us more silent Germans, than among our southern and western neighbors. It is, nevertheless, as deeply significant, well defined, and powerful in our language, even as in the Italian, which, indeed, can claim superiority only in some degree of clearness, and an old prejudice in its favor.

Long-continued neglect and suppression, indeed, of musical qualifications, are much to be lamented; more particularly during musical education itself, when such neglect operates most severely. Parents and teachers are more apt to complain of the want of disposition in their pupils, than to seek in themselves the cause of that deficiency. Only when the delays and the misapprehensions shall be attacked on all sides, and overcome, will our conviction be complete that the musical qualifications given to most men are much more considerable than is generally believed.

OF THE TIME PREVIOUS TO LEARNING.

This period requires domestic care and solicitude, as a preparation for the directing hand of the master; and here it is that the mother, as monitor of the awakening senses of her child, is called upon to exercise the budding susceptibilities on salutary objects, and shield their tender impressiveness from violent and distracting sensations. Certain determined sounds have an incalculable and lasting effect on the infant mind and senses, when presented to them without constraint or obvious intention. The pure sound of a little bell, the combined sounds of two or three glasses, producing, for example, *c—g*, and then *g—d—b*, the contrast of high clear sounds and low murmurings (in a decided rhythm, such, for example, as the following—



which appears sufficiently conformable to nature) are best calculated to affect the infant perceptions. It can easily be imagined, how at a later period, listening to the rolling thunder, to the whispering and rustling of the evening breeze, to the murmuring brook, to the moan of the impending storm, to the warbling of the nightingale, may penetrate into, and influence the yearnings and aspirations of fresh youthful existence, wherein are imbedded those bright germs of thought, whose future expansion and manifestation are exhibited in the high productions of genius, at once the glory and the despair of each succeeding age! But how many circumstances conspire to disturb, counteract, and disenchant these beautiful and fructifying moments of early youth, particularly in large cities! How necessary is help, where nature can not be left alone! How harassing and destructive, while the precious moments of culture are so few, that the tender and delicate perceptions should be jarred by the harsh rolling of the streets, the deafening crash of brazen bands, and the rough growl of drums; that their fine organizations should be either rent or palsied by coarseness or force, while yet scarcely awake to their legitimate functions! Let, therefore, every mother who has a perception of the charms of music, and of its civilizing influence, weigh well the importance of the early education of the senses. Her simple song, in which perhaps the infant voice is blended, is the most natural, and often the most fruitful lesson. A march of the most simple melody, and merely drum rhythm, which the boy and his father perform together, round about in their apartment, inspires more delight and feeling of measure than many a half year's instruction. If by great good fortune the tender ear of childhood should be indulged with the delicious enchantment of an opera, the few enraptured hours thus spent may cast a broad and glowing beam of sunshine to the latest days of life. For such an initiation we could wish every child to enjoy the dear old, but ever fresh and young "Zauberflöte," that child's fairy-play, which Mozart has immortalized with the power of prolonging and reproducing during all our lives the earliest and most innocent blossoms of youthful delight. In this play, congenial childhood enters with the sweetest self-devotion into the wondrous and inconceivable passions of maturer age, and is carried away at last to the perception of the truth, to the dreaded dagger; but with such guileless

purity, such forgetfulness of self, that the star-flaming queen can scarcely be reproached when she rises delicately, and without effort, in melting harmonies, from the midst of her sufferings. On the other hand, we would withhold from the young sensations the old and revived operas of mere show and exaggerated effect; and more especially those prosaic representations of ordinary life, in which the music sinks with its subject into mere triviality and nothingness. In like manner we would spare our young pupils the infliction of chamber or social music, which in general they do not understand; and lastly, we recommend moderation in quantity. The first opera once—the full organ in the church when empty—seldom warlike music, and still more rarely, a concert. These are important moments in the young and impressible existence, and must be of extraordinary occurrence. Moreover, we would petition for the liberty for all children to play freely after their own fashion, on the piano-forte; to invent, and search, and lose themselves as they please, so long as they do not injure the instrument. This *ad libitum* playing is mostly prohibited, particularly if the days of instruction have begun. The child is told to employ itself more usefully, in finger exercises or written compositions. But how shall the individual musical feelings, or the yet feeble inventive imaginings, be fostered and educated to the self-power and trustfulness, if the only, and at this age indispensable means of cultivation be withheld? We are delighted to hear of the infant Mozart, who, in the third year of his short life, sought to arrange sounds in musical combination; and at the same time, we forbid the like practice to our own children, or disturb their often burning dreams of harmony with our short-sighted and self-sufficient wordly prudence.

We wish to say another word in these nursery details, concerning speech. It might almost be maintained, that we, in Germany, have more men who write, than speak well; so hollow and uncertain, so feeble and oppressively restrained does our magnificent, copious, and universally appropriate language appear in speech, while its perfections have only obtained for it the calumnies of undistinguishing foreigners, and the neglect of our own countrymen, who have mistaken, disfigured, and corrupted it. How seldom do we hear any one among us speak openly and freely from the chest! How rare is the pure, full sound of the vowels, or the clear distinctness of the manifold characteristic varieties of the consonants! When do we hear modulation of the voice in speaking? and rarer still, any attempt of raising or depressing the intonation, without the most abrupt helplessness? Much of this defective condition of our speech is probably owing to the rarity with us, of public speaking, and other restricting circumstances; but we doubt not that early education, and want of attention in after life, are, at least, equally culpable, in not removing these disadvantages, whose baneful influence indeed does not affect music alone.

Thus much we have thought it necessary to say, touching the fostering and development of the musical faculties before, and with the commencement of musical instruction. More definite and minute particulars must be had from the teacher.

OF INSTRUCTION.

How often—we ask again—do we hear teachers complain of the want of disposition in their pupils, and how rarely is any serious exertion made *to develop and strengthen this disposition!* How seldom are the means anxiously and assiduously sought for, to strengthen the weak, and supply the deficient! Is, then, the object of musical instruction merely to enable the pupil to play a certain number of compositions—to acquire an amount of mechanical cleverness, and a quick perception of visible signs? All this can be mastered by the understanding and corporeal aptitude alone, without any deeper participation in the soul; but it is also fruitless in the mind and disposition, and without life in artistic feeling. He, however, who is not satisfied with that empty and ineffective advantage, but thirst for the really operative benefit of artistic cultivation, must seek it nowhere but in the fountain and domain of all art—in the artistic feeling—and in the natural disposition from or to which every thing is developed or tends.

Here a fundamental principle presses forward, which might seem too evidently correct to require mentioning, if it were not so often violated in practice. *We ought never to place any thing before the scholar—no composition whatsoever, which he is not capable of completely understanding.* Works of deep meaning, much combination, or even merely great extent, require a certain maturity and settled formation of the mind for their performance, if they are to be presented with feeling and judgment, and not simply with mechanical dexterity. It would be thought ridiculous to give the works of Dante or Shakspeare to children, or even the easy extravagant fictions of Ariosto, and yet we require them to play Bach's fugues, and Beethoven's deepest works, or richly figurated concerted compositions; and we give grand opera scenes to beginners, who might delight both themselves and us in a simple natural song. Unfortunately, this process, with a little cleverness and mechanical diligence, can not easily fail of producing an ostensible effect; and thus parents and scholars are deluded with the outward appearance of having made some progress—of a great step forward having been achieved; whereas, in reality, only one thing has been done—that is, nature has been paralyzed and placed out of the reach of sympathy.

(*To be Continued.*)

GIULIA GRISI.

The retirement into private life of an artist like Giulia Grisi, who, for more than a quarter of a century, exercised so powerful a sway over the destinies of Italian Opera in this country, cannot take place without all but universal regret; and which could not fail to have proved universal, but that she has been so long before the public that many of the present frequenters of the Opera have known her only since her vocal powers began to exhibit symptoms of decline. A more perfect singer than Grisi in her zenith—say twenty years ago—never trod the operatic boards. Let us remember the epoch at which she appeared, and the artists with whom she was tested. At the very period when Giulia Grisi made her *début* at Her Majesty's Theater—1831 or 1832—Malibran was astonishing Europe—had recently astonished America—by the brilliancy of her genius and by a combination of artistic and natural qualities never previously found in any singer. Pasta had just declined, leaving a golden track behind her in her setting, which still sheds a lustre over the history of the vocal art. Sontag, too, had recently withdrawn into private life; nor yet were the triumphs of Catalani, Fodor, Camporese, Colbran, and other songstresses of the legitimate Italian school, entirely forgotten. It was a perilous essay, indeed, at such a time, for a young untried artist to dare the judgment of an audience whose ears had been thoroughly accustomed to the finest performances of, perhaps, the greatest singers the world had known. It may well be imagined that but little was expected from the new *prima donna*, although the French critics vaunted loudly of her powers and her beauty. But Gallican opinion had not much weight with the English people in those days; and when Mdlle. Giulia Grisi was announced to make her first appearance as *Ninetta*, in "La Gazza Ladra," the public was not moved, the subscribers smiled, and the *habitués* shrugged their shoulders. It was a memorable night, that of Grisi's first appearance at the Opera. There was a poor attendance and no excitement—no anticipation, indeed. The first appearance, however, of the new *Ninetta* created universal interest. At that time Grisi was about two or three-and-twenty. She was eminently beautiful—need we say how beautiful to those who behold her now, after a period of thirty years?—with features as regular as if hewn out of marble by Phidias or Praxiteles, an expression as various and mutable as that of an April sky, and a figure just budding into the most voluptuous era of womanhood. As she advanced to the footlights she seized on every eye, on every heart. Her triumph was, to a considerable extent, secured. But when she sang that transcendent burst of love and joy, "Di piacer mi balza il cor," and revealed a voice that for purity, beauty, and tender grace has never been surpassed, displaying, moreover, such infinite charm in her singing and acting, the effect may be imagined. The audience was intoxicated, and Giulia Grisi became the prevailing topic of conversation in circles, musical and unmusical—became, in short, the operatic idol of the day.

Nor did idolatry lose its worshipers when the first glow and tempest of excitement had passed away. On the contrary, the fame of Giulia Grisi increased hourly; and the artist, except in one instance, did not suffer by comparison even with Malibran, who, at the time, was creating such unparalleled enthusiasm at Drury Lane, and making mad her audiences by her performances in the "Sonnambula." Ah! these were the glorious days for the Opera! Malibran, a host in herself, at Drury Lane; and, at Her Majesty's Theater, Giulia Grisi, Rubini, Tamburini, Lablache, and very good *et ceteras*. And now—*heu quantum mutati ab illis!*—

Let us not pursue the subject. We have no Malibran now; no Grisi, no Rubini, no Tamburini, no Lablache. Of course, when Malibran died, Grisi absorbed the entire world of favor. It was some time, however, before she even attempted to step into her predecessor's shoes. She had, indeed, essayed the "Sonnambula" with her renowned rival, but the comparison was not favorable, and Malibran maintained her undoubted supremacy in that character. At first, Grisi adhered almost exclusively to Rossini's operas, making her greatest effects in the "Gazza Ladra" and "Otello." Her first effort in the tragic line was *Donna Anna*, in "Don Giovanni"—it is strange she never appeared in London as *Zerlina*, although always assuming the equivalent character of *Susanna*, in the "Nozze di Figaro"—and afterward *Semiramide* and *Anna Bolena*. The first grand opera produced especially for her at Her Majesty's Theater, if we mistake not, was Rossini's "L'Assedio di Corinto." Her reputation as a serious artist was by no means of rapid progress. As her years increased, however, and her voice acquired strength and weight, her genius for the highest order of acting was acknowledged, until, at last, she was quietly invested with the mantle bequeathed by Pasta to Malibran, (which, however, perfidious time did not suffer Malibran to wear,) and was crowned with the greenest laurels of tragic song. "She won them well;" would we could add—

"And may she wear them long!"

The leaves are now yellow and sere that once were green and bright, and Norma, victim of the Proconsul Time, ceding her rule to some younger High-Priestess, must fling aside her wreath, and ascend the pile from whose insatiate flames there is no returning.—*London Musical World.*

Sheet Music Review.

(*Classified according to the System adopted in the* METHOD FOR PIANO-FORTE, *by H. A. Wollenhaupt and Theodor Hagen, published in our last volume. The Method, with many additions, will be published separately, early in September.*)

J. Schuberth & Co., New York

SECOND PERIOD.

"AN DEN SONNENSCHEIN" and "ROTHES ROESLEIN." Two Songs, by Robert Schumann, transcribed for the Piano-forte by FRANZ LISZT. 40c.

The transcription of these two most popular Songs, by Schumann, must be welcomed by every artist and amateur, especially as it is done with the usual artistic excellence Liszt displays in his transcriptions. The piece is comparatively easy.

FIRST PERIOD.

FIRST GERMAN RIFLE REGIMENT MARCH. Charles Fradel. 50c.

This is the March which was so well received at the concert given by the above regiment at the Academy of Music. The melody of the "Star-spangled Banner" is skillfully introduced in the March. The colored title-page represents a fine portrait of Col. Blenker.

THIRD PERIOD.

GRANDES VARIATIONS DE CONCERT. Par J. N. Pattison. 50c.

Brilliant and effective variations on a well-known Bohemian air.

FOURTH PERIOD.

YANKEE DOODLE. D. Pflughaupt.

A good arrangement, well done, but rather difficult.

C. Breusing, New York.

THE STARS AND STRIPES. Song. By Charles E. Hering. 25c.

This song contains a vigorous melody, well illustrating the words. It deserves to meet with general favor.

Lee & Walker, Philadelphia.

FIRST PERIOD.

COL. ELLSWORTH'S FUNERAL MARCH. Sep. Winner. Plain title, 25c. Colored lithograph, 50c.

A good March, likely to be successful. The colored title-page represents a fine portrait of Colonel Ellsworth.

MASANIELLO. J. Blumenthal. 40c.

A pretty Potpourri, easy and suitable for teaching purposes.

POTPOURRI ON SCOTCH AIRS. Charles Grobe. 25c.

A good selection of favorite Scotch airs.

THE MAID IN THE MOON SCHOTTISCHE. Wm. J. Lemon. 25c.

Pretty and lively.

FOR FOUR HANDS.

GUILLAUME TELL. Potpourri No. 2. Arranged by J. A. Getze. 50c.

A good and easy arrangement.

SECOND PERIOD.

IDYLLE. Ch. B. Lysberg. 40c.

Excellent. A good piece for teachers.

GRAND WAR MARCH. J. B. Boulcott. 50c.

VOCAL MUSIC.

THE GIRL I LEFT BEHIND ME. Samuel Lover. 25c.

A good old song.

THE DAY OF PARTING. Words and Music by Ed. Luckman. 25c.

Likely to please.

WE'RE A' JOHN TAMSON'S BAIRNS. A Scotch Ballad. John J. Frazer. 25c.

OH, I'M A SINGLE MAN; OR, BULLY FOR YOU. Comic Song, by Sep. Winner. With Guitar. 25c.

MUSICAL GOSSIP.

THE Concert at Mrs. C. Mears Burkhardt's, given in aid of the families of the New York Volunteers, was a very brilliant and successful affair. Not only the rooms, but even the stairs, were crowded with ladies and gentlemen; and those who could not hear had at least the satisfaction of seeing some very elegant and excited people, which, in some instances, was decidedly preferable. There was a good deal of singing, and some excellent playing on the part of Messrs. Wm. Mason and Theo. Thomas.

MESSRS. THEO. EISFELD and J. Mosenthal have started on their trip to Europe. Both intend to assist at the great Singing Festival to come off at Nurnberg in Germany.

THE GLEE CONCERT at New Hartford, N. Y., was very largely attended, and a handsome sum will be realized for the new organ for the Presbyterian Church.

A CONCERT was given at the Military Gardens in Brooklyn, for the benefit of the families of the members of the 28th Regiment. About one thousand people were present.

THE CONCERT given by Madame de Villier, in Brooklyn, for the relief of the family of the late lamented Col. Ellsworth, was poorly attended, most probably on account of the storm. Musically, the affair is said to have been very successful.

THE Festival at Jones' Wood (New York) in aid of the families of the Steuben Regiment met with a similar fate, although on this occasion the weather was very favorable. The musical performances were conducted by Messrs. Anschutz and Bergmann.

"TANNHAUSER" will be given next week at the Stadt Theater, for the benefit of Mr. Carl Bergmann.

EUROPEAN ITEMS.

THE late reception given to Richard Wagner in Paris seems to have been made a national affair in Germany. Since then he has been more honored than ever before. The Emperor of Austria has invited him to be present at the coronation in Pesth, and the latest mark of esteem he has received is from Prince Metternich, who has sent him six bottles of that *Johannisberger* which is only tasted on imperial and royal tables. So far as we know such a distinction has never been bestowed upon any other composer.

MLLE. ADELINA PATTI has been engaged for four years by Mr. Gye. Her success in "Lucia" was not so complete as in "La Somnambula," yet she gave great satisfaction. Amid the general enthusiasm raised by this young and gifted artist, we find occasionally a cooler judgment which is somewhat at variance with the enthusiastic demonstrations on the part of the public and the press, as may be seen from the following London correspondence in the *Liverpool Albion:*

"Patti, much to her own surprise," writes the correspondent, "finds herself first among the foremost of several at the same house, whom she would have been flattered to have been deemed a worthy second to a fortnight ago. She has not the voice of Penco; she has not the execution of Miolan Carvalho; and not only can she not act like Czillag, but she can hardly be said to act at all. Yet she transcends the whole trio in popularity already, at least in paper popularity; but how far such crowns partake of foolscap it would be unwise to conjecture. Certainly there is, thus far, little of that brain-turning on the part of the many-headed monster which might be inferred from the jubilations of the journals. The public, news-led and nose-led as they are, have been told to accept her as a phenomenon, and they do accept her accordingly;

for what would be the use of a community paying for thinking machines, and yet the things on two legs pretending to have an opinion of their own? But although the sad machines purvey judgment for their purchasers, they cannot supply enthusiasm, any more than matrimony can buy love."

It is intended to mark the year 1862 as a peculiar epoch in the annals of the Philharmonic Society in London, that year being its 50th anniversary. The jubilee will be distinguished by offering to the subscribers, after the eighth concert, a complimentary concert, to be held in a locality adapted to the performance, on a large scale, of the colossal works written expressly for the society by Beethoven, Spohr, Mendelssohn, and other great composers.

Mr. Dalle Aste, one of the best, if not the best of German bassos has arrived in London. We hope he will have a chance of appearing there in opera.

A Barbarous Compliment.—A popular hair-dresser who is also a *fanatico per la musica*, and a devoted admirer of the composer of *Il Trovatore*, has just invented a new pomade, which, by way of compliment to the great musical *maestro*, he has styled "Verdi grease." We have little doubt but that, like the hundreds of popular airs of Signor Verdi, this brilliant emanation of genius, *à la peruque*, will soon be in every body's head.—*Liverpool Porcupine.*

Liszt has been received by the French Emperor, who invited him to dinner. It is a matter of course that, dinner over, Liszt honored the party by some of his improvisations on the piano-forte.

A fund has been established at Leipsic for the family of the late Carl Zöllner. Concerts in aid of it have been already given in Dresden, Magdeburg, Chemnitz, Vienna, Dantzig, Strasburg, Liverpool, Ancona, Riga, Bucharest, Hanover, Reval, &c. The following contributions have also been received: 100 thalers from a concert given by the Orpheus Society in Boston, 100 thalers from the German Männergesang-Verein, in Cincinnati; 25 thalers collected by some Germans in the Labati Prairie, Texas; 35 thalers from the German residents at Porto Alegro, Brazil; 122 thalers from Lübec; and 500 thalers from the Liedertafel, in St. Petersburgh.

One hundred and twenty-four Vocal Associations (of which 98 alone have sent in a list of 2,200 singers) have already signified their intention of taking part in the approaching Nuremberg Sängerfest. The Finance Committee has disposed of shares to the value of 48,000 florins. One great object of interest connected with the approaching festival, appears to be a costly flag, to be carried, we presume, before the singers, on their march through the town, and costing 400 florins.

Aristocracy has again honored itself by a matrimonial alliance with Art; Duke Leopold of Saxe-Coburg, a colonel of infantry, having been married last month to Mlle. Constance Geiger, whom we are unable to describe under any single head of art cultivation, for she composed, sang, danced, played the piano, acted, all indifferently alike, and alike indifferently; for what is true of a Jack-of-all-trades applies equally to a Jill. However, she is now a duchess, and as duchesses go, no doubt a very accomplished one.

The Festival at Aix-la-Chapelle, in Germany, seems to have been quite successful. Beethoven's Grand Mass was the great centre of attraction for the artists and musicians present. In the *Benedictus* Joachim played the violin accompaniment.

The performance for the benefit of Mad. Viardot Garcia at the *Theatre lyrique*, in Paris, brought 8,000 dollars, while that for the benefit of the granddaughter of Rameau, at the Grand Opera, scarcely covered the expenses.

The following advertisement in the "Signale" is suggestive of a good many reflections, especially for a musician in America: "A first clarinet player, who is well experienced in performing solos as well as in the orchestra, can find an engagement for 200 thalers, (about 170 dollars.")

A man in Berlin had the idea to treat the subject of "Tannhauser" in an oratorio, he calls it a "Mysterium;" some people say it is by far not so mysterious as the opera "Tannhauser," by Wagner.

The celebrated German author Gutzkow does not expect to see a great deal from the step attributed to Mrs. Johann Wagner, viz.: to leave the opera and to become an actress; he says: Mad. Schroeder Devrient too, who was celebrated for her "acting," thought of having, in her old days, a safe capital by retiring to the drama; but, alas! when she spoke on a trial a few prologues, the voice was broken, the reading monotonous, the impression of the whole that of dullness and fatigue; she had to retire, but not to the drama. There is much more chance for a voiceless prima-donna, if she has a real talent for acting, to play the parts of the comical old woman, than to perform Lady Macbeth.

The piano score of Wagner's newest musical drama "Rheingold," has been published. This is the first part of the trilogy of the *Nibelungen* he intends to write.

Our Musical Correspondence.

PHILADELPHIA.

June 17, 1861.—I did not expect to chronicle any musical intelligence of note during the spring or summer days. I thought the rust would be allowed to form in orange-yellow coatings upon the hinges of the slumbering Academy, and naught be heard within but the shoe-creaking of the whilom janitor on his now "accustomed rounds," the whistling of some straggling, renovating carpenter, making old scenes as good as new, or the indistinct humming of the artisan retouching the frescos of the ceilings, and repeating the half-hushed, or imperfectly remembered "Bolero," the echoes of which seem not to have escaped the blue encircled dome. But with the spring came patriotic concerts, young voices "filled the place all up with music," as Curtis tells us the birds did the woods near the mountain, and with them came memories of "opera nights" in the long ago.

Of course legitimate music and the Fine Arts languish, and I fear the depressing and paralyzing effects of the war upon art and literature. History furnishes sad instances illustrative of this truth. Our classical soirées, and pleasantly instructive social reunions live only as recollections now, though they have elevated our musical taste. The last soirée I attended was that of Wolfsohn and Thomas, which occurred at the Foyer of the Academy, on the evening of the 30th ult. It was the concluding soirée of a brilliantly successful series. The programme embraced the following selection:

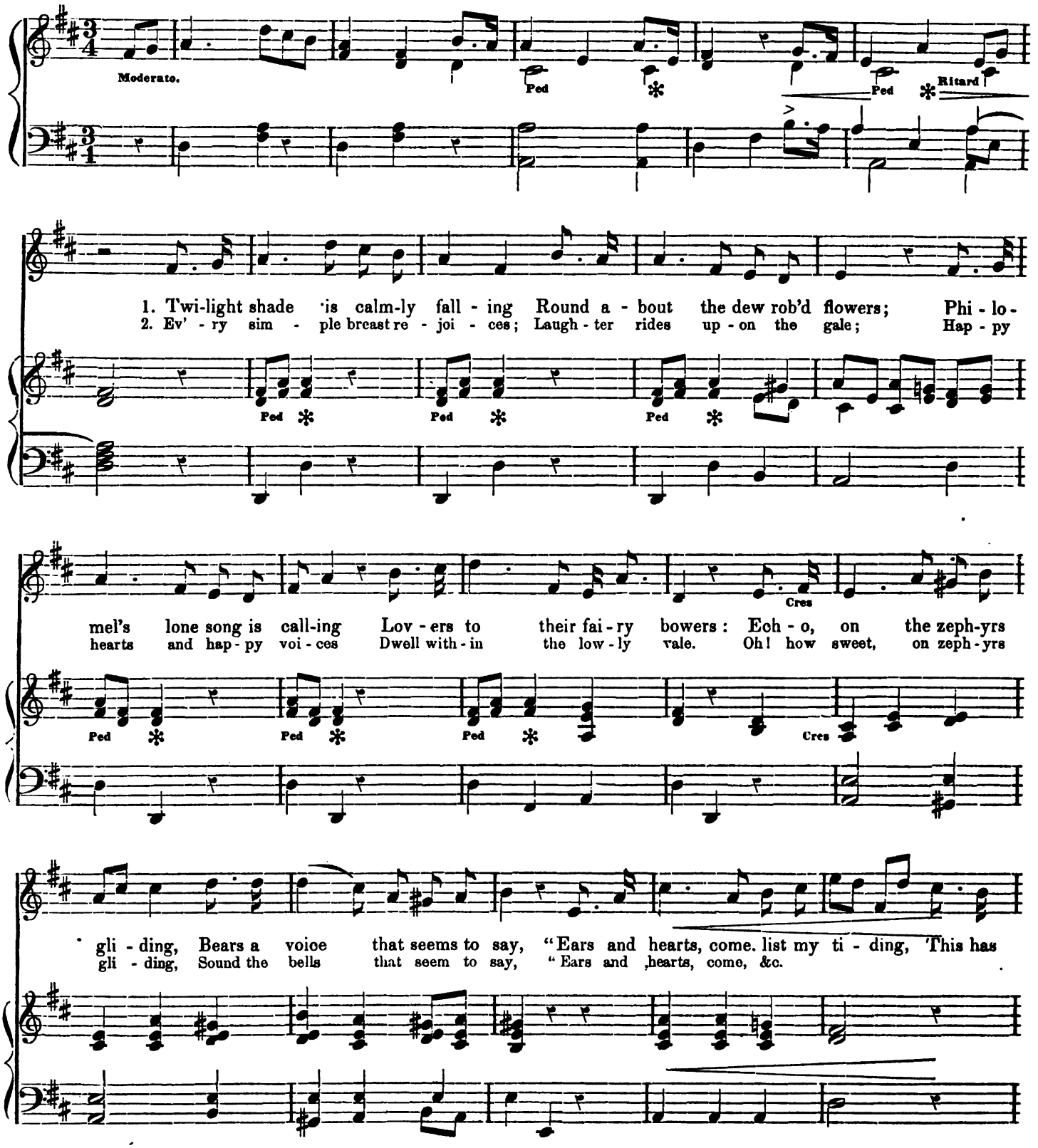
Part I.—Sonata appassionata (F minor, op. 57—*Beethoven.* (*a*) Allegro assai; (*b*) Andante con moto; (*c*) Allegro ma non troppo e Presto. Carl Wolfsohn.
Part II.—1. "Le Trille du Diable"—*Tartini;* Theodore Thomas. 2 "Rakoczy March" —*Liszt;* Carl Wolfsohn. 3. Andante con moto (from D minor Quartet)—*Schubert;* Messrs. Thomas, Kammerer, Hassler, Schmitz. 4. Grand Duo Concertante "Les Huguenots"—*Wolfsohn and Hopkinson;* Carl Wolfsohn and Theodore Thomas.
Part III.—Quintet (D major)—*Mozart.* (*a*) Larghetto e Allegro; (*b*) Adagio; (*c*) Minuetto—Allegro; (*d*) Finale—Allegro. Messrs. Thomas, Kammerer, Hassler, Muller, and Schmitz.

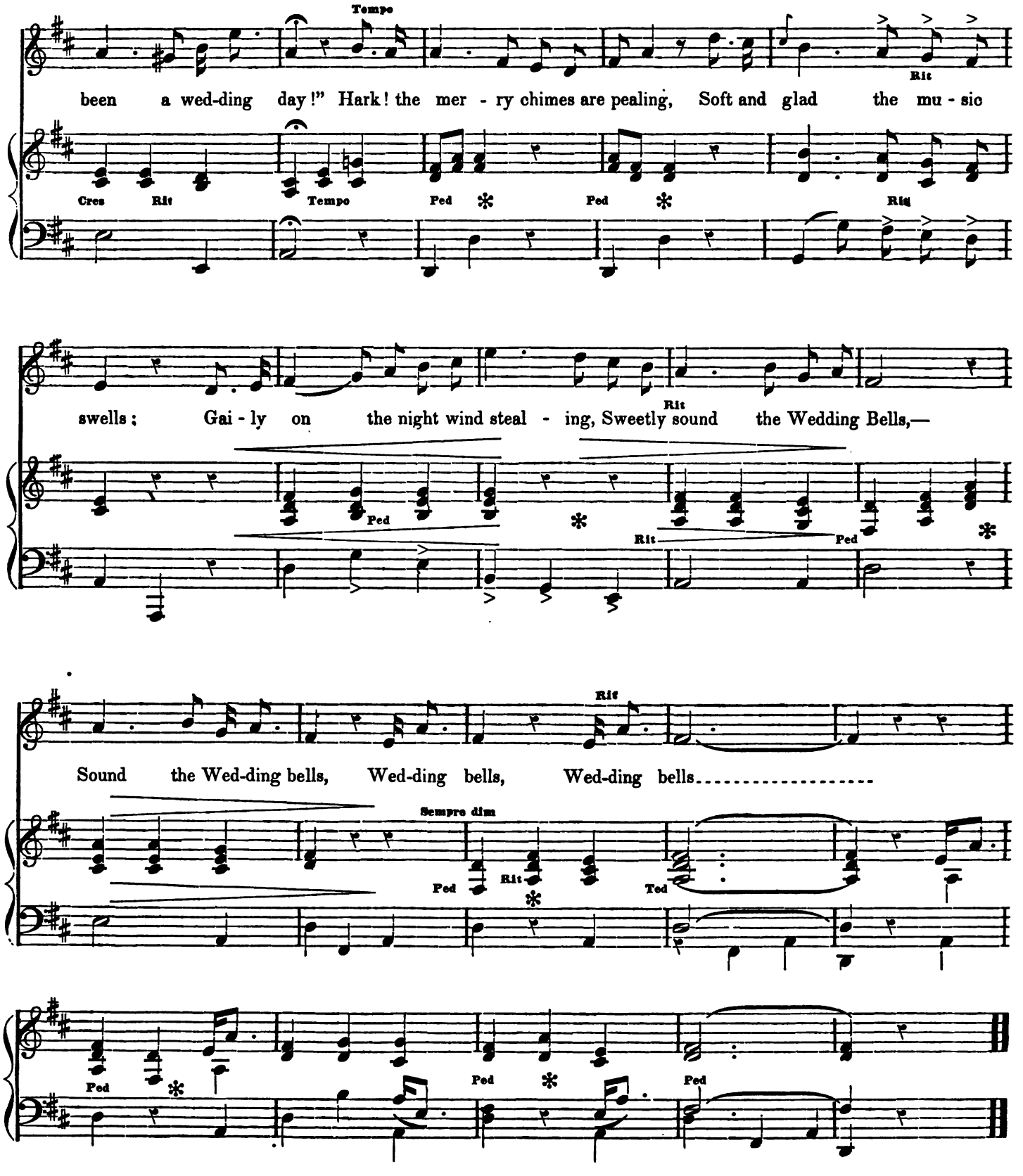
Whether the cloud which has flung its shadows on our land, the intruding thoughts of the "pride, pomp, and circumstance of glorious war," and the solemn tramp of armed men, whether these dashed our spirits, we know not, but the clashing of arms, the shrill strains of martial music seemed to ring in my ears. And so I did not enjoy the performance as I desired. The leading artists played with their old enthusiasm and passionate feeling. I was especially pleased with the truthful interpretation of Schubert's Andante. Its modulated grace, the ever sweet succession, the figuration of its movements, were rendered with earnest expression. The Grand Duo from Les Huguenots, which Messrs W. and T. performed, is a composition of considerable merit, being the joint composition of Messrs. Wolfsohn and Hopkinson, the latter of whom is a young Philadelphian of promise. I should like to speak in detail of the soirée, but must pass to other musical events.

The labors of the Germania Orchestra—I should not call their duties by so harsh a name—came to a conclusion when the June days burst through the golden gate. They were pleasant to look forward to, those musical hours at the close of the weary weeks, though the compositions were indifferently rendered. They were suggestive, at least, of alternate musical evenings at the "Ocean" and "Bellevue," in the good old days when Bergman, Schultz, Stein, and others, lent their aid to the Germania. The programme of the last rehearsal was as follows:

Song---Wedding Bells.

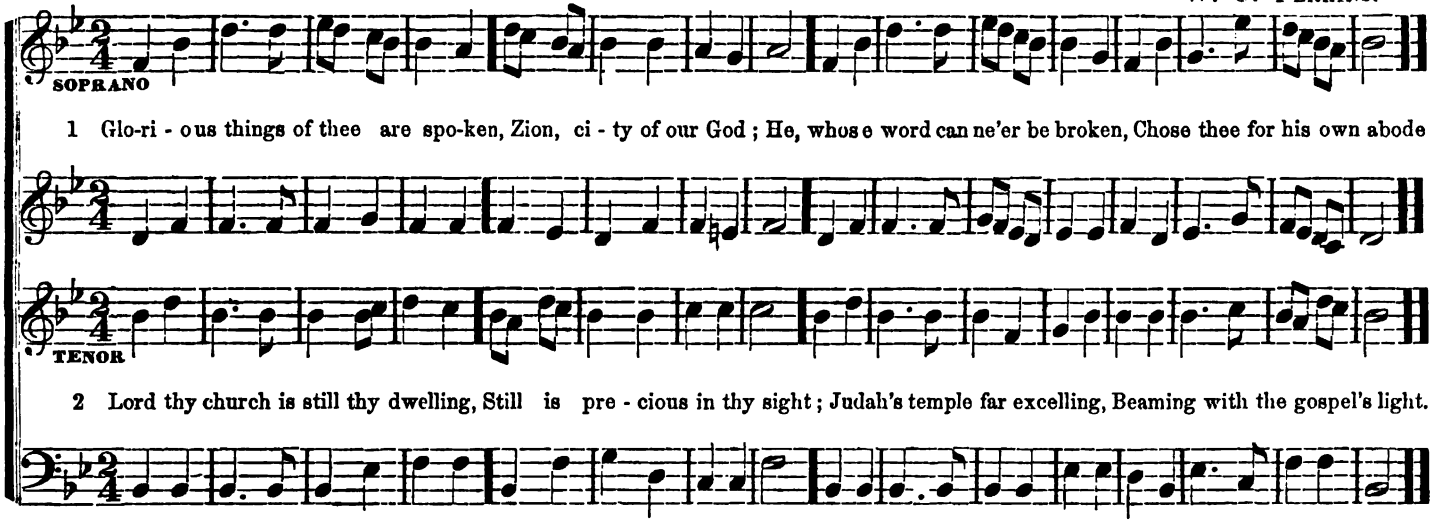
Words by ELIZA COOK. O. R. MERRILL.




Tempo
been a wed-ding day!" Hark! the mer - ry chimes are pealing, Soft and glad the mu - sic
Rit
Cres
Rit
Tempo
Ped
Ped
Rit
swells; Gai - ly on the night wind steal - ing, Sweetly sound the Wedding Bells,—
Rit
Ped
Rit
Ped
Rit
Sound the Wed-ding bells, Wed-ding bells, Wed-ding bells.....
Sempre dim
Ped
Rit
Ted
Ped
Ped
Ped

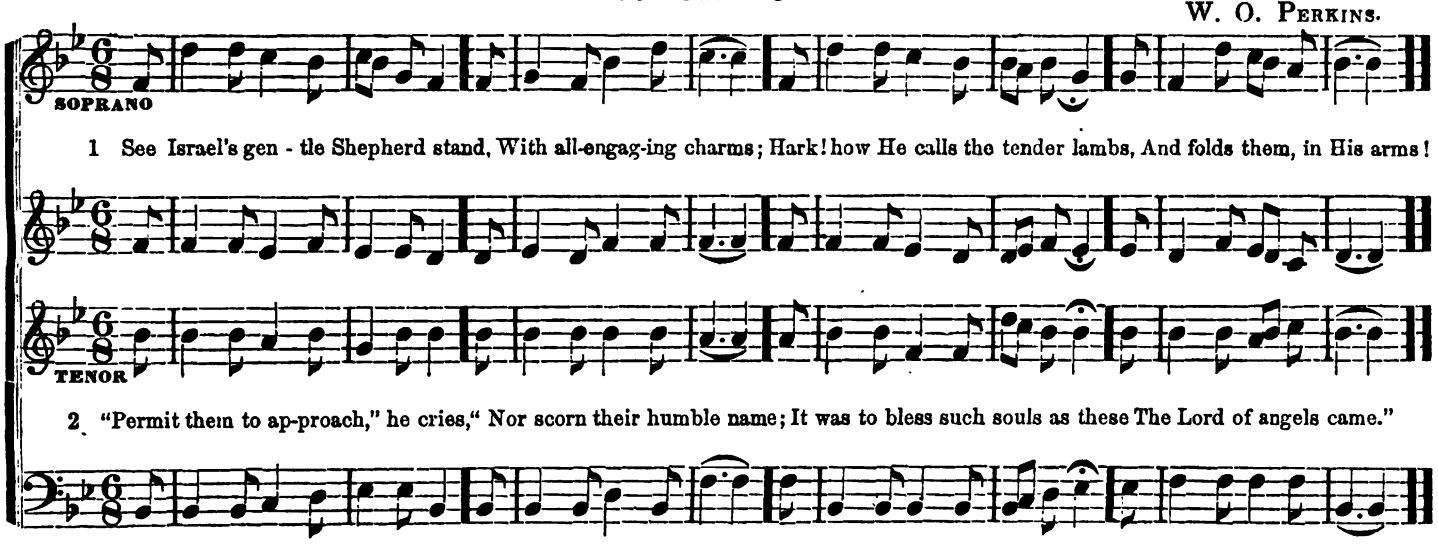
SPRINGFIELD. 8s. 7s.

W. O. Perkins.

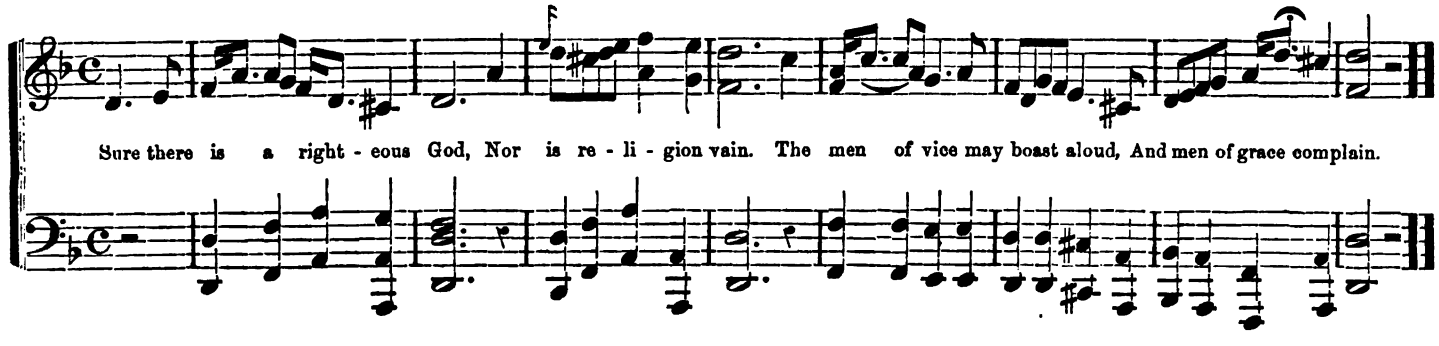


LANGDON. C. M.

W. O. Perkins.



SURE THERE IS A RIGHTEOUS GOD.



MONROE. 7s. 6s.

SOPRANO *Andante* W. O. PERKINS.

1 To the ha - ven of thy breast, O God of love, I fly! Be my re - fuge and my rest, When'er the storm is high.

2 In the day of my dis-tress, Thou hast my succor been! In my hour of help-less-ness, Re-strain - ing me from sin.

STERLING. S. M.

Moderato W. O. PERKINS.

SOPRANO

1 Oh where shall rest be found, Rest for the weary soul? 'Twere vain the ocean's depths to sound Or pierce to ei-ther pole!

2 The world can ne-ver give The bliss for which we sigh; 'Tis not the whole of life to live, Nor all of death to die.

COE. S. M.

SOPRANO *Moderato* C. T. BRAMAN

1 Oh! where shall rest be found, Rest for the wea - ry soul? 'Twere vain the o-cean's depths to sound, Or pierce to either pole.

2 The world can ne - ver give The bliss for which we sigh; 'Tis not the whole of life to live Nor all of death to die

3 Beyond this vale of tears, There is a life a - bove; Unmeasured by the flight of years, And all that life is love.

1. Overture, Martha—*Flotow.* 2. The Two Grenadiers—*R. Schumann.* 3. Waltz, Nixen Tänze—*Lanner.* 4. Andante, Sinfonie Pastorale—*Beethoven.* 5. Overture, Vampire—*Marschner.* 6. Aria, Rigoletto—*Verdi* 7. Terzette and Finale, Lucrezia Borgia—*Donizetti.* 8. Galop, Le Diable a Quatre—*Loeschhorn.*

Of the "Patriotic Concerts" I need only say they have been many. The object for which they were proposed was most praiseworthy. I wish I could say the same of their respective performances. Hastily undertaken and imperfectly rehearsed, it would be invidious to particularize as to which concert was most supremely indifferent. Two exceptions, however, I may mention. The first of these by the young ladies of the Hancock (!) Grammar School, under the conductorship of Prof. John Bower, deserves favorable notice. The operatic cantata, the "Flower Queen, or the coronation of the Rose," by George F. Root, was represented at the Academy some three weeks since, and a repetition demanded on the evening of the 11th inst. I was unable to attend at the initial performance, but was one of the charmed auditory on the 11th. Though a sultry night, the Academy was thronged. Carriages came and went, graceful forms in gossamer dresses alighted and entered; there were opera cloaks here and there, red, white, and blue, to lend an opera-patriotic appearance to the affair; Colson, in photographic felicity, smiled from the gilded frame at the entrance; the air was heavy with the most delicious volatile of floral exhalations; indeed, never since that memorable night when the Baron Renfrew honored proscenium box No. 2, has the Academy been so profusely decked with flowers—then came a fluttering of fans, a flashing of orchestra lights,—Lamb's "Fair Auroras,"—and the performance began. That your readers may have an idea of the character of the story, I give the argument:

"The Flowers have met in a secluded dell of the forest to select a Queen. Their songs are interrupted by the entrance of one who, discontented with the world, seeks retirement, and there gives vent to his disappointment and complaints. The flowers, after soothing his troubled mind by their cheerful songs, proceed to the selection of a Queen, the aspirants to which honor severally present their claims. The CROCUS urges its early appearance in Spring, and its sweet perfume; the DAHLIA, with too much pride, calls attention to its "beauteous bloom" and "stately form." The HELIOTROPE and MIGNIONETTE join together to portray the peculiar qualities essential to their Queen, deprecating a choice from outward appearance merely. The JAPONICA, without profiting by this lesson, urges its unrivaled loveliness, but is soon followed by the SUNFLOWER, in a semi-comic strain, succeeding only in exciting the risibilities of its would-be subjects. In answer to calls from the chorus, the modest VIOLET and LILY resign all proffered honors, preferring their own quiet retirement and happy contentment. As the first day is now drawing to a close, the ROSE calls attention to *Him* who leads the flowers their beauty and fragrance, and unites with her companions in committing themselves to His care and protection through the night. The hours of repose are broken in upon by the ROSE, who vies in song with the NIGHTINGALE.

"The morning opens with a chorus for the happy flowerets, who are about at once to proceed to a choice, when the HOLLYHOCK suggests that, as is too often the case with "sweet simplicity," its claims have been entirely overlooked. The flowers seem little influenced by its arguments, but expressing their affection for each other, and reluctance in giving a preference, agree that to the stranger shall be committed the task of selecting a Queen. As was to be expected, the RECLUSE, with but little hesitation, fixes upon the ROSE. His choice is hailed with acclamation, and the HEATHER BELLS, gathering from every hill-side and vale, ring their chimes in unison with the voices of their companions in a full Coronation Anthem. The ROSE, with gratitude, accepts the crown so freely proffered, and the flowers prepare to separate, each to fulfill its mission on earth, and bear happiness to the sick and the sorrowing, as well as the young and happy. The RECLUSE has learned a lesson—that to fill well the station allotted by Providence is to be happy; and, with all selfish discontent and misanthropy removed, prepares to return again to usefulness and consequent happiness. Uniting in one chorus of farewell, and committing the stranger to Divine guidance, the flowers return to their homes."

To do the Cantata full justice, an elaborate criticism would be required, and this space forbids. The large stage and accessories of the Academy were admirably adapted for the representation; the "secluded dell" in the forest, the meeting of flowers of every variety and color, as though fragments of a spring rainbow shattered were thrown on a mossy bank; lilies and violets, mignionette and heliotrope, tulips and heather-bells, and the beautiful rose. Then begins the music, the songs and choruses, innumerable as field-daisies and as sweetly refreshing. "Here would I rest" was sung by Prof. JOHN BOWER, in a very creditable manner. His voice possesses much that is desirable; it is a clear even tenor, and he always sings with expression and truth. It would be impossible to speak at length of the various performers, but they did admirably, and I think the talented composer, Mr. Root, would have been even more delighted with his excellent composition had he been present. I must say a word in conclusion of the Queen. Her name, I believe, is MISS MILLS. Had we, (it would be indecorous not to use the editorial "we" in this sentence,) a disinterested "Recluse," been called upon to select, from among so many flowers a Queen, our choice, too, would have been the Rose—*as personified.* Possessing great personal beauty, the lady has a rich soprano voice of much flexibility, resonance, and purity of tone. I hope to have the pleasure of listening to it again. Prof. BOWER deserves great credit for the admirable manner in which this charming opera of flowers was performed.

The other concert of which I intended to speak, took place last Saturday evening at the Academy. Several of our prominent artists "assisted," among them Mad. Bertha Johannsen, who sang "Brightest Eyes," and the "Bolero," Mrs. Nevins and Messrs. Wolfsohn, Hassler, and Birgfield. The new "Union Hymn" was sung by a chorus of five hundred voices, including the members of the Liedertafel Association. But I shall not inflict upon you further details.

It is near the hour for my "drill," and I bid you for the evening, and, unless one of "the nine" should smile, for the summer, Adieux.

C. P. C.

BOSTON.

JUNE 17, 1861.—It seems a little inconsistent to be writing a musical letter to-day, amid the booming of cannon and the varied manifestations of patriotic joy at the return of the glorious 17th of June, so dear to us all who love revolutionary memories. We are a little nearer Bunker Hill, *geographi, cally,* than you are, but not a whit nearer *in heart* to-day, I know; and every wave of the popular enthusiasm swells, higher and higher in all our hearts, the tide of love and devotion to the Star-Spangled Banner, which to-day (as 86 years ago) floats, blood-stained, over our patriot armies. But to music. Lack of room in the last letter compelled us to omit a notice of a new Mass by Falkenstein, (for several years organist at the Roman Catholic Church in Endicott Street, in this city,) performed for the first time a few weeks since, at Mercantile Hall. It is too late to criticise the work minutely-it having already been done in an eminently just and discriminating manner, but we can hardly help adding our humble testimony to the refreshing, musician-like character of the whole Mass.

Every composer knows full well the extreme difficulty of preserving originality in writing upon a text already used over and over again as many times, and by as great men, as has been the "Kyrie." Yet Mr. F. has succeeded in producing not only an original, but an exceedingly interesting movement upon this text. Much of the same sort might be said of the other parts of the work—they all bear the impress of genius and thorough study. If the style of the composition were a little more decided as to strictness, it would be more satisfactory. As it is, it is neither *strict* enough as a whole, to be classed with what musicians please to call *strict* compositions, nor is it *free* enough to remove entirely the odious smack of the school. Other works hereafter from the author's pen will undoubtedly improve upon this one in this respect.

We are sorry to be obliged to record the removal of Mr. J. M. Tracy, a very promising young teacher, from this city to Syracuse, N. Y. Mr. Tracy has but recently returned from a two years' sojourn in Germany, where he enjoyed the instruction of Plaidy and Knorr, both of whom have respeatedly expressed themselves to your correspondent in terms of warmest commendation of his ability, and the most sanguine anticipations of his success as a teacher. We had hoped to have had his influence here among us, when such influence is so much needed, but our loss is others' gain. Eminent success to him in the glorious and not unthankful work of cultivating musical taste and talent! Hot weather (not simply *warm*) has reached us at last, and it seems to have finished the desolating work the war commenced in our concert-rooms.

Zerrahn still continues his Saturday evening concerts, but will not much longer, in all probability, as his audiences are very small. So it goes.

B—.

SPRINGFIELD, MASS.

SATURDAY, JUNE 8, 1861.—On Tuesday evening last, Miss Hinckley and Mr. Mills, assisted by a comic singer, Mr. Taunt, appeared in concert at Music Hall, before a not very large audience. To say that the efforts of the two former were fully appreciated would be to admit that the Springfield people have musical taste of a high and cultivated order; whereas, merely to record that Mr. Taunt received more applause than they, and was recalled again and again, would amount to nothing less than a confirmation of the truth, that comic and negro songs are liked in preference to pieces of intrinsic merit. The concert was as follows: No. 1, Liszt's "Fantasia on Rigoletto," by Mills, who played it admirably, in spite of the "Obligato" of a child's loud laughter, accompanied by that of some overgrown female children, both of whom had better remained at home, instead of interrupting the artist at the very onset of his solo, for which, at the end, he received hardly any applause; it deserved an encore, but how many thought so? Quien Sabe. No. 2, Cavatina Trovatore "Tacea la notte, placida," by Miss Hinckley. This Cavatina d'Intrata is hardly the thing for a mixed audience. Although the allegro is marked and brilliant, and the finale rather inviting to vigorous applause, yet it drew forth a very faint clapping of hands. Then came whispers and nods, opinions and questions as to her merits. Some thought her

voice powerful, but not sweet; others, that an English ballad would have been better. Mr. Jones said that she was a fine-looking girl, and Miss Lavinia Tompkins thought her mouth uncommonly big, while Miss Justina Wise, who had been at "La Scala," enlightened her friends and admirers with the astounding information that Bella Hinckley's "method is pure, but her pronunciation disgustingly thick and indistinct."—"Mirabile dictu!" while "Quien Sabe" was questioning the correctness and justice of these remarks, and especially whether it was possible for a sweet lisp on a pretty woman's lips to be disgusting, out steps an easy-walking gentleman who sings "I'm not myself at all" in a lachrymose manner, at the end of which a few gentlemen demonstrate feeble applause, and Joe Muggins, with a peacock like air, cries aloud: "I guess he ain't no great shakes; they brought him to fill up the gaps;" "Bravo, Joe! planets are such because of lesser stars," answered my neighbor. Here comes Mills, and left-hand octaves from the wrist, clearly played, introduces his own fantasia on "Dinorah;" connoisseurs listen eagerly, while Joe and a few girls keep up a *parlando* accompaniment, to the disgust of "Quien Sabe," and a few others in the neighborhood. In this piece, if in no other, the pianist fully proved the excellence of his technics; his execution was brilliant and precise, his scales and runs even and pearly, while his strong left hand sustaining the theme prominently, afforded occasion for the right to make the upper notes scintillate with brilliancy. Yet, in spite of all this, not all the efforts of a few enthusiasts could secure him a well-merited encore. There is a certain *complaisance* in every circle of life which not only distinguishes the well-bred from the boorish, but also tends to make our intercourse in whatever relation we stand toward each other not only pleasing but harmonious. The artist who performs to me, and the man who invites me to a cup of tea under his friendly roof, are both entitled to my warm thanks, whether the efforts of the former or the beverage of the latter fall short of what I regard as the best quality of each. It may be argued that we pay to hear artists in public, and are at liberty to show approbation or dislike to their efforts, or be silent whether we approve them or not. Here the *bienseance* of etiquet steps in and prescribes that custom has invariably regarded artists, and especially those who are first class, not in the light of laborers and mechanics, who do their work and simply demand payment, but as men of refinement and mental attainments of a high order, capable of awakening the better feelings and emotions of our nature by means of the pencil, the chisel, or combinations of harmonious sounds, and therefore are entitled to respect. When an artist comes accredited from any metropolis as being extraordinary in his line, it is customary to receive and treat him as such. There were in the audience sufficient ladies and gentlemen to have shown Mr. Mills a proof of their recognition of his superior attainments, but these would not demonstrate applause, although they felt that he deserved *encores*. It is the common opinion here that the man who sits at the piano to accompany a trivial commonplace song is nothing above the common—that a great artist would only "star it." This is not unreasonable, for in Europe the solo pianist seldom plays accompaniments. Yet, reason or no reason, our audiences have much to learn, if not by way of comprehending good music, at least with regard to adopting more considerate treatment toward such men as Mr. Mills. It was Lord Bacon who said, "Since custom is the principal magistrate of man's life, let men by all means endeavor to obtain good customs." The good custom is, when a pianist plays admirably and beautifully, as Mills does, to encore him. Next comes "Nora M'Shane" by the funny Mr. Taunt, who sings out of tune in some parts, because somebody thinks the piano out of tune in some keys. I did not notice that it was, but connoisseurs say Taunt was right and the instrument at fault. The rondo from "Don Pasquale" was well sung by Miss Hinckley, but nothing particular was elicited except that Miss —— would have preferred "Cottage by the Sea." The second part of the programme commenced with Mills' Paraphrase on "Hail Columbia," which he executed well, as well as any man could on a square piano in a good sized hall. A few clapping of hands, and Joe thinks that the whole tune "wasn't there" and that "Money Musk" played in brisk time would have suited better. "Joe, shut up, you fool," says my neighbor, "can't you understand the beauty of the variations and the difficulty of the piece as he put it together?" Joe with a shake of the head replies that "Mills put the piece asunder instead of together. "Widow Machree" next by Taunt which draws an encore, to which he responds with the "Irish Gentleman" amid roars of laughter. Everybody looks at every other body and nobody is out of humor with any body except Joe, who thinks "We have had enough of them darned *I*-talian things," and is looking around for friends to help him call for "Dixie," when Bella approaches the footlights and begins "Son vergin vezzosa." The sparkling Polacca went off brilliantly, and, to my mind, was her best piece—her *cheval de bataille*. Unfortunately, in closing on the re in alto, the note did not sound, but still the demand for an encore was deafening, and the handsome prima donna was forced to appear again and bow her thanks. The funny Taunt now sings a Scotch song not in the programme, at the end of which he is recalled; sitting at the piano he sings "Uncle Ned," Joe and *hoc genus omnes*, are in their glee—the nine o'clock bell is tolling—the singer is annoyed, for the heavy tongued "critter is a d—d nuisance," and very disgusting to all music lovers like Muggins and other admirers of good things. Taunt closes with the witty remark that he thought the bell was tolling for Ned's funeral. "That is great," "Ah, ah, ah," "Call him back," "Smart fellow, eh!" Bella next sings "Our good ship sails to night," and is recalled; she returns with a banner and sings the "Star-spangled Banner" in dramatic style. The furies are loose—excitement great—what applause does love of country awaken, while artistic skill and sweet "bastard Latin" on American lips produced no enthusiasm! 'Tis not the tune, but the words and association, for after all there is nothing so great in it. Joe is excited and ventures the astounding exclamation: "I never thought there was so much gumption to that girl;" *chorus* of gents, "That's so," another encore, to which the prima donna responds with a song, the only words of which I could catch was "conquer or die," and the concert was over after a duet by Taunt and herself. Moral. The concert as a whole was good—Bella's pronunciation rather thick—voice strong and rich—Mills' piano playing excellent—Taunt a good "fill-up"—piano not fit—every one does not get his deserts—agent, who came out and announced a second concert, which did not take place, rather awkward and "homely"—Joe, a type, or representative of what? Guess!

QUIEN SABE?

ST. LOUIS.

JUNE, 1861.—DEAR EDITOR:—My only plea for apparent past negligence is, that I have been absent, and thus unable to contribute my usual mite of correspondence to your valuable journal. If a war item had at any time been acceptable, I should have favored you with one long before this, for I could get up such without much trouble at the present time, no matter where I was located, but I remembered your preference to deal in musical criticisms and communications. My task, therefore, will be ended for the present when I have given you a few ideas of our late *Philharmonic Concert*, the only thing worthy of notice that has taken place here for several weeks. It was given toward the close of last month, and was the "eighth" and last concert of this year's series. It was, of course, a great success, and quite as brilliant as any of the former ones. The following was the programme of the evening:

PART I. Finale from First Symphony—*Beethoven*; 2. Chorus from Les Huguenots—*Meyerbeer*; 3. Cavatina, Tamo siccome gli angeli—*Centemeri*; 4. Andante, from Second Symphony—*Beethoven*; 5. Sextet, from Lucia, (by general request)—*Donisetti*.

PART II. 1. Overture, Leonore—*Beethoven*; 2. Chorus, Bone Jesu—*Palestrina*; 3. Duo for two Flutes, Rondo brilliant—*Furstenau*; 4. Sextet and chorus, from Nabucco—*Verdi*; 5. Duo from I Puritani, Suona la Tromba—*Bellini*; 6. Overture, Jubilee, introducing the air, God Save America—*C. M. Von Weber*.

The orchestral pieces were never better, as unusual efforts were made to obtain as large an orchestra as possible, including all of the best talent here, the instrumentation was very perfect. The "pianos," "fortes," "diminuendos," and "crescendos," were all well observed. The lovely Andante from "Beethoven's second Symphony," was beautifully rendered. The "Leonore Overture" inspired every one with its grandeur and its wild harmonies; while Weber's brilliant "Jubilee Overture," closing with the National air *God Save America*, produced an immense effect, and electrified the audience.

The choruses were somewhat thinned by absentees, yet were well performed; especially so was Palestrina's quaint, "Bone Jesu," without accompaniment, and the "Sextet from Nabucco," in which our friends Mr. Sabatzki and Miss Tournay appeared to great advantage. Of the Solos, Centemeri's Cavatina "Tamo Siccome," sung by Miss Maggunnagle, deserves a special mention; it was sung in her most happy style, which is certainly saying much for the performance. In the "Sextette from Lucia," Miss Dean sustained very well the principal part, but the performance of the piece was not such as might have been wished for. The "Liberty duet" from Puritani, a composition the principal merits of which are those of its being a very noisy and patriotic piece of music, was sung with much effect by Messrs. Catherwood and Capen; it was, however, much of an effort on their part; it was hardly the piece for their voices. The "flute duette" went off well enough, considering the disappointment caused by the absence of the public favorite player, Mr. Dabner Carr.

The impression created by this last concert will not soon be forgotten, and has confirmed the feeling among us that the Society should be maintained in times of war as well as in times of peace. We wish the managers all success in their future efforts toward making this a permanent institution in our midst. Yours, truly, PHIL.

Special Notices.

TO TEACHERS OF MUSIC, AND THOSE WHO ARE PREPARING TO BECOME SUCH.

THE NORMAL MUSICAL INSTITUTE, North Reading, Mass.

The Thirteenth Term of this Institution will commence on *Wednesday, July* 16, 1861, and continue EIGHT weeks, under direction and instruction of DR. LOWELL MASON, Messrs. WM. B BRADBURY, and GEO. F. ROOT, with the assistance of such other competent instructors as may be found desirable.

The leading object of this School is, to afford aid to such persons, male or female, as desire to prepare themselves for teaching, or who wish to make higher attainments in the art of teaching Vocal Music.

The instructions will be specially adapted to the wants of all such as wish to teach in seminaries and schools, or in classes, juvenile or adult, formed expressly to receive musical nstruction.

In carrying out the object of the Institute, the exercises will be divided into the following Departments:

1.—THE ART OF TEACHING, especially as applied to the elementary principles of vocal music.

2.—HARMONY AND MUSICAL COMPOSITION.

3.—VOCAL TRAINING, OR CULTIVATION OF THE VOICE, and the application of the same, in training choirs and singing-classes generally.

4.—PRACTICE of Chorus, Class, Choir, and Congregational Music.

The Principals desire to do all in their power in aid of the great work, occupying so much thought and effort at the present day, of raising the standard of teaching from the mere mechanical and formal to that which is at once simple and natural, and which, when properly carried out, can not fail to be thorough and successful.

TERMS —For all the class exercises (payable in advance), $25. For half the term, $15. For a less time, $5 a week.

No expense for books.

Board, about $3 a week.

It is important that those who intend to be members of the School should give early notice of the fact—directing to "Normal Musical Institute," North Reading, Mass.

LOWELL MASON,
WM. B. BRADBURY,
GEO. F. ROOT.

For full particulars please send for a Circular.

BRADBURY'S NEW SUNDAY-SCHOOL SINGING-BOOK,

THE GOLDEN CHAIN,

Is now Ready. Price, $12 per hundred. IVISON, PHINNEY & CO., New York.

Send four red stamps for a specimen copy, to

WM. B. BRADBURY, 421 Broome Street, New York.

MR. W. O. PERKINS, of Boston, Mass., will conduct a limited number of Musical Conventions the present season, upon reasonable terms. Please address as early as convenient. 8-6m

Fortnightly Bulletin of New Music.

J. SCHUBETH & CO., NEW YORK.

"AN DEN SONNENSCHEIN" and "ROTHES ROESLEIN," by Schumann. Transcribed by Liszt. 40c.—FIRST GERMAN RIFLE REGIMENT MARCH Charles Fradel. 50c.—GRANDES VARIATIONS DE CONCERT. J. N. Pattison. 50c.—YANKEE DOODLE. D. Pfloughaupt.

C. BREUSING, NEW YORK.

THE STARS AND STRIPES. Song. By Chas. E. Hering. 25c.

LEE & WALKER, PHILADELPHIA.

COL. ELLSWORTH'S FUNERAL MARCH. Sep. Winner. 50c. & 25c.—MASANIELLO. J. Blumenthal. 40c.—POTPOURRI ON SCOTCH AIRS. Chas. Grobe. 25c.—THE MAID IN THE MOON SCHOTTISCHE. Wm. J. Lemon. 25c.—IDYLLE. Lysberg. 40c.—GRAND WAR MARCH. J. B. Boulcott. 50c.

VOCAL MUSIC.

THE GIRL I LEFT BEHIND ME. Samuel Lover. 25c.—THE DAY OF PARTING. Ed. Luckman. 25c.—WE'RE A' JOHN TAMSON'S BAIRNS. John J. Frazer. 25c.—OH, I'M A SINGLE MAN. Sep. Winner. 25c.

S. BRAINARD & CO., CLEVELAND.

LA ROSE DE FLORENCE. A. Leduc. 30c—PETITE ROMANCE. J. Rummel. 25c.—LA MANOLA. J. Rummell. 25c.—ROSE QUEEN POLKA. H. T. Knake. 25c.—OBERON. Theo. Oesten. 60c.

VOCAL MUSIC.

THE ABSENT ONE. With Guitar. Zimmer. 15c.—THE GOOD-BYE AT THE DOOR. Stephen Glover. 30c.—ROSE OF HAZELDEEN. J. W. Cherry. 30.—GOD SAVE OUR COUNTRY'S FLAG. J. S. Porter. 25c.—FADING AWAY. Duet. 25c.

OLIVER DITSON & CO., BOSTON.

VOCAL MUSIC.

OUR COUNTRY'S FLAG FOREVER. G. J. Webb. 25c.—ONCE MORE UPON THE SEA. Song. F. Buckley. 25c.—WHAT HANDSOME VOLUNTEERS. Song. E. Bergen. 25c.—THE REAPER AND THE FLOWERS. Song. J. R. Thomas. 25c.

INSTRUMENTAL MUSIC.

O, IT IS NOT WHILE RICHES. Variations. Handel Pond. 35c.—HASTE VALSE QUADRILLES. J. Strauss 35c.—SOUND THE LOUD TIMBREL. (Sabbath Strains.) Four hands. Rimbault. 15c.—O, HAD I JUBAL'S LYRE. (Sabbath Strains.) Four hands Rimbault. 15c. —MUSIC OF THE UNION. A Medley on American National Airs. Colored Lithograph. C. Grobe. 50c.—GRAND PARADE MARCH. S. Glover. 50c.—YOUNG RECRUIT'S GRAND MARCH. B. Richards. 35c.—MARSEILLES HYMN. Transcription. F. Berger. 25c.

BOOKS.

WINNER'S PERFECT GUIDE FOR THE PIANO. 50c.—WINNER'S PERFECT GUIDE FOR THE MELODEON. 50c.

AWARDED TO For The Best MELODEONS (AND) HARMONIUMS. MASON & HAMLIN.

MASON & HAMLIN,

MANUFACTURERS OF

Melodeons & Harmoniums

THE Undersigned beg to inform their friends and the public that they have REMOVED to their new and enlarged manufactory, and that, with the aid of improved machinery and increased facilities, they are now producing Instruments which they are confident will more than sustain the reputation already acquired.

Their MELODEONS and HARMONIUMS have been awarded the first premium at EVERY FAIR where exhibited in competition with others, (TWENTY-SIX of which have been received during the past five years,) and they are highly commended by distinguished musicians in this country and in Europe.

Descriptive catalogues sent to any address, and orders respectfully solicited.

4- MASON & HAMLIN, Boston, Mass.

WM. DOEHLER,

SOLO VIOLINIST

AND

TEACHER OF VIOLIN & PIANO,

Care of THEODOR HAGEN, Esq., 5 & 7 MERCER STREET.

JUST ARRIVED.

SCHUBERT'S SONGS. Vol 5. $2 75.
Price of the five vols., $12 00.

THE ART OF VIOLIN PLAYING. A collection of the best works for this instrument, from Corelli (1653) to our own times. Edited by C. Witting

Part I. 6 Sonatas, by Corelli. 75 cts.

Part II. 3 Sonatas by Francesco Geminiana. Three Sonatas, and the celebrated Ciaccona, by J. S. Bach. Capriccios, by Pietro Locatelli. 75 cts.

VIOLIN SCHOOL, by Dr. Volckmar. $1.

POTPOURRIS from MARTHA. WHITE LADY. OBERON, MAGIC FLUTE, ROBERT, FRA DIAVOLO, THE HUGUENOTS, FREISCHUTZ, ROMEO AND JULIET, TANNHAUSSER, and ZAMPA. Each, 25 cts.

JUST OUT.

THE STAR-SPANGLED BANNER. Paraphrase Brillante pour Piano. Par H. A. Wollenhaupt. Price, 50c.

THEODOR HAGEN,
Agent for Holle's Music.
5 & 7 Mercer street, (Care Mason Bros.)

PHILIP P. WERLEIN,

PUBLISHER, and DEALER IN SHEET MUSIC AND MUSIC BOOKS; Exclusive Agent for Lights & Bradbury's new Patent Piano-fortes. Every article of

MUSICAL MERCHANDISE.

Nos. 3 & 5 CAMP, AND 173 CANAL ST., 223-tf New Orleans, La.

BLODGETT & BRADFORD,

Music Publishers,

WHOLESALE AND RETAIL DEALERS IN

SHEET MUSIC

AND

MUSICAL MERCHANDISE.

N. B.—The celebrated *Roman Violin and Guitar Strings.* Music mailed free of postage on receipt of marked price.

Price of Roman String, 25 cents.

209 MAIN ST., BUFFALO, N. Y.

J. R. BLODGETT. 22-1y WM. B. BRADFORD.

NORMAL ACADEMY OF MUSIC.

GENESEO, LIVINGSTON CO., N. Y.

CARLO BASSINI, - - - President

T. E. PERKINS & T. J. COOK,

PRINCIPALS.

WILL OPEN ITS THIRD ANNUAL SESSION, of Eight Weeks, on WEDNESDAY, July 3, 1861. For Circulars apply to T. E. PERKINS, Tunkhannock, Pa.; or, T. J. COOK, Geneseo, N. Y.

B. C. BLODGETT,

TEACHER OF THE

PIANO AND ORGAN,

ALSO OF

Harmony, Single and Double Counterpoint, Canon, and Fugue.

7- Address, HALLET, DAVIS & CO.

G. ANDRE & CO.,

IMPORTERS OF

FOREIGN MUSIC

1104 Chestnut St., Philadelphia.

A large assortment of AMERICAN MUSIC constantly on hand. 4-

ALBERT WEBER,

PIANO-FORTE Manufacturer, 155 West Broadway, (near Canal St.,) N. Y. These PIANOS have gained the very highest recommendations from the Profession and Seminaries, as regards tone and touch; are made in the most thorough and substantial manner; and sold at the lowest Manufacturer's prices. We would advise all who desire a really *good and serviceable* Piano-Forte. to call and examine them. 206-1y

J. SCHUBERTH & CO.,

PUBLISHERS AND DEALERS IN

Foreign & American Music

St. Nicholas Hotel Buildings,

98 SPRING ST., NEAR BROADWAY,

New York.

Catalogues of their own publications may be had gratis. 10-

SONGS FOR THE PEOPLE.

COMPRISING

NATIONAL, PATRIOTIC,

Naval, Sentimental, and Humorous Songs.

ILLUSTRATED WITH NEARLY TWO HUNDRED ENGRAVINGS,

Historical Sketches of Authors, Composers, &c.

This volume contains the following, together with numerous other popular Songs and choice illustrations:

HAIL COLUMBIA.—With a sketch of the origin of the words, its early popularity and a portrait of the author.

THE STAR-SPANGLED BANNER.—With an account of the circumstances under which it was composed, and an engraving of the Bombardment of Fort McHenry, to which it alludes.

THE MEN OF CHURUBUSCO.—With a portrait of General Scott and General Worth.

THE BATTLE OF THE KEGS.—A Song of the Revolution, with a sketch of the events that called it forth, and a portrait of the author.

PERRY'S VICTORY.—With an illustration of the Battle of Lake Erie, and a portrait of its Hero.

BUENA VISTA.—With portrait of General Taylor.

MAD ANTHONY WAYNE.—A spirited Song of the Revolution, with an engraving representing Wayne's celebrated charge of Green Hill.

"SONGS FOR THE PEOPLE."—Contains nearly 300 large octavo pages. Price $1.00; in cloth, $1.50. On receipt of which it will be sent by mail, post-paid.

Published by OLIVER DITSON & CO., 277 WASHINGTON ST., BOSTON.

RICHARDSON'S NEW METHOD FOR THE PIANO-FORTE.

"Deserves our hearty recommendation."—*N. Y. Musical Review.*

"Unexceptionable in taste and style."—*Dwight's Journal.*

"We quite endorse Mr. Dwight's opinion."—*N. Y. Musical World.*

"A school that will do excellent service."—*Deutsche Musk-Zeitung, Phila.*

"Having an unprecedented sale."—*Christian Freeman.*

"All that it is represented to be."—*Godey's Lady's Book.*

"Soundest, clearest, and best book for the Piano."—*Phila. Evening Bulletin.*

"A work of solid and enduring merit."—*Phila. City Item.*

"Will supersede every other of the kind."—*Worcester Spy.*

"An improvement on all other books."—*Syracuse Journal.*

"Possesses merits not claimed by other works."—*Cleveland Herald.*

"Common sense, plain talk, and brevity."—*Boston Journal.*

"Best Piano Method we have ever seen."—*Chattanooga, Tenn. Advertiser.*

"No Piano Book comparable in value to it."—*New Covenant.*

"Presents many new and important ideas."—*N. Y. Tablet.*

"No more perfect treatise on the piano."—*Norwich Courier.*

"Distinguished by great and peculiar excellence."—*Moravian.*

"Possesses pre-eminently excellent qualities."—*Providence Advertiser.*

"General favorite with the musical public."—*Biddeford Union.*

"Highly commended by competent judges."—*Christian Witness.*

"Adapted to the wants of new beginners."—*Times.*

"Cannot fail to insure satisfactory progress."—*A. T. Thorup.*

"Very best material, suited to all capacities."—*H. Schwing.*

"I hope that all teachers will adopt it."—*F. A. Tape.*

"Guide to accomplished performances."—*J. Bellak.*

"No work of equal merit is before the public."—*C. H. Loehr.*

"Meets my unqualified approval."—*W. S. B. Matthews.*

"It is first on the list for teachers and pupils."—*Journal, Hingham.*

"Nothing is wanted for intelligent progress."—*National Quarterly Review.*

"Possesses advantages never before introduced."—*Clarion, Grand Haven, Mich.*

"Calculated to make one a musician."—*Evening Star, Washington, D. C.*

"With it pupils make very rapid progress"—*E. Falk, Winchester, Va.*

"Competent judges inform us it is excellent."—*Standard, Raleigh, N. C.*

"Inductive to a high standard of musical taste."—*Independent, New York.*

Price Three Dollars. Mailed Free.

OLIVER DITSON & CO., Publishers, 277 Washington St., Boston.

CARD MUSIC FOR BANDS.

DITSON'S SELECT MUSIC FOR BRASS BANDS, including popular National Airs. Printed on cards for the use of Bands of fourteen or a less number of Instruments. Namely, 2 E flat Cornets; 3 B flat Cornets; 2 E flat Altos; 2 B flat Baritones; 1 B flat Bass Tuba, or Ophecleide; 1 E flat or F Bass Tuba; Bass Drum; Cymbals, and Side Drum. Parties in want of a good selection of Music for Bands, will find this unexceptionable

It comprises:—1. Prima Donna Waltz, Jullien. 2. Katy Darling; Lilly Dale. 3. I would that my Love, Mendelssohn. 4. Do they Miss me at Home; Thou art Gone from my Gaze. 5. When the Swallows Homeward Fly. 6. Gentle Nettie Moore; Cheer, Boys, Cheer. 7. Syracuse Polka. 8. Anvil Chorus. 9. Serenade, by Schubert. 10 Coquette Polka. 11. Gipsy Polka. 12. National Schottische. 13 Sontag Polka. 14. Fest March. 15. Wait for the Wagon; Jordan Quickstep. 16. Wedding March. 17. Elfin Waltz, Labitzky. 18. Evening Star Waltz, Lanner. 19. Shells of Ocean, and Silver Lake Waltz. 20. 'Tis the last Rose of Summer; Home, sweet Home. 21. Roy's Wife of Aldivalloch; My Lodging is on the Cold Ground; Annie Laurie. 22. Washington's March; Our Flag is there. 23. Hail Columbia; Star-Spangled Banner. 24. God save the King; Yankee Doodle. 25. Silvery Shower. 26. Prison Song. 27. Love-not Quickstep. 28. Ever of Thee. 29. Medley—Dearest Spot and Darling Nelly Gray. 30 Departed Days, Serenade. 31. O, Summer Night, Don Pasquale. 32. Marseilles Hymn. 33. La Norma March. 34. Wrecker's Daughter Quickstep. 35 Wood-up Quickstep. 36. Duke of Reichstadt's Waltz. 37 Serious Family Polka. 38. Sultan's Polka. 39. Dead March in "Saul," Handel. 40. Eclipse Polka. 41. On to the Field. 42. Dixie's Land.—Each set is printed on stout cards, and neatly enclosed in an envelope. Price per set, $1.00. Sent by mail, post-paid, on receipt of price. Published by

OLIVER DITSON & CO., 277 WASHINGTON ST., BOSTON.

HOLLE'S CHEAP MUSIC

JUST ARRIVED.

Schubert's Songs. 4th vol. $2 50. Singly, from 10 to 25c. each.

Dussek's Compositions for Piano (17 pieces for two and 2 pieces for four hands.) $3 50. Singly, from 10 to 50c. each.

Mozart. 18 Duos for Piano and Violin. $3 65. Singly, from 10 to 30c. each.

Brunner. Operatis Potpourris. (New Selection.) 25c. each.

THE WORKS FOR PIANO-FORTE BY Beethoven, Mozart, Haydn, Bach, Clementi, Weber, Hummel, Czerny, Bertini, Herz, Cramer, Kuhlau, Diabelli, Wollenhaupt and others, at about one third of their usual prices. Apply for catalogues.

Beethoven's Trios for Piano, Violin, and Violoncello, $5. Singly, from 30 to 75c per Trio.

Schubert's Songs. 3 vols, (large size and print French and German text.) Each vol. $2 75. All three $7 50. Singly, from 10 to 37c. per number—containing several Songs.

Wollenhaupt Sparkling Diamonds. 50c.
" Song of the Syrens, Waltz, (Second Edition.) 75c.

Theo. Hagen. Faribol. Marceau de Genre. 30c.

Music sent by mail, free of postage, on receipt of the marked price. Music of every description, foreign as well as American, for sale by

THEODOR HAGEN,

Agent for Holle's Music,

5 & 7 *MERCER STREET,* (*Cure Mason Brothers.*)

HARPS!

J. F. BROWNE, Manufacturer Warerooms, 709 BROADWAY, New York, between Fourth street and Washington Place, near the New York Hotel.

Prices and descriptions forwarded by mail.

Strings of the best quality, and every requisite for the Harp.

J. F. Browne would call attention to his large and choice collection of

HARP MUSIC,

both foreign and own publications. Just published, "40 Studies." in four Numbers, forming, with the "FIRST SIX WEEKS," a complete general course of Instruction for the Harp.

2-1y

WHEELER & WILSON'S

SEWING MACHINES.

New Improvements—Reduced Prices.

THE WHEELER & WILSON MANUFACTURING CO. beg to state that, in the reduction of the prices of thei Sewing Machines, the public shall have the benefit of the decisions of the United States Courts in favor of their patent. Th's reduction is made in the belief that they will hereafter have no litigation expenses in defence of their rights. The Wheeler & Wilson Sewing Machines will now be sold at rates that will pay fair profits on the capital invested, cost of manufacture, and expense of making sales—such prices as will enable the company, as heretofore, to sell first-class Machines, and warrant them in every particular.

They are adapted to every want that can be supplied by a Sewing Machine, and approved alike by Families, Dress-Makers, Corset-Makers, Gaiter Fitters, Shoe Binders, Vest Makers, and Tailors generally.

☞ Each Machine complete with a Hemmer.

OFFICE, No. 505 BROADWAY, N. Y.

Send for a Circular. 26-

THE

Musician's Guide

(A NEW EDITION.)

THIS WORK IS A

DESCRIPTIVE CATALOGUE

(257 pages,)

Containing an analysis of nearly

5,000 MUSICAL WORKS

Published by

RUSSELL & TOLMAN.

Prefixed to which are sketches of the lives of the following distinguished composers:

JOHN SEBASTIAN BACH,
LOUIS VAN BEETHOVEN,
GEORGE FREDERICK HANDEL,
FRANCIS JOSEPH HAYDN,
WOLFANG AMADEUS MOZART,
SIGISMUND THALBERG.

It is a book of great value to all interested in Music, and to Teachers and Amateurs residing in the country it is indispensable.

THE MUSICIAN'S GUIDE differs materially from any other work of the kind ever published. To the title of every composition are appended a *figure* and a *letter* The figures, numbering from 1 to 7, inclusive, indicate, according to a scale which may be found in this work, the character of the piece, whether it is difficult or easy The letters, which are the Musical Alphabet, and extend from A to G, inclusive, show the key in which it is written: i. e., the letter Ab signifies that the composition is in four flats; G, that it is written in one sharp, &c.

EXAMPLE.

Name of piece	Key.	Difficulty.	Composer.	Price
Come to this heart so lonely,	(C).....	2.....	Sarti.	25

The above piece is in the key of C, and the figure 2 indicates Second Class.

It will be apparent to all that in this way every piece is as thoroughly described as if it was explained and commented upon by itself, while, by the adoption of this plan, the whole Catalogue is brought within the compass of a pamphlet, which can be mailed at a trifling expense to any part of the world; and enables parties at a distance who are unacquainted with the music to select pieces of any description, or for any particular purpose.

THE MUSICIAN'S GUIDE also contains a Description and Price List of Musical Instruments of every description, such as

PIANO-FORTES, MELODEONS,
GUITARS,
BRASS INSTRUMENTS,
VIOLINS, FLUTES, &c.,

And a variety of valuable information not to be found in any other work of the kind now published.

☞ It may be had GRATIS, on application to the publishers, or will be forwarded to any address in the United States, post paid on receipt of six cents in postage stamps to defray postage expenses

RUSSELL & TOLMAN, Publishers,

291 Washington St., Boston.

38,000.

THE DIAPASON;

A NEW COLLECTION OF CHURCH MUSIC.

BY

GEORGE F. ROOT,

Composer of "The Haymakers," "The Flower Queen," "The Shining Shore," "Rosalie, the Prairie Flower," etc.; Author of "The Sabbath Bell," "The Shawm," "The Academy Vocalist," etc.

The best evidence of the manner in which Mr. Root's new book is received by the public is afforded by the fact that we have already had occasion to send to press THIRTY-EIGHT THOUSAND COPIES, though it is yet in the beginning of its first season.

It contains about *half as much again more matter* than any other of the new books, affording room for great variety and completeness in all its departments.

It contains an ample and careful selection of the *old, well-known tunes*, which are so generally considered indispensable in Singing-Schools as well as Choirs. Mr. Root succeeded in making arrangements with the proprietors of the copyrights of these to use all that he desired.

Yet its NEW TUNES are of course its main feature. These are from a variety of sources, including a large number from Mr. Root which have never before been published. There are also liberal contributions from Dr. Mason, Mr. Bradbury, and other eminent composers.

NEARLY ONE HUNDRED Anthems and Set Pieces, most of which are new, are included in its pages, affording the most ample variety for special occasions and the ordinary church-services. THE SINGING SCHOOL DEPARTMENT is very full, including over three hundred Exercises and Secular Pieces for Practice, *more than two hundred* of which are Songs, Part-Songs, Glees, Rounds, or other pieces set to words. This portion of the work includes also a brief Manual for Musical Instruction, prepared expressly for it by Dr. Lowell Mason.

By a new arrangement, the music is nearly always printed with but *one part on a staff*, while two-thirds of the tunes are on large type, and all on very clear, distinct type.

For sale by Booksellers generally.

Single copies sent by us to teachers for examination, by mail, post-paid, on receipt of Seventy-Five Cents.

Price in New York, $8 per dozen.

THE PEOPLE'S TUNE BOOK:

A CLASS-BOOK OF CHURCH MUSIC FOR CHOIRS, CONGREGATIONS, AND SINGING-SCHOOLS.

BY

LOWELL MASON, Dr. of Music.

Besides containing many excellent new tunes, the PEOPLE'S TUNE BOOK forms especially one of the best collections of the most useful and popular *old tunes* ever issued, and, with its large, clear type, with one part on a staff, and but two tunes on a page, cannot fail to be very popular as a Singing-School Book, as well as for Choirs and Congregations.

Price in New York, $6 per dozen.

HASTINGS' CHURCH MUSIC.

BY

THOMAS HASTINGS, Dr. of Music.

The many friends of Dr. Hastings will welcome this work, which collects in one volume the choicest results of the labors for two score years, of this eminent composer of Church Song. It has, indeed, been prepared at the suggestion of friends, who desired to possess in one volume those pieces which have proved most popular and useful in all the author's previous works. Like the PEOPLE'S TUNE BOOK, it is printed from clear large type, two tunes on a page. Every Choir and Musical Association should have a set of this book.

Price in New York, $6 per dozen.

BRADBURY'S ANTHEM BOOK:

A COLLECTION OF ANTHEMS, CHORUSES, OPENING AND CLOSING PIECES; ADAPTED TO THE WANTS OF CHOIRS, MUSICAL ASSOCIATIONS, CONVENTIONS, ETC.,

BY

WILLIAM B. BRADBURY.

The want of a new Anthem Book which should contain a greater variety of pieces for the various occasions of ordinary or special religious services than it is possible to include in an ordinary collection of Church Music, has led to the preparation of the present volume, which collects together the favorite old pieces, and presents many new ones, especially such as are suitable for opening and closing worship.

Retail price. $1 25.

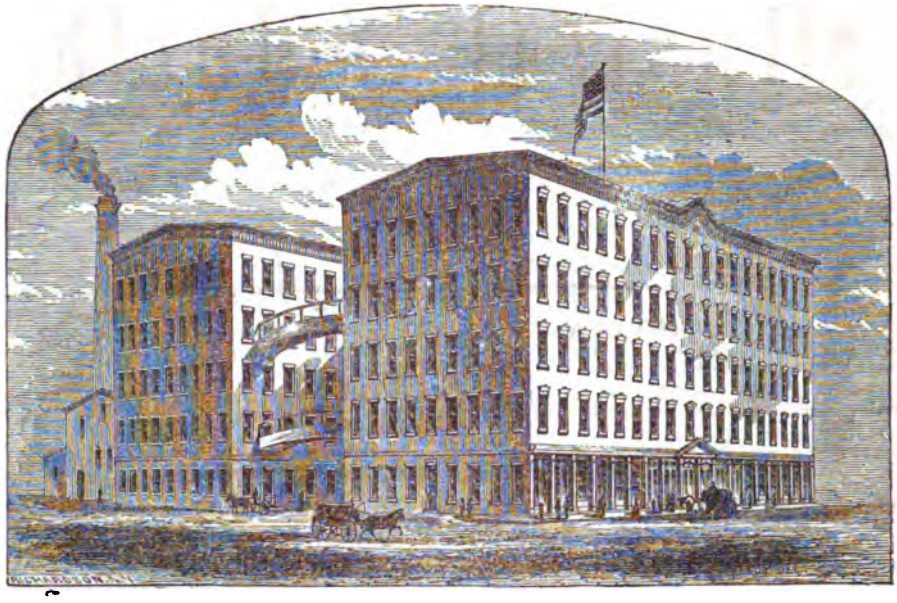
☞ **Catalogues of our numerous Musical Publications sent to any address on application.**

MASON BROTHERS,

5 & 7 MERCER STREET, NEW YORK

LIGHTE & BRADBURY'S

PATENT INSULATED FULL IRON FRAME NEW SCALE



GRAND & SQUARE PIANO-FORTES.

The Insulators between the iron frame and wooden portions of the instrument, prevent the tinny, or metallic tone, so justly complained of in the ordinary use of the Iron Frame, and give freedom to the vibratory portions of the instrument; thereby insuring a durability hitherto unattained, while the singing quality, power, and richness of tone, are greatly enhanced; thus entitling the Insulated Iron Frame to the *first position* in modern improvements to the Piano-Forte.

Testimonials in regard to the superiority of our New Scale Patent Insulated Piano-Fortes.

"I have examined the Piano-Fortes of Lighte & Bradburys with entire satisfaction. I know not that there are any others better, either in our own country or elsewhere." DR. LOWELL MASON.

"In clearness, richness, and volume of tone, delicacy, elasticity of touch, and fine repeating action, I have never played upon their equal." H. A. WOLLENHAUPT.

'Being requested to express my opinion of your New Scale Patent Insulated Iron Frame Piano-Fortes, I am happy to say that I can accord with your wishes most cheerfully, as I have rarely found an Instrument that has afforded me so much pleasure. In volume, richness, evenness, and purity of tone, and in delicacy of touch, they certainly excel, as well as in that beautiful singing quality so desirable, yet so seldom found." WILLIAM MASON.

"I have never played upon so rich and heavy a tone Square Piano-Forte." ARTHUR NAPOLEON.

"I am astonished and delighted with the New Scale Iron Frame Piano-Fortes made by you. There must be a splendid future for Lighte & Bradbury Piano-Fortes." GEO. F. ROOT.

"I have never played upon so fine an instrument." GEO. F. BRISTOW.

"I consider them as to beauty, richness, fullness and equality of tone, as well as their agreeable, elastic touch, equal if not superior to any Pianos made in this country or Europe" KARL WELS.

"In power, quantity, and equality of tone, they certainly excel; while for that peculiar rich and singing tone so invaluable as an accompaniment to the voice, I have never met their equal." C. BASSINI.

"In strength, purity, and richness of tone, together with extraordinary vibratory qualities, they rank second to none." GEO. H. CURTIS.

"They surpass very much in quality and brilliancy all the instruments I have ever seen. Their great power and pleasant touch give them the preference in the schools of this city over all others." MARCUS COLBURN.

"I cannot refrain from saying, after some fourteen years' knowledge of your Piano-Fortes, and after using some **200** in schools and otherwise, that I consider your New Scale Patent Iron Frame the best Piano-Forte I ever saw." F. H. NASH.

WAREROOM, 421 BROOME STREET,

FEW DOORS EAST OF BROADWAY, NEW YORK.

☞ ATISFACTORY GUARANTY GIVEN. ☜

THE

MUSICAL REVIEW

AND

Musical World.

5 CENTS SINGLE.] PUBLISHED FORTNIGHTLY, BY MASON BROTHERS. [VOL. XII.—No. 14.

NEW YORK, SATURDAY, JULY 6, 1861.

THE NEW YORK MUSICAL REVIEW AND MUSICAL WORLD,

(Being the union of these two long-established and well-known Musical Journals,)

IS PUBLISHED FORTNIGHTLY—

Each number containing sixteen quarto pages, including four pages of new music. THE REVIEW AND WORLD aims to be a comprehensive, able, and impartial musical journal.

MUSICAL INTELLIGENCE

From both hemispheres will be posted up with care and diligence. Especially we mean to keep our readers informed of every thing musical that is happening in America, and our pages will present a record of the concerts, conventions, festivals, societies, and other musical doings, all over the land. In doing this, we shall be much aided by

CORRESPONDENTS

In our own and foreign countries, who will take care to omit nothing of interest which may occur in their different sections.

CRITICISM.

THE REVIEW AND WORLD aims to be impartial and just, yet appreciative. It aims to do justice to its readers, as well as to composers, authors, artists, and manufacturers.

MUSICAL ESSAYS.

Short practical essays on the various topics of interest which may arise will find place in its columns.

MUSICAL INSTRUCTION.

It will be hereafter, as it has been heretofore, the aim of THE REVIEW AND WORLD to be of practical value to its readers. Dr. LOWELL MASON, Messrs. GEO. F. ROOT, WM. B. BEADBURY, and other of the leading teachers in the country have, from time to time, given in its columns Courses of Instruction in the various departments of music. Similar series of lessons will be given in the future.

MUSICAL TALES,

Of a select character, mostly founded on musical history, are translated from the French or German, or written expressly for it.

MUSIC.

Each number contains four pages of choice music, consisting of Songs, Duets, Trios, Quartets, Part Songs, Anthems, Sentences, Motets, Sabbath Evening Melodies, together with a small proportion of such instrumental music as it is supposed will be likely to be of interest and value to the largest number of our subscribers.

OUR ADVERTISING

Is hardly of less interest to musical readers than the other matter. Here may be found the earliest and fullest announcements of new music, books, instruments, and other matters of which it is important that they should be advised.

FINALLY—

Every teacher of music, every one whose business is in any way connected with music, every lover of music, is interested in extending the circulation of the REVIEW AND WORLD. Wherever it goes, it increases the interest in musical matters, and benefits the cause generally.

TERMS.

One copy per annum,	$1 00
Delivered in New York,	1 25
Five copies for	4 00

Invariably in advance.

ADVERTISEMENTS.

Per square of the space of eight lines agate solid, (seventeen squares to a column.) each insertion,	$1 00	One column, per annum,	$250 00
One column, each insertion,	15 00	One half column, per annum,	150 00
One half column, "	8 00	Professional cards, of four lines or less, per annum,	6 00

☞ MONEY for subscriptions, in sums not exceeding five dollars, may be sent by mail, at our risk, provided it is inclosed in the presence of the post master, and he takes a memorandum of the number and description of the bills.——Subscriptions may commence with any number, but none will be received for less than a year.—Be sure to write the name very plainly, and give the name of the post office, county and *State*.——Subscribers desiring to have their post-office address changed, must always give the name of the town to which their paper has been hitherto sent.——The postage on THE REVIEW AND WORLD is *thirteen cents* per annum, payable quarterly in advance at the office where it is received; if within the State, the postage is one half that amount. Subscribers in Canada will remit *twenty-six* cents in addition to their subscriptions, as we have to pre-pay to the line, at the New York office, one cent on each number. Agents are desired to extend the circulation of THE REVIEW AND WORLD in every town.

THE MUSICAL REVIEW AND WORLD, as well as all our musical publications, may be obtained in Boston, Mass., of CROSBY, NICHOLS, LEE & Co., 117 Washington street, who are authorized to receive subscriptions for us.

Mr. JOHN BOWER, 1514 George street, Philadelphia, is our agent for that city.

Messrs. ROOT & CADY, No. 95 Clarke street, Chicago, are our agents for the North-west.

LOWELL MASON, Jr., DANIEL G. MASON. } PUBLISHED BY MASON BROTHERS, 5 & 7 Mercer St., NEW YORK

MUSIC IN THIS NUMBER.

The Fisher. By Goethe. Translated by John A. Dorgan. Music by Schubert..... 53
Morning Prayer. Quartet for Male voices. Words by Eichendorff. Music by Geo. A. Mietzke..... 56

FRANZ SCHUBERT.

FROM THE GERMAN, BY THEO. HAGEN.

(CONTINUED.)

OF Schubert's Songs, none are, perhaps, so popular as those which are known under the title "Die Schoene Müllerin," words by Wilhelm Müller (born 1795, died 1827). This cycle contains twenty-five songs, of which, however, only twenty were set to music by Schubert.

Each of these songs forms in itself a perfect whole, although it is only a part of the whole cycle. The idea of musically illustrating certain feelings and sensations, in all their stages of development, Beethoven, too, has expressed in his "Liederkreis;" but, besides the difference in the subjects, the treatment by Beethoven must be considered more according to the strict rules of the classical school, while Schubert, in his *Miller Songs*, displays all the charm of true romanticism.

Next to the "Müllerlieder," is the cycle "Die Winterreise" (The Winter Journey), words also by Müller, to which our attention is called. It contains twenty-four songs, mostly of a dark and melancholy character. Schubert read the proofs of the second part of this cycle only a few days before his death. A great interest is attached to his "Songs of Ossian." In these the composer was to give warmth and life to the fogs and cold of the unfriendly fields of Caledonia, to illustrate, in vivid

colors, the roaring of the rapid stream, the stillness of the heath and the moor, the playing of the Will-o'-the-wisp, and the storming call to the hunt, as well as to musically picture long and descriptive poems like "The Night" and "Loda's Ghost," in such a way as not to become monotonous. If we look at the masterly treatment of this difficult subject, as done by Schubert, then only nineteen years old, as well as at the intimate knowledge of right accentuation and prosody he exhibited in them, we do not know of any other composer who, under similar circumstances, could have done as well as he did.

Just as the first chords of the Ossian Songs remove us at once to a desolate and misty land, so, again, it is the atmosphere of romanticism and mediæval knightdom which we breathe in listening to Schubert's illustration of Scott's "Lady of the Lake," "The Pirate," and "Richard Coeur de Lion." He never misses the appropriate expression for the most varied and strange subjects and situations, and just as he hits upon the right tone for the poems by Scott, so does he make us feel, in his treatment of the two poems, "Subika," the sultriness and the fragrancy of the sunny Orient.

Some of the most well-known and charming songs of Schubert are those which he wrote in the latter part of his life, and which, numbering fourteen, were published under the title "Schwanengesang" (Swan's Songs). It is among these that we find his last composition, "Die Tauhenpost" (Pigeon's Post), as well as his popular *Serenade*.

The songs by Schubert are a world in themselves. There is scarcely one phase of human life which has not found its musical expression in them. Love and hatred, joy and sadness, defiance and resignation, gentleness and anger—every passion, as given to men—has been illustrated, and the deepest secrets of the human heart are brought to light, sometimes in tones of sweetness and tenderness, but often, also, in those of deep and mighty passion.

A large list of Schubert's songs was formerly in the hands of his friend and admirer Pinterics, and is now owned by the music-publishing house of Spina, in Vienna. It contains 505 numbers, but is said not to be complete.

Of the songs for more voices, by Schubert, only the smaller part are strictly vocal, the others are with *obligato* accompaniment of the pianoforte, the guitar, the melodeon, and the organ. They are for three, four, five, and eight voices; there are also double choruses among them, for men's and female voices alone, but mostly for mixed chorus, with and without solo.

To songs without accompaniment belong the following ones for men's voices:—Jünglings wonne Liebe; Zum Rundetanz and Die Nacht (Night), words by Matthison; Die Flucht, by Lappe; Rauberlied, An des Frühling, Fischerlied, Der Entfernten, Der Wintertag, and the Quartet—"Es rieselt klar und wehend"—sung for the first time at the inauguration of the tablet of memory on Schubert's house of birth, in Vienna. To these strictly vocal songs must be added the *Canons a tre*, composed in 1813; The Gravedigger's Song, Elysium, by Schiller, for two tenors and bass; Holz's Mai Song, for two sopranos and bass; Chorus of the Angels, from Faust, composed in 1816; Trio on the occasion of the birthday of his father, for two tenors and bass; Duo, Abendroth, by Kosegarten, and Klage um Aly Bey, each for three voices; Prayer, by De la Motte Fouque; and the Dance, quartets for mixed voices; the 92d Psalm, in Hebrew, for two baritones, soprano, alto, and bass, composed in 1828; Song in the Open Air, by Salis, quartet for men's voices, composed in 1817; "Wer Lebenslust Fühlet," quartet for two sopranos, tenor, and bass, composed in 1818. Further, the choruses: Das Grab, by Salis; Bergknappenlied, Trinklied vor der Schlacht, Schwertlied, Punschlied im Norden zu Singen, for two voices; Jagdlied, by Zacharias Werner; Lützow's Wilde Jagd, composed in 1815; Der Morgenstern and Jagerlied, by Korner, for two voices and two horns; Battle Song, by Klopstock, for three voices; and the beautiful double chorus, for men's voices, Schlachtlied, by Klopstock, composed in 1827.

To those with *obligato* piano-forte accompaniment belong the well-known quartets for men's voices:—Das Dorfehen, Die Nachtigal, Geist der Liebe, Wider spruch, Der Gondelfahrer, Im Gegenwartigen, Vergangenes, Nachtgesang im Walde, Frühlingslied, Naturgenuss, Naturmusik, by Seckendorf; Trinklied, from the fourteenth century, from the historical antiquities, by Ritsgraff; and the Boating Song, from Scott's Lady of the Lake. Further, the two comical trios—The Lawyers, for two tenors and bass, and the Wedding Meal, by Schober, for soprano, tenor, and bass; An die Sonne, quartet for mixed voices, composed in 1816; Der Schickalslenker, Gott in Unge witter, Gott der Weltschoepfer, Hymne an den Unendlichen, Gott in der Natur, also for mixed voices; the Psalm "Gott ist mein Hirt," for female chorus (four voices); Nachthelli and Standchen, for solo and female chorus; Der Mondenschein, by Schober, quintet for men's voices (two tenors and three basses); Coronach, Death's Song, from Scott's "Lady of the Lake," for two sopranos and alto; Minjam's Siegesgesang, for soprano and alto, solo and mixed chorus; at last, the chorus for eight men's voices, "Seklachtlied," by Korner; and also the "Hymn" for eight voices; this last one, also, with accompaniment of wind instruments.

The following songs for several voices are with accompaniment of the orchestra:—The chorus "Auf den Sieg der Deutschen," accompanied by violins, and violoncellos; Song of the Spirits over the Waters, by Goethe, chorus for eight voices, with accompaniment of violins, violoncellos, and bass-viols, composed in 1817; and the cantatas Der Frühlings morgen, Empfindungs Aeusseungen des Witwten-Institutes der Schullehrer Wiens für den Stifter und Vorsteher der selben, Domherrn Spendu,* for solo, chorus, and orchestra, composed in 1818–1819; Glaube, Hoffnung, und Liebe (Faith, Hope, and Love), for men's and mixed chorus (accompaniment of wind instruments), by Reil, which has, unfortunately, not been preserved; Prometheus, composed in 1816; Die Erweckung des Lazarus, Easter cantata for singing and orchestra, of which, however, only the first part was composed (in 1820); and Volkslied, by Deinkartstein, for chorus and orchestra, performed in February, 1822, on the celebration of the birthday of the Emperor Franz. The same song was published in 1848 as "Constitutionalied" (Song of the Constitution), and is as such designated, with op. 157, in the catalogue of Schubert's works.

Besides these cantatas Schubert composed, in 1827, one with Italian words, in honor of Miss Irene K., for two tenors and two basses; further, "Saenger, der vom Herzen singt," for soprano, tenor, and bass, composed in 1819, and the one for men's voices, in honor of the jubilee of the Conductor Salieri.

It is a matter of course that there is not attached to these songs for several voices by Schubert, that deep and general interest which is felt for his *Lieder*, although some of the former do belong to the best that has ever been written for this branch of music, and Der Nachtgesang im Walde (Night Song in the Forest), Nachthelle,† Miriam's Triumphal Song, and Chorus of the Spirits over the Waters,‡ stand unrivaled in the whole literature of this class of compositions.

* The longest title, probably, ever given to a cantata, as may be seen from the English translation—"Uttering of Feelings of the Members of the Institute of Widows of the Schoolmasters of Vienna for the Founder and Director of the same." This cantata consists in a solo for bass, a solo for soprano (the wife's), chorus of the children, solo of the mother, a duo between the widow and an orphan, a solo of the bass, chorus of the widows, again, a solo for bass, and a quartet for mixed voices. The piano score was written by Ferd. Schubert. Perhaps this cantata is worthy of the attention of our Professors of School Music.—TRANSLATOR.

† Performed in New York. ‡ Also performed in New York.—TRANS.

(To be continued.)

MUSIC IN PRIMARY SCHOOLS.—Another exercise which should enter into every scheme of primary instruction, is vocal music. Its claims to public recognition as a regular school exercise, rest upon its value as a means of cultivating the ear to a nice discrimination of sounds, and of the vocal organs to an accurate utterance of the notes of the gamut—upon the rich and pure fountain of enjoyment which it opens to its possessors—but especially upon its blessed and tranquilizing influence upon the minds and hearts of the children in the school-room. As an auxiliary in government, its aid is invaluable.—*New York Teacher.*

The Musical Review & Musical World.

NEW YORK, JULY 6, 1861.

CONDUCTING:

A FEW PRACTICAL COUNSELS HOW TO LEARN IT.

BY HERMANN ZOPFF.

The conducting of singing is, in most cases, very poorly treated. The majority of the conductors of singing-clubs are either frightened, and, consequently, uncertain, when conducting, or they do not thoroughly understand the nature of singing. It is for this reason that he who will make the above his speciality, ought to study first the peculiarities of singing, perhaps best by participating for a time in the performances of the choir. He will soon learn to know that, in singing, as well as in speaking, he gives at discretion his own self, so to speak, his own soul, to the ears of a great many persons. But this will produce a somewhat uneasy impression upon every singer who is not fully convinced of his own superiority, especially in case he has to sing high tones. He will feel constrained, and this feeling causes, very often, a false position of the throat, head, mouth, or tongue, for the right delivery of the tone. A careful conductor will know in such cases how to prevent this, at least how to lessen the evil. His ability with regard to this matter will be mostly tested when conducting a choir, especially a choir of ladies, who, being generally amateurs, feel often inclined to be inattentive, and moreover, not very regular in their attendance at the rehearsals, are apt to forget, and consequently feel frightened as soon as they have to sing a high tone or a difficult interval.

A little intelligence, a little power of observation on the part of the conductor, will soon remedy this. Conductors of choirs will always do well to be prepared for this, as singing is under any circumstances influenced by disposition of mind, and will therefore expect from their choir rather too little than too much, basing this latter estimation perhaps upon one single good performance. Choirs, especially small and mixed choirs, have, like a single person, their special disposition or temper. One day every thing goes finely, the other day the singers sing so badly, that one should like to despair. It is true, sometimes it is the frame of mind of the conductor, which, unconscious to him, influences the singers. Ladies* generally come with just as much pleasure as *want of attention* to the rehearsal. Every new comer, every appearance of a new solo part, every mistake in speaking on the part of the conductor, is likely to disturb their attention. If this increases too much, it is well to tell them that such a proceeding cannot fail to render the task of the conductor still more difficult. Further it is necessary not to repeat too often a place in a part where a blunder occurred, else soon the singers will be so tired of it, that pleasure and attention can be in vain exacted from them. But the conductor can obtain the same result in interspersing these repetitions by the rehearsal of other places and pieces. Constant corrections and interruptions also make them absent-minded and dull. It is much better to go straight through to a period, and then return with all strictness to the single blunders which may have occurred. Just as you must not fatigue one and the same voice too long by rehearsing some difficult passages, you also must not leave too long unoccupied any of the members of the choir. If, for instance, the whole choir of men (in a mixed choir) should for hours consist only of a few members, let them sing just as if the whole choir was present, in order not to cause in them the feeling of superfluousness or non-estimation.

The sometimes wavering character of singing, caused by the breathing, the developing, and reposing of the tones, requires occasionally for the mixed choir a peculiar conducting. The Germans, for instance, exhibit such a virtuosity in reposing upon all tones suitable for this purpose, that necessarily strict time cannot be kept. Under these circumstances, it becomes urgent to beat the quavers so near to their eyes that they cannot avoid seeing them, at least occasionally, or to mark every weak part of the measure upon which another tone is to be sung with the same importance as if it was a new entry of a part. For the same reason let him give an energetic sign before all such measures, where a high tone, especially one of long duration, occurs as an indication that the preceding ones have to be quitted, and then, an upward turn of the *baton* to remind the singers of the approaching high tone. Besides, the conductor will soon experience that every sign to *commence* for the whole choir as well as for single parts, after they have paused for a while, will prove insufficient if the sign is not preceded by the drawing of a large circle with the *baton*, well seen by every body; this proceeding which causes them involuntarily to breathe and to prepare for the singing, is often neglected by conductors, who are surprised if the wished-for entry of the part is not forthcoming, and who unjustly blame the choir for this neglect, while they themselves are mostly accountable for it. If, sometimes, it will nevertheless not go satisfactorily, the conductor will do well to indicate himself the entry or single high tones,* or show by example how to sing very difficult passages, and if this still has no better result, let the passage be performed by a violin-player. It is an old experience of the greatest masters that a pure intonation cannot be better acquired than by the aid of a violin. As soon, however, as a satisfactory result has been obtained by one or the other of these means, the singers have at once to perform without them, and also occasionally without an accompaniment, in order to acquire independence and firmness.

(*To be continued.*)

* We feel bound to remind our fair readers, that the author of this treatise does not speak of *American* ladies.—Eds. Mus. Review and World.

* Sometimes it will not be amiss to practice high tones, which have been constantly sung too low, in the beginning a little higher than they ought to be. If a difficult passage lies very high, one may also practice it at first half an octave lower. Every conductor must be able to transpose this much.

MUSIC IN NEW YORK.

"Tannhauser" at the Stadt Theater.—The house was crowded in spite of the intense heat which prevailed on the evening of the performance. To play and sing the music of "Tannhauser" in a temperature of 90 degrees in the shade, with the additional heat of the gas-lamps and—the music, is no joke; in fact, it is one of those herculean undertakings which the present generation can undoubtedly *feel*, but that can be thoroughly appreciated only by the future. When we looked at the orchestra, led by Mr. Bergmann with all that vigor and love for his subject for which this gentleman is distinguished, when we saw all of them literally *bathed* in music, we could not help feeling admiration for the heroic little band, especially, as somebody whispered to us, that their labors were more an affair of love and friendship for their conductor than any thing else. And when we saw the Pilgrims march and sing under these very aggravating circumstances, and the soloists, Mrs. Berkel, and Messrs. Quint, Lehmann, Graf, Friedeborn, and Lotti, enthusiastically struggle against the pressure from below, above, and everywhere, we felt convinced, in spite of the late memorable performance of the same opera at Paris, that "singing under difficulties" was never carried to a greater extent. Well, the public, at least, were thankful. They welcomed the old and familiar music with hearty and thoroughly appreciative salvos of applause, a result, a part of which must be undoubtedly attributed to the fact, that the Venus-scene in the first act, and the combat of the singers in the second act, were omitted. To make up for this deficiency, an act of Herold's "Zampa" was given; and if ever music fell flat, meaningless, and trashy upon the ears of listeners, it was that of Herold's charming little opera on this occasion. Can we, after this experience, felt by every musician present, wonder, that the Parisians, who are brought up and constantly fed by this kind of music, failed to appreciate Wagner's "Tannhauser?"

PIANO-FORTE FINGERING.

[FOR THE REVIEW.]

In the "Musician's Guide," published by Russell & Tolman, Boston, the following terminology is employed—page 192 (New Edition):—"In most of the music published in America, the characters used to designate the fingers to play certain notes are, x, 1, 2, 3, 4. The European characters used for designating the different fingers to play certain notes are, 1, 2, 3, 4, 5. The latter is used in all parts of Europe, and is also taught by most of the teachers in America; in fact, all of the most distinguished teachers in the American cities use the same method of fingering their pieces, for their scholars, as used and taught by all the European teachers, and yet the publishers continue to *change the European fingering to the American in their republications.* All imported music is fingered as above; and the following list of publications we believe to be the first issued in America upon the European plan. * * All the celebrated pianists, such as Thalberg, Liszt, Dreyschock, Herz, Czerny, Hunten, Bertini, and all other celebrities, recognize no other characters for fingering their music than 1, 2, 3, 4, 5." (The italics are the Publishers.)

Is not the above a mistake? Britain, I suppose, is regarded as a part of Europe. If so, then this language is incorrect. For on that Island, so far as I have any knowledge, *the characters used for designating the different fingers to play certain notes are* x, 1, 2, 3, 4, *not* 1, 2, 3, 4, 5. At least, in England, the former characters are employed. Of this I speak with some degree of certitude, and that for cogent reasons:—

First.—An Instruction Book in my possession, published in London, 1842, uses x, 1, 2, 3, 4, not 1, 2, 3, 4, 5. The following is its title—"The Piano-Forte Primer; Containing the Rudiments of Music; calculated either for Private Tuition or Teaching in Classes." By J. F. Burrowes. This is but a specimen of the many Instruction Books issued from the British press, which employ x, 1, 2, 3, 4.

Second.—My musical education was pursued in England; and it is not five years since I left the Albion shores for the U. S. America. Never did I see a piece of music there with 1, 2, 3, 4, 5. Certainly, I never knew a teacher who taught these figures. My experience is all in favor of x, 1, 2, 3, 4.

Third.—It would afford me pleasure to show some music, which I have just looked over, by Theodore Kullak, Liszt, T. Döhler, Jullien, Lindahl, Thalberg, published in London, England. All these composers, as thus published, use x, 1, 2, 3, 4, not 1, 2, 3, 4, 5.

For these reasons, it is to me *prima facie* evident that a mistake has been fallen into. *Humanum est errare.* Such a mistake ought surely to be corrected; or an explanation is necessary to reconcile seemingly antipodal statements. Without inquiring which is the better system of the two, it is due to both sides of the Atlantic to state the facts as they really exist. If the converse be the correct system, viz., that in Europe the symbols x, 1, 2, 3, 4, are used, and not 1, 2, 3, 4, 5, it is important so to publish it. Perhaps the printer's type fell into an error? Somebody is wrong. Who is it?

C. A. H.

Our Correspondent is right. In Great Britain, as well as in America, the general custom is to indicate the thumb by the +. On the European Continent, the figures 1, 2, 3, 4, and 5 are universally used. A reason for this may, perhaps, be found in the fact of the difference of the response which would be had to the query "How many fingers have you?" We opine that an Englishman or American would ordinarily answer *four*, while a Frenchman, German, etc., may answer *five*. We do not think the question one of much importance, and, perhaps, the most serious objection urged to either of the different systems is, the liability of mistaking the sign of the thumb in the English method for the double-sharp. It would be well, in this country, if we could have uniformity, and there is no doubt but that by far the richest treasures of piano-forte music are only accessible fingered after the German method.

MUSICAL EDUCATION AND INSTRUCTION.

By Dr. Marx, of Berlin.

(CONTINUED.)

OF THE DEVELOPMENT OF THE FEELING OF MEASURE.

It is in this matter that the complaints of want of perception chiefly originate. This defect is, indeed, often formally instilled into the scholar. The feeling of measure and sensation of rhythm—we repeat it—are innate in every human being gifted with understanding, but like every other faculty, in different gradations; and they are certainly not so far elaborated by nature, as to enable their possessors to distinguish and perform the manifold and artistically combined rhythms of our compositions. Let us examine one of the easiest sonatas of Mozart, Haydn, or Beethoven, or one of the airs of Spontini, Weber, or Rossini; what a number of digressing and artistically entangled rhythms! How the parts of bars are divided into quavers — sometimes into semi-quavers or triplets, with dots—or joined together by binds and syncopations: what a variety of accentuations must occur in such a composition! Every one who has but a proximate idea of this rhythmic multiplicity, must perceive at once, that without much care and education, the natural feeling of measure could not suffice for the performance of such productions. But this is just what the generality of teachers concern themselves the least about. If they pursue any regular plan in the instruction of the scholar, the compositions follow each other, almost exclusively, in the ratio of the dexterity they require in their execution. The entangled rhythm remains uncomprehended; and it is considered sufficient, if the measure, that is, the equableness of motion, be forcibly preserved by the perpetual counting of the master, accompanied by the pupil, and by incessant beating time in extraordinary and ridiculous attitudes. By these means, however, the feeling of measure, the finer rhythmic sense, and the insight into the nature of rhythm, cannot assuredly be inspired and developed. With every new composition, this misery of counting, beating, and stamping begins afresh, until a *mechanical habit of equality* is formed, instead of a *living feeling* for equal and uniform measure and its expression. It is unfortunately too true, that most musicians are content with the sense and capacity for mechanical equality of measure—for the cold inanimate beat; and consider the rich and living rhythmical feeling as superfluous.

How easy is it, on the other hand, to an enlightened teacher, particularly in the beginning, to elucidate the various forms of rhythm by a methodical arrangement in respect of simplicity and increasing complicity or mixture! Marches for the boys, dances for the girls—four-hand playing upon the piano-forte, or playing with other instruments, making the accentuation perceptible from the beginning—repetition of purposely accented playing—in case of necessity, marching or exercising arranged motions by the pupil, to the playing of the master, or of another pupil under the eye of the master; all these expedients—preceded, of course, by a perfectly clear explanation and analysis of the rhythm, and many small helps and incidents arising from the instruction itself, and which can not now be named—are the most appropriate means of cultivating the feeling of measure.

It is only against excess in counting—against incessant and deafening counting aloud, and that insufferable beating time—that we wish to inveigh. These can not be altogether dispensed with, particularly in the beginning. When their employment becomes necessary, the word used must be uttered sharply, whereby the feeling of measure is kept lively and attentive. A drawling utterance occasions indecision and uncertainty; impatient loudness deafens; and stamping the time disturbs the holding on. A short loudly-whispered "One! two!" of the teacher at the proper time, a gentle and punctual tap with the finger on the reading desk or on the arm of the pupil, governs the measure more surely, and excites the feeling of measure more intimately, than the unseemly grimaces by which many a leader endeavors to display his zeal. In distributions or divisions not easy to apprehend, and two-part order (for example, in the solution of crotchets into quavers, semi-quavers, &c.), instead of "One! two!" we may count "Firstly! second!" in which the word may indicate part of a bar, and each syllable a member thereof. If the phrase should change at once into three-part distribution, the Firstly! second! must be changed again into One! two! three! &c. In quick movements, half or even whole bars only are counted. The playing of difficult passages an octave higher by the master with the pupil, is very inspiring; and also counting parts only of bars in quick passages, and smaller members in slow passages. When the scholar has acquired some certainty, it is particularly desirable that he be led to omit the counting in easy passages, and resume it on the recurrence of passages of importance. In general, the scholar should be induced to relinquish external aid so soon as his apprehension and practice will allow it.

Mälzel's Metronome is a useful assistant to enable the piano-forte student to preserve equable measure in his exercises. It ought not, however, to be placed upon the instrument on which he is playing, because its regularity might be disturbed by the devious energy of his execution, as differently-going clocks will assimilate in their movements if placed upon the same board.

DEVELOPMENT OF THE FEELING OF TONE.

Students of the pianoforte are in a still worse position with regard to the development of the sense of *tone*. Here elementary teachers imagine they have accomplished every thing, if the scholar can play correctly the note before him. Whether he have a living perception of what he plays, or whether this excite any emotion or consciousness in him, is not thought worthy of consideration.

With better intentions, however, many teachers fail in their means. We will not again mention, that in respect of this faculty also, the choice of a profession must depend upon the capacity of the scholar; but proceed at once to the first means of awakening the perception of *tone;* to those means indeed, which, on false fundamental principles, are generally avoided or thrown aside.

The first practice is the exertion of our own faculties diligently, in seeking and inventing successions of *tones*.

In beginning the pianoforte (or any other instruments admitting similar exercises), the first lessons generally consist of a string of finger exercises, which are repeated in all the scales. On this occasion, we advise that no exercise be written for some time, but that the scholar imitate them from the teacher, and thus immediately imprint them on his memory. Only when the exercises become so numerous, that we might apprehend they would be forgotten, would we allow them to be written, and then in brief, the major in the scale of C major, and the minor in the scale of A minor. Then the scholar must seek out the same exercises in all the other scales by the aid of his ear alone. In like manner, when an exercise has been given to the pupil in chords, he must seek it out also on every degree and semitone; during which performance, the utmost assistance we could allow from the teacher, would be, the exclamation of "False!" whenever an error were committed. Only when the scholar has attained a certain proficiency, may he be told how the scales and tones are to be named, and he may then be allowed to write them out. It is very desirable, also, to induce the pupil to perform the scales and chords with his voice.

A second means of producing a lively impression of *tone*, is to *play and sing from the memory*. The dread expressed by most parents and teachers, of playing by heart or from ear, must appear ridiculous to all persons who are well informed in matters of teaching and education in general; since, in all other objects of mental cultivation, the employment and strengthening of the memory is so seriously and authoritatively insisted on. The only ground of objection is, that the beginner, not looking at the notes, is liable to play incorrectly, that he will gradually forget his exercises, and never be able to play with certainty from notes. Against these evils, there are very sure remedies close at hand. Should this incorrectness be apprehended, only give the scholar such long and so many compositions at once, that it will be impossible for him to learn them by rote. Occupy him early with four-hand or accompanied compositions, which are difficult to learn by heart, since no single part contains them entirely. In fine, do not allow every thing to be so learned; and in what is permitted, insist upon the most rigid fidelity to the notes, and on the slightest deviation in this respect, let the notes be resumed. In an extreme case, an unfinished composition can be given to a scholar who seizes by heart with extraordinary rapidity; and different parts of the composition can be filled up, altered, and corrected continually, so that the attention of the scholar must be constantly engaged in detecting the changes. There is no doubt, indeed, that an intelligent and attentive teacher will always find means to prevent the abuse of a faculty so agreeable and pregnant with such innumerable advantages to the player, and so manifestly precious to a composer. The highest freedom, power, and feeling in performance, or in conducting, are not to be attained while we are chained to the notes; and how composition and improvisation are to be carried to any perfection without a sure memory, is not easy to be imagined.

Learning to play and sing by heart, not only strengthens the feeling of *tone*, inasmuch as it necessitates the imprinting of single relations of *tones*, and the recalling of them according to such impression,—but it enables us, also, to imagine whole compositions, with all their combinations present to our minds. Here we may add a third means, which is peculiarly adapted to quicken the attention, to excite the watchfulness of the scholar, to accustom him every moment to instant and enlarged apprehension and decision, without which no deep penetration can be effected in art or in artistic works. This means is, *frequent playing and singing at sight*, especially four-handed or with accompaniment, and, indeed at once, in the absolute time (tempo), or nearly so, required in the composition. The teacher in this case must make the pupil understand, that it is absolutely necessary for the success of this procedure, that the composition should be played thoughout without omission, interruption, or remission in time, to the end; that no reflection, no repetition, no looking back for errors, is permitted; but on the contrary, that the eye must constantly press forward, and the performance must instantly and inevitably follow the eye. This alone must be required of the scholar, and must unrelentingly be insisted on by the teacher, and be more particularly and unfailingly observed in practice, if the latter should play with his scholar. On the other hand, the scholar must be comforted with the reflection that, under such circumstances, he is not answerable for single failures, omissions, etc. The first attempts at this practice are often, indeed, wretched performances—quite laughable even, to those who do not consider how many qualifications must work herein together for the best possible effect to be produced. Usually, however, a vast improvement is manifested with unexpected rapidity, if the teacher begins and proceeds with judgment.

Of course, together with the above exercises, other compositions are most carefully studied, and are considered the chief materials of instruction. For the playing at sight, easier compositions are selected; and when they have been used for this object, they may be carefully studied. Then the disadvantages arising possibly from sight playing, that is, over rapidity and inexactness, etc., may be corrected.

In fine, may we never, indeed, willingly suppress that most fruitful means of animating and exalting the musical sense, *invention;* but with joy and hope, on all occasions, most tenderly foster and encourage it, whether it be exerted in writing or at the instrument. How often is the young pupil reproved by teachers and parents, if he allows himself to try and try, and seek out his fancies on the piano! How often—we have already deplored it—is he told that that is useless dreaming, and that a finger exercise is much more improving! How often are his first attempts at writing thrown away with contempt, and his want of talent, or the widely different profession for which he is destined, urged upon him, in order to withdraw him from such nonsensical fancies and vain exertions. To a highly-gifted individual, such insults are simply discouraging. To a less gifted person, they are too often destructive. Let no man be enticed into the profession of a composer. He who does not feel interiorly an irresistible calling to that course of life, has no security for its success. But let not the highest and most prolific form in which musical sense and power can be worked out and perfected, be disturbed. We are all exercised from childhood upwards, in classical employment, even in versification. Are we, therefore, all educated to be authors or, perhaps, poets? By no means. But there is no more powerful means of developing the mind, and making it master of its organ—speech, than the elaboration of its own thoughts and imaginings. How much more important, then, must such a means be in music, for which we have no such enormous preparatory formation, than in thinking and writing, for which our whole life has been a school, by our incessant thought and speech, from the earliest age.

OBJECTS OF MUSICAL EDUCATION AND THEIR TIME.

What is to be learned, and which is the proper time for each kind of instruction? These questions, of the utmost importance in their minutest particulars, demand the gravest and most searching consideration from parents and teachers when they have determined to dedicate a child to musical education. To professors of music, these questions must always be the highest interest. In order to point out, at least, the most important periods, we will take a cursory view of all the relationships and circumstances of musical employment, whether as a profession or otherwise.

We must, in the first place, clear away a deep and widely diffused prejudice. On the question being asked, What ought to be learned in music? it is usual, particularly among teachers, to make a distinction between those persons who make music a profession, and those who cultivate it merely for pleasure and general humanizing education; between future professional men and mere amateurs. The former, according to the judgment of the teachers, ought to be *fundamentally*—the latter, however, only *superficially*, or less fundamentally instructed. This distinction is one of the most erroneous and destructive that ever crept into discipline. That education alone is beneficially fruitful which is most perfectly grounded; and, what is more, it is the easiest, and consumes the least time. In order to be convinced of the truth of these assertions, it is only necessary to have a right understanding of the nature of this fundamental knowledge; not of the false pedantry which assumes its name (and is as useless to the professional man as to the amateur), but of the study absolutely necessary for the comprehension of the

real nature of the science, of the close connection of all that is essential, and of the constant and rational development of one form or figure from another, so that the preceding form necessarily leads on the succeeding, and the succeeding form is always prepared and facilitated by the preceding.

Between the instruction of the artist and of the amateur there is only this difference—that the latter may discontinue his pursuit of the science earlier than the former, at any point or position of artistic power he may choose to fix; whereas the artist is necessarily obliged to dedicate himself entirely, once and forever, to the art of his election.

Now to return to our own proper question—What is to be learned, and which is the right time for each study?

SONG.

We have already said that if possible every one should learn music: we now pronounce our opinion more especially, that *every one, if possible, should learn singing.* Song is man's own true peculiar music. The voice is our own peculiar connate instrument—it is much more—it is *the living sympathetic organ of our souls.* Whatever moves within us, whatever sensation or emotion we feel, becomes immediately embodied and perceptible in our voice; and so, indeed, the voice and song, as we may observe in the earliest infancy, are our first poetry and the most faithful companions of our feelings, until the "shrill pipe of tremulous age." If, as in song, properly so called, music and speech be lovingly united, and the words be those of a true poet, then is consummated the most intimate union of mind and soul, of understanding and feeling—that combined unity, in which the whole power of the human being is exhibited, and exerts upon the singer and the hearer that wonderful might of song, which by infant nations was considered not quite untruly as supernatural; and whose softened, and therefore, perhaps, more beneficent influence, now contributes to social elevation and more improvement.

Song is the most appropriate treasure of the solitary, and it is at the same time the most stringent and forcible bond of companionship, even from the jovial or the sentimental popular catch of the booth to the sublime creations of genius resounding from congregated artistic thousands assembled by one common impulse in the solemn cathedral. Devotion in our churches becomes more edifying; our popular festivals and days of enjoyment become more mannerly and animated; our social meetings more lively and intellectually joyful; our whole life, in short, becomes more elevated and cheerful by the spread of the love of song and of the power of singing among the greatest possible number of individuals. And these individuals will feel themselves more intimately connected with society, more largely participating in its benefits, of more worth in it and gaining more by it, when they unite their voices in the social harmony of their friends.

To the musician, but more especially to the composer, song is an almost irreplaceable and indispensable means of calling forth and seizing the most delicate, tender, and deepest strains of feeling from our inmost sensations. No instrument can be a substitute for song, the immediate creation of our own soul in our own breast; we can have no deeper impression of the relation of sound, of the power of melody; we cannot work more effectively upon our own souls and upon those of our hearers than by heartfelt song.

Every friend of music, therefore, should sing; and every musician who has a tolerable voice, should be a master of song in every branch. Song should, also, in the order of time, be our first musical exercise. This should begin in the earliest childhood, in the third to the fifth year, if it be not possible earlier, but not in the form of instruction. The song of the mother which allures imitation, the joyful circle of children playing together, is the first natural singing school, where, without notes or masters, simply according to hearing and fancy, the fibres of the soul are first freely excited and set in vibration. Instruction in music, properly so called, should not in general begin until the second step of life's ladder, between the seventh and fourteenth years.

By far the greatest number of individuals have sufficient qualifications of voice for singing, and to justify their pursuit of the art with reasonable hope of success. Indeed, very considerable and valuable vocal faculties are much more common than is generally imagined. There is certainly less deficiency of natural gifts than of persons observant and talented enough to discover, to foster, and to cultivate them. In the meantime, if indeed every one have not disposition and means (and good fortune) to become of some consequence as a singer, let us consider that even with an inconsiderable voice, much of the most touching and joy-inspiring capabilities may be attained, if feeling, artistic cultivation, and a vivid conception speak through a medium but slenderly endowed. Why should any one be dissatisfied if small means and trouble have made him capable of touching our hearts with a joyful or tender song: or have enabled him to participate skillfully in the choral assemblies of his fellow-citizens. Whether it may be advisable to proceed farther in singing and the cultivation of the voice, must be decided by the circumstances and inclinations of each individual. From composers, conductors, and higher masters, a complete knowledge of every thing belonging to singing is to be absolutely demanded, and also practical execution thereof; unless, indeed, organic defect should render it to them impossible. A composer who does not expressly study singing, and practice it as far as possible, will scarcely be able to write for the voice; he will with difficulty acquire the more delicate musical declamation; he will never become entire master of the life-like conducting of the voice, which is something far different from mere correctness.

(*To be Continued.*)

MARIO IN "IL BARBIERE."

It is well for the prosperity of the vocal art, that such a teacher as Signor Mario is still before the public. It is well, too, for the same cause, that such music as Rossini's "Barbiere" is not altogether overlooked. Such a singer and such music are indeed constituted to uphold genuine Italian vocalization, in spite of the degenerate influence of Signor Verdi and modern operatic composers. Let us, however, do Signor Verdi and his laborers in the same vineyard justice.

Rossini wrote for nearly all the most accomplished singers of the age, singers educated in the best schools, trained after the best models, and severely tested before they ventured to confront public opinion. No doubt his own music had no small share in making the singers, more especially as he had a consummate knowledge of the capabilities of the human voice, and never—at all events while he devoted his genius to the Italian stage—would tax its powers to the utmost for the sake of effect. Rossini was, perhaps, more intimately acquainted with the means and resources of every kind of voice than any composer who ever wrote, excepting Mozart. He was himself a first rate barytone, and, when a boy, was one of the treble singers in the cathedral of his native city. This early teaching, combined with wonderful quickness of observation, enabled him to create music for the singers which, without in the least concealing their powers, allowed them to produce the finest effects. That, nevertheless, his vocal compositions, for the greater part, were adapted to the means of popular singers, is well known; and hence, it cannot be denied that the singers had a certain influence on his music.

When Signor Verdi commenced writing for the stage, the vocalists in the legitimate Italian school were extreme rarities. He found vociferators instead of singers, and was compelled to accommodate his music to their capacities. It was suddenly discovered that a good voice alone was wanting to constitute the vocalizer; and Signor Verdi endorsed the discovery by writing compositions which required for their performance the smallest amount of art. Here was a chance for tyros. Why learn singing at all, when it might be so easily dispensed with? Why encounter difficulties, expend time and money, and waste one's best energies in close and severe application, when a reputation might be made by mere strength of lungs and a fortnight's discipline? It is wonderful how the "vociferators" came into vogue, and what influence they exercised upon composers. Signor Verdi, above all, "championed them to the utterance." The school of David, Tacchinardi, Garcia, Rubini, Galli, Tamburini, and others was gradually dying a natural death, and, as an inevitable consequence, Rossini's music, having nobody to interpret it, was falling into disrepute. Fortunately, now and then singers were found who added a desire to attain the highest excellence in their profession to natural aptitude and instinct, and who thus became preservers of the loftiest school of the vocal art. More fortunate still that some such legitimatists should have descended to our own times, and that we still can boast of Mario and Alboni.

The performance of the "Barbiere," now being given at Covent Garden, cannot fail to prove entirely gratifying to those who pin their faith to pure Italian music and pure Italian vocalism. We might search

The Fisher.

BY GOETHE.

Translated by JOHN. A. DORGAN. Music by SCHUBERT.

Das Was - ser rauschet', das Wasser schwoll, ein Fischer sass da-ran, sah nach der Angel ru - hevoll, kühl
The wa - ter foamed; the wa - ter flowed; A Fisher sat be-side, And eye'd his quill which lightly rode Up -

bis an's Herz hin - an. Und wie er sitzt und wie er lauscht theilt sich die Fluth em-por Aus
on the gleam-ing tide And as he sits in dream-y mood, He sees the wave un-closed, And

fp

dem be - weg - ten Was ser rauscht ein feuchtes Weib — her-vor.
up from the di - vi - ding flood Its dew - y Nai - - ad rose.

fp

2 Sie sang zu ihm, sie sprach zu ihm: Was lockst du mei-ne Brut mit Menschen-witz und Menschenlist hin-
2 She spake to him with sub - tle smile, "My brood why dost thou snare, With hu - man craft and hu - man guile, To

auf in To - desgluth? Ach wüss - test du, wie's Fischlein ist so wohl - lig auf dem Grund, du
die in flam - ing air? Ah, didst thou know what bliss below My lit - tle fish - es share, Thou

fp

stiegst her - un - der wie du bist, und würd-est erst ge - sund.
would'st dive un-der as thou art And dwell for - ev - er there!

fp

3 Labt sich die lie-be Son- ne nicht, der Mond sich nicht im Meer? kehrt wel - len-ath-mend ihr Gesicht nicht
3 The sun and moon, do they not lave Their foreheads in the deep, And doub - ly bright, and doub-ly brave A -

dop-pelt schö-ner her? Lockt dich der tie - fe Himmel nicht, das feucht ver-klär-te Blau? lockt
rise as out of sleep? Lures not thy soul the fa - thomless, The moist, transfigured blue? Hath

fp

dich dein ei - gen An - gesicht nicht her in ew' - - gen Thau?
it no spell, thine own fair face Down in the e - - ter - nal dew?"

fp

4 Das Wasser rauscht', das Wasser schwoll,
Netzt' ihm den nackten Fuss,
Sein Herz wuchs ihm so sehnsuchtsvoll,
Wie bei der Liebsten Gruss.
Sie sprach zu ihm, sie sang zu ihm,
Da war's um ihn gescheh'n,
Halb zog sie ihn; halb sank er hin,
Und ward nicht mehr geseh'n.

4 The water foamed; the water flowed;
It lapped his naked feet;
His heart it thrilled, his face it glowed,
As when true lovers meet.
She spake to him; she sang to him;
Resistless was her strain,
Half drew she him; half yielded he,
And ne'er was seen again.

MORNING PRAYER.

QUARTETT FOR MALE VOICES.

[DEDICATED TO JAMES M. NORTH. ESQ.]

Words by EICHENDORFF. Music by GEO. A MIETZKE.

1st TENOR Lento religioso

1 Oh si - lence, won - drous and pro - found, O'er earth doth sol - i - tude still reign, The

2d TENOR

2 I feel new life with - - in me glow Where now is my dis - tress and care Here

1st BASS

3 To me a pil - grim shall the world With all its joy and sor-rows, be, But

2nd BASS

4 And should my song woo world-ly gifts. The base re-wards of van - i - ty, Dash

woods a-lone in-cline their heads, the woods a - lone in - cline their heads, As

in the blush of wa - king morn, here in the blush of wa - king morn I

as a bridge that leads O Lord, but as a bridge that leads O Lord, A-

down my lyre, I'll hold my peace, dash down my lyre, I'll hold my peace, Be-

if the Lord walked o'er the plain, As if the Lord walked o'er the plain.

blush at yes - ter - days, des - pair, I blush at yes - ter - days des - pair.

cross the stream of time to Thee, A-cross the stream of time to Thee.

fore Thee to e - ter - ni - ty, Be - fore Thee to e - ter - ni - ty.

back in vain to the first representation of Rossini's enchanting work for singing more legitimate and more perfect, for acting more easy, gentlemanly, and instinct with comic genius than may be found in Mario's *Count Almaviva*. The very spirit of Rossini and Beaumarchais are concentrated in his performance. And what a study for the singer! A tenor might learn more from listening to Mario attentively one night, than from a dozen lessons administered by the most erudite professor. Such artists, indeed, have ever proved the best indoctrinators; and it is matter for no small congratulation, that after so many years passed in exerting himself to please the public, the great tenor should be enabled to exhibit his admirable talent with almost undiminished powers. The performance of Mario in *Count Almaviva* will have a two-fold value for singers; it will teach them that the old school cannot be dispensed with, and that the voice may be best preserved by adhering to the best models. No tenor who knows his art is compelled to force his voice in the music of *Almaviva*, not because it is written less high than Signor Verdi's tenor parts—which certainly is not the case—but because it lies so artfully for the voice, and because the upper notes are never called upon for extra exertion. In many parts of the Count's music, the voice is taxed to the highest part of the register—witness the trio "Ah! quel colpo"—but a well-trained organ can take the passages without difficulty, and attack the highest notes without effort. Such is the effect of legitimate vocal music. We strongly recommend every tenor who wishes to procure a lesson in genuine Italian singing of the very highest value, to go and hear Mario in *Count Almaviva*, cautioning him at the same time not to suffer his enjoyment to interfere with his instruction, which we acknowledge to be no easy task. Perhaps the best way would be to hear him twice, the first time for pleasure, the second for information.—*London Musical World.*

Sheet Music Review.

(*Classified according to the System adopted in the* METHOD FOR PIANO-FORTE, *by H. A. Wollenhaupt and Theodor Hagen, published in our last volume. The Method, with many additions, will be published separately, early in September.*)

S. Brainard & Co., Cleveland.

FIRST PERIOD.

LA ROSE DE FLORENCE POLKA MAZURKA. A. Leduc. 30c.

PETITE ROMANCE ORIGINAL. J. Rummel. 25c.

LA MANOLA. J. Rummel. 25c.

All these pieces are easy, and excellent for teaching purposes.

ROSE QUEEN POLKA. Hermann Th. Knake. 25c.

Not difficult. Pretty and brilliant.

SECOND PERIOD.

OBERON. Fantasia. Theo. Oesten. 60c.

Very brilliant and effective.

VOCAL MUSIC.

THE ABSENT ONE. Song, with Guitar Accompaniment. Zimmer. 15c.

Very simple.

THE GOOD-BYE AT THE DOOR. Stephen Glover. 30c.

Excellent of its kind.

ROSE OF HAZELDEEN. Scotch Ballad. J. W. Cherry. 30c.

Likely to please very much.

GOD SAVE OUR COUNTRY'S FLAG. J. S. Porter. 25c.

One of the Patriotic Songs. Quite simple.

FADING AWAY. Anne Pricker. Arranged as a Duet for Mezzo Soprano and Alto or Tenor, with Chorus *ad libitum*, by Wm. Dressler. 25c.

MUSICAL GOSSIP.

THE NATIONAL HYMN.—The committee on the national hymn announce that the time for the reception of manuscripts by them has expired, and that no more will be admitted to competition. The number already in their hands is *over eleven hundred and fifty*. The public will see at once that the examination and comparison of such a mass of manuscript matter must be a work of some time. The committee therefore ask the indulgence of these who are interested in this subject; and they take this opportunity of saying to contributors that the first announcement of their decision will be made publicly, and that personal inquiry upon that subject will be entirely in vain.

MAUNSELL B. FIELD, Secretary.

New York, *June* 21.

SIGNOR AMODIO, the brother of *the* Amodio, died of yellow fever on his return from Mexico.

WE understand, that Mr. Ullmann has engaged Signor Medori for the next season at the Academy of Music. The house will open next month with performances by the celebrated Magician, Mr. Hermann.

THERE was a concert by the "Old Band" at Utica, N. Y. Our Exchange tells us, that the Band "never before played with so much skill, precision, sweetness, and delicacy." What a good old Band that must be.

EUROPEAN ITEMS.

ADELINA PATTI," says the "London Musical World," has killed "Guillaume Tell"—we mean the success of "La Sonnambula" has been so great, as to necessitate the withdrawel of Rossini's "masterpiece."

THE Surrey Music Hall in London was destroyed by fire.

"IL TROVATORE" was given at the Lyceum Theater in London, with the following splendid caste: Leonora—Mlle. Titiens, Azucena—Mad. Alboni, Manrico—Signor Giuglini, Ferrando—Monsieur Gassier.

THE Directors of the Great Exhibition for 1862, intend to offer commissions to Messrs. Rossini, Meyerbeer, Auber, and to some English writer not named, to represent Music by new compositions fitted for the ceremonies.

PROF. MOSCHELES is in London for a short visit, and has consented to play his concerto in G minor at the next Philharmonic Concert.

A HIGHLY interesting work for singers has been published in Paris; it is *Ecole Classique du Chant*, by Mad. Pauline Viardot Garcia. It contains suggestions, advices, and instructions how to perform fifty more or less well known classical pieces for all voices, airs, duos, and trios, in such a way as to give the performer the clearest conception of each piece as well as the artistical directions for a finished execution. As yet only the treatment of the following twenty songs in the above manner has been published: Air of the "Medusa," contralto, *J. B. Lully;* Air of "Lucifer," bass, *Handel;* Duo of the "Syrens," 2 sopranos, *Handel;* Sicilienne, tenor, *Pergolese;* Air of "Orpheus," tenor or mezzo soprano, *Gluck;* Air from "Cosifantutte," tenor, *Mozart;* "Adelaide," tenor, *Beethoven;* "Romance," mezzo soprano, *Rossini;* Air from the "Freischutz," soprano, *Weber;* Air from "Paulus," tenor, *Mendelssohn;* Couplets from "Susanna," soprano, *Handel;* "Whitsuntide Cantata," soprano or tenor, *Bach;* "Plaisir d'Amour," tenor, *Martini;* Trio from "Don Giovanni," tenor and 2 sopranos, *Mozart;* Air from the "Magic Flute," bass, *Mozart;* Air from "Dido," soprano, *Piccini;* Air from "Oedipus," bass or baritone, *Sachini;* Air from "Medea," soprano, *Cherubini;* Air from "Stratonice," tenor, *Mehul;* Duo from the "Freischutz," 2 sopranos, *Weber.* Each of these pieces is followed by a short notice, giving its origin, character, and style. The movement, the expression for each phrase, the accentuation for each note is also furnished. We shall hereafter return to this very interesting and instructive work of one of the greatest, and certainly of the most accomplished singers of our days.

FOR the sake or rather the purses of the artists in Paris, M. Fiorentino, the well-known critic of the *Moniteur* and the *Constitutionnel*, has been discharged by Count Persigny. It is said that this man drew every year some twenty thousand dollars from the "celebrities" in Paris.

Do not judge a composition after hearing it only once. That which pleases you at first is not always the best. Good composers require to be studied. There is much you will not clearly understand before attaining a very advanced age.—*Schumann.*

Our Musical Correspondence.

BOSTON.

JULY 1, 1861—DEAR REVIEW.—Preparations for the morning Band concert (with cannon accompaniment), on the coming "Fourth," seem to be the principal musical (?) items at hand this week, judging from the space they occupy in the columns of the city papers. This concert has come to be a prominent feature in the celebrations of the day with us. The programme this year (performed by the united bands of the city) is as follows:

1. America. (In which the audience are respectfully invited to join).—2.* he Star Spangled Banner.—3. Vive l'America.—4. Ireland's National Air —5. Yankee Doodle.—6. German National Air.—7. Red, White, and Blue, and Our Flag.—8. Italian National Air. 9. Russian National Air.—10. French National Air.—11.* Washington's March.

The pieces marked with an asterisk are to be accompanied by "Salvos obligate" by Maj. Cobb's Artillery.

Speaking of patriotic music, there is no one of the many recent effusions from the pens of our poet-musicians which, in the short time since its publication, has become more of a favorite hereabouts than Mr. Root's "First Gun is Fired." It is just the right thing for the times, both words and music. Bold, vigorous, and healthy in sentiment, it is admirably adapted for a "Volks-melodie" in times like these. Our musicians are improving these summer months, by study and preparation for the winter campaign, with unwonted zeal, so that something extraordinary may be expected in the concerts of the next musical season.

Mr. J. Q. Wetherbee, one of our most cultivated bassos, and a musician of varied and extensive attainments, has been compelled by the insecurity and weakness of his vocal organs, to give up public performances entirely. It is most devoutly to be hoped that it will be only temporary, for the musical public can ill afford to lose the benefit of his classical style and thorough cultivation in the work of educating the popular taste in the concert-hall. We are glad to say he is still able to give lessons. Mr. C. R. Adams, who has perhaps, with a small measure of justice, been styled the favorite Tenor of Boston, is concerting in the British Provinces with Mad. Fabbri. B.

Miscellaneous.

CARL BANCK.

BORN at Magdeburg, March 27th, 1812, since 1834 known as a talented and accomplished composer of songs, occupies among the lyricists of modern times an independent and prominent position. Born in a family where true art was cultivated, his early youth was passed under the beneficial influence of this cultivation. His father, vicar at the Doone, in Magdeburg, and quite proficient in music, watched his education carefully, and young Banck, only six years old, already played the piano-forte, to which he later added the organ and a knowledge of thorough bass. Nevertheless, his father did not wish him to become a musician, but destined him for the clergy. But his constant application to music, naturally enough, caused in the boy the desire to embrace the musical art as his profession. His father being at last reconciled to his wishes, young Banck went, in 1827, to Berlin, where, in the Royal Musical Institute, under the direction of the well-known composer and theoretician Bernhard Klen, he commenced studying musical science. But he also enjoyed the benefit of the guidance and instruction of such men as Zelter and Ludwig Berger, as well as profited by a constant attendance at the Royal Academy of Singing, conducted by Zelter, where he became acquainted with the riches of Bach's vocal music, until then scarcely known. After having finished his studies at Berlin, and after having been for a short time with *Schneider*, in Dessau, he made, in the summer of 1830, a journey to Italy. The study of the old Italian church music, and the inexhaustible powerful impression he received at Rome, the strangeness of the new life before him, all this was very little apt to induce the young man at the time being to creative efforts. Only after having left Rome (in 1831), he found it possible to collect himself, and to recall the lessons of his German studies. In company of a highly-talented artist, the painter Alexander Simon, he traveled through Southern Italy and Sicily. During this journey, he studied the Italian people's song, the result of which is laid down in his first opus—"Circle of Songs from Italy"—published in 1834.

It was toward the end of 1831 when Banck returned to his native town. He stayed there until 1834, occupying most of his time with composing. He then went to Berlin and to Leipzig in order to have some of his compositions published. Here (in Leipzig) he took a prominent part in the editorship of the *Neue Zeitschrift für Musik*, which had just been started by Robert Schumann.

After having stayed two years in Leipzig, he went to Jena, and then to Dresden, where he has since resided, being engaged on the *Dresden Journal*, as the musical and dramatic critic, giving lessons in singing and occasionally writing a song. There are about 69 of his works published, some of which enjoy a great popularity. But as valuable as his former additions to the literature of song must be called, his latest compositions eclipse them by far, with regard to poetical conception, depth and originality of ideas and finish of form. We refer here chiefly to his "Songs by Claus Groth" (op. 68) and "Poems by Lenau" (op. 69), which rank among the best songs that have been written since Franz Schubert.

"UN BALLO IN MASCHERA" IN LONDON.

SIGNOR VERDI's last opera—and, as some say his best—was one of the special novelties which figured in Mr. Gye's prospectus this season; and, therefore, if priority of announcement constitute a claim, the Royal Italian Opera has the first right of production. The law of copyright, however, as it seems, does not affect the opera being given at another theater; and as the director of Covent Garden has not been able, as we learn, to obtain the exclusive power of performance for his theater, Mr. J. H. Mapleson, manager of the Lyceum Italian Opera, has also advertised the "Ballo in Maschera" for representation, and even takes precedence of Mr. Gye, since the opera is announced in the bills for to-night; whereas the Royal Italian performance does not take place until Thursday. Here, then, we have two "impresarii" of Italian opera openly contesting for the honor of laying Verdi's latest inspiration before the public, and expending all the resources of their establishments on its production. The Covent Garden cast comprises, in the principal parts, Mesdames Penco, Miolan-Carvalho, and Nantier-Didiée; Sigs. Mario, Graziani, Tagliafico, and M. Zelger: that of the Lyceum, Mlle. Titiens, Mesdames Gassier and Lemaire, Sigs. Giulini, Delle Sedie, and M. Gassier; two powerful lists of names, and which demonstrates how worthily considered the opera must be in the minds of the directors.

Sig. Verdi is now, in reality, the hero of the opera, and his old influence is about to be renewed. Once more must the star of Mozart and Rossini grow pale in the dazzling glare of young Italy's composer, and a second "Trovatore" furor be created. It might be desired, however, that Sig. Verdi had essayed his talent on any other subject than that which had originated one of the most undoubted *chefs-d'œuvre* of the French school. In selecting "Gustavus the Third; or, the Masked Ball," already hallowed by the genius of Auber, the Italian composer acted unwisely; since he brought his music into direct competition with that of one who was a far greater master and a more inspired writer than himself, and could hope to obtain little profit from the comparison. Is it possible that Signor Verdi ever entertained the idea of making the world forget Auber's opera through his own? Perhaps he remembered how Rossini's "Barbiere" had entirely obliterated that of Paesiello, and fancied his "Ballo in Maschera" would do the same by Auber's "Masked Ball." Or can it be possible that Signor Verdi knows nothing of the opera of "Gustave, and had no "compunctious visitings" when the book was presented to him by some enthusiastic music publisher? This, indeed, would constitute his fairest excuse; since, to fancy he could go calmly and hopefully to work after an attentive hearing of Auber's music, is impossible. Nay, is it not more likely that, after listening to the divinely melodious opening chorus, he would have dashed down the "libretto" in despair, and cried aloud, "This, indeed, is beyond the scope of my inspiration, and I shall not attempt to rival it!"—*London Musical World.*

PORTUGUESE MUSIC.

THE music which the Portuguese play on their wire-strung guitars, consists principally of waltzes, *landums* and the accompaniments of their *modinhas*, which are really beautiful and national. The waltzes are chiefly of their own composition, and are generally very pretty, and strongly tinged with the national languishing expression. The *landums* are more particularly Portuguese than any other of their music. Their guitar seems made for this sort of composition. To be well played, it is necessary that there should be two instruments, one of which plays merely the motivo or thema, which is a beautiful and simple species of arpeggio, while the other improvises the most delightful airs upon it. In these, full scope is given to the most musical and

richest imagination possible, and they are occasionally accompanied by the voice; in which case it is usual for the words also to be improvised.

This kind of music is always of an amatory, melancholy nature; to such a degree, indeed, that it frequently draws tears from those hearers whose hearts are more tender, or who find in the words of the musician something analogous with their own situation.

It is customary that in an improvised *mondinha*, strictly speaking, the words, as well as the music, should begin with a motivo, to which all the rest shall have a reference. One of the most famous and popular of the native composers was Vedegal.

There was a time when this composer could have made a considerable fortune, so great was his talent, and so much was he sought after by the best company; but unfortunately, though a great natural genius, his talents were confined so exclusively to music, that, as if to balance his extraordinary share of this gift, he was totally destitute of that most necessary of all qualities—common-sense. To whatever company he might be asked, professionally, if the most profound silence did not prevail in the room, if any one breathed even too loudly, his harmony would be discord; and rising in a violent passion, he would quit their company, calling them all brutes. On one occasion, a lady who was troubled with a severe cough, and who, to enjoy the pleasure of listening to his improvisations, had been suppressing it even to pain, at length burst forth; when Senhor Vedegal, although he must have been aware of the cause, rose in a passion, and beating his guitar to atoms on the back of a chair, rushed out of the room, uttering maledictions on her for the interruption. Such singular behavior naturally led to his exclusion from good company, and he was obliged to live by getting up occasional concerts of his own, where he might, with impunity, break as many guitars as he judged proper.

The Portuguese piano-music is chiefly that of Bontempo, the Mozart of Portugal. Although different opinions prevail as to his compositions, his powers of execution were indisputably very great. Marcos Antonio Portogallo has composed some fine pieces, amongst which his "Ritorno di Serse," and "Il Morte di Mitridate," stand very high, and when well given, produce a very fine effect.

A custom prevails, which is connected with music, and which is very striking. Immediately after sun-set, the evening bell is heard to toll for the "Ave Maria," or hymn to the Virgin. Groups of people are instantly seen to assemble in front of an image niched in the wall of some house, with a lighted lantern before it, of which there are numbers in almost every street. In some of the streets, the singing, which is in parts, is really very beautiful; we instance the "Rua Esperanca," where there is a fountain, which is always surrounded by "Galegos," or water-carriers; at this moment all of them quit their barrels to join in the general chorus, and base, as well as tenor voices, are frequently heard here, which would not disgrace a concert-room.

Special Notices.

MUSIC FOR THE ARMY.

WE HAVE JUST PUBLISHED A SELECTION OF MUSIC, ARRANGED IN Four Parts, for MALE VOICES, from the "Young Men's Singing-Book," entitled—

PATRIOTIC SONGS;

Containing the following:—Star-Spangled Banner, Hail Columbia, Firmly Stand My Native Land, The Source of Joy, Freedom's Day, Men of My Country, Never Forget the Dear Ones, Up, Brothers, Up, The Might with the Right, Come Soft and Lovely Evening, and God Speed the Right. The whole making a Pamphlet of 16 octavo pages, and Sold for SIX CENTS.

Also,

A HYMN AND TUNE BOOK FOR THE VOLUNTEERS.

The Sabbath-School Hymn and Tune Book contains more than 200 appropriate Hymns, with Tunes (melodies only), selected from the Sabbath Hymn and Tune Book. This little book has been pronounced by the Chaplains of several Regiments as just the book wanted. It is supplied, at wholesale, at the cost of manufacture; or Six Dollars per 100 copies.

A copy for examination, by mail, TEN CENTS.

Published and for Sale by

MASON BROTHERS, 5 & 7 Mercer Street, New York.

TO TEACHERS OF MUSIC, AND THOSE WHO ARE PREPARING TO BECOME SUCH.

THE NORMAL MUSICAL INSTITUTE, North Reading, Mass.

The Thirteenth Term of this Institution will commence on *Wednesday, July* 16, 1861, and continue EIGHT weeks, under direction and instruction of DR. LOWELL MASON, Messrs. WM. B. BRADBURY, and GEO. F. ROOT, with the assistance of such other competent instructors as may be found desirable.

The leading object of this School is, to afford aid to such persons, male or female, as desire to prepare themselves for teaching, or who wish to make higher attainments in the art of teaching Vocal Music.

The instructions will be specially adapted to the wants of all such as wish to teach in seminaries and schools, or in classes, juvenile or adult, formed expressly to receive musical instruction.

In carrying out the object of the Institute, the exercises will be divided into the following Departments:

1.—THE ART OF TEACHING, especially as applied to the elementary principles of vocal music.

2.—HARMONY AND MUSICAL COMPOSITION.

3.—VOCAL TRAINING, OR CULTIVATION OF THE VOICE, and the application of the same, in training choirs and singing-classes generally.

4.—PRACTICE of Chorus, Class, Choir, and Congregational Music.

The Principals desire to do all in their power in aid of the great work, occupying so much thought and effort at the present day, of raising the standard of teaching from the mere mechanical and formal to that which is at once simple and natural, and which, when properly carried out, can not fail to be thorough and successful.

TERMS.—For all the class exercises (payable in advance), $25. For half the term, $15. For a less time, $5 a week.

No expense for books.

Board, about $3 a week.

It is important that those who intend to be members of the School should give early notice of the fact—directing to "Normal Musical Institute," North Reading, Mass.

LOWELL MASON,
WM. B. BRADBURY
GEO. F. ROOT.

For full particulars please send for a Circular.

BRADBURY'S NEW SUNDAY-SCHOOL SINGING-BOOK,

THE GOLDEN CHAIN,

Is now Ready. Price, $12 per hundred IVISON, PHINNEY & CO., New York.

Send four red stamps for a specimen copy, to

WM. B. BRADBURY, 421 Broome Street, New York.

MR. W. O. PERKINS, of Boston, Mass., will conduct a limited number of Musical Conventions the present season, upon reasonable terms. Please address as early as convenient. 8-6m

Fortnightly Bulletin of New Music.

OLIVER DITSON & CO, BOSTON.

VOCAL MUSIC.

HURRAH FOR THE BANNER OF RED, WHITE, AND BLUE. Song. T. M. Brown. 25c.—THE STARS AND THE STRIPES. G. A. Mieztke. 25c.—LANDING OF COLUMBUS. Quartet. G Hews. 10c.

INSTRUMENTAL MUSIC.

LA PRIERE EXAUCEE (The Prayer Granted). Answer to the Maiden's Prayer. T. Badarzewska 30c.—GOV. CURTISS' GRAND MARCH. Riter Fitzgerald. 25c.

BOOKS.

BIRD'S VOCAL MUSIC READER. (Number One.) A Collection of Easy Music, designed for the Use of Primary and Grammar Schools, and for all who wish to Learn the Language of Music By Joseph Bird, Author of the "Singing-School Companion." 12c.

MASON & HAMLIN,

MANUFACTURERS OF

Melodeons & Harmoniums

THE Undersigned beg to inform their friends and the public that they have REMOVED to their new and enlarged manufactory, and that, with the aid of improved machinery and increased facilities, they are now producing Instruments which they are confident will more than sustain the reputation already acquired.

Their MELODEONS and HARMONIUMS have been awarded the first premium at EVERY FAIR where exhibited in competition with others, (TWENTY SIX of which have been received during the past five years,) and they are highly commended by distinguished musicians in this country and in Europe.

Descriptive catalogues sent to any address, and orders respectfully solicited.

4- **MASON & HAMLIN, Boston, Mass.**

JUST ARRIVED.

SCHUBERT'S SONGS. Vol. 5. $2 75

Price of the five vols., $12 00.

THE ART OF VIOLIN PLAYING. A collection of the best works for this instrument, from Corelli (1653) to our own times. Edited by C. Witting.

Part I. 6 Sonatas, by Corelli. 75 cts.

Part II. 3 Sonatas by Francesco Geminiana. Three Sonatas, and the celebrated Ciaccona, by J. S. Bach. Capriccios, by Pietro Locatelli. 75 cts.

VIOLIN SCHOOL, by Dr. Volckmar. $1.

POTPOURRIS from MARTHA. WHITE LADY, OBERON, MAGIC FLUTE, ROBERT, FRA DIAVOLO, THE HUGUENOTS, FREISCHUTZ, ROMEO AND JULIET, TANNHAUSSER, and ZAMPA. Each, 25 cts.

JUST OUT.

THE STAR-SPANGLED BANNER. Paraphrase Brillante pour Piano. Par H. A. Wollenhaupt. Price, 50c.

THEODOR HAGEN,

Agent for Hollé's Music.

5 & 7 Mercer street, (Care Mason Bros.)

J. SCHUBERTH & CO.,

PUBLISHERS AND DEALERS IN

Foreign & American Music

St. Nicholas Hotel Buildings,

98 SPRING ST., NEAR BROADWAY,

New York.

Catalogues of their own publications may be had gratis. 10-

NORMAL ACADEMY OF MUSIC.

GENESEO, LIVINGSTON CO., N. Y.

CARLO BASSINI, - - - President

T. E. PERKINS & T. J. COOK,

PRINCIPALS

WILL OPEN ITS THIRD ANNUAL SESSION, of Eight Weeks, on WEDNESDAY, July 3, 1861. For Circulars apply to T. E. PERKINS, Tunkhannock, Pa.; or, T. J. COOK, Geneseo, N. Y.

B. C. BLODGETT,

TEACHER OF THE

PIANO AND ORGAN,

ALSO OF

Harmony, Single and Double Counterpoint, Canon, and Fugue.

7- Address, **HALLET, DAVIS & CO.**

VALUABLE MUSIC BOOKS

FOR THE

PROTESTANT EPISCOPAL CHURCH.

GREATOREX COLLECTION

Of Psalm and Hymn Tunes, Chants, Anthems, and Sentences,

Original and Selected, from the best standard composers, adapted for the use of the Protestant Episcopal Church in America; and for Congregations of other Denominations, as well as for Societies and Schools.

By H. W. Greatorex.

PRICE, - - - - - - - - - - - - - $1 00.

THE MUSIC OF THE CHURCH,

A Collection of Psalm, Hymn, and Chant Tunes.

Adapted to the worship of the Protestant Episcopal Church in the United States.

By J. M. Wainright, D. D., LL. D.

PRICE, - - - - - - - - - - - - - $1 00.

THE CHURCH CHOIR:

A Collection of Sacred Music.

Comprising a great variety of Psalm and Hymn Tunes, Anthems, and Chants, arranged for the Organ or Piano-forte; and adapted particularly to the worship of the Protestant Episcopal Church in the United States.

By Joseph Muenscher.

PRICE, - - - - - - - - - - - - - $1 25.

GRACE CHURCH COLLEC. OF SACRED MUSIC.

Selected and arranged from the Classical and Sacred Works of the Great Composers, and adapted to the Psalms and Hymns of the Protestant Episcopal Church, with a separate Organ Accompaniment.

By William A. King.

PRICE, - - - - - - - - - - - - - $2 00.

CHOIR AND FAMILY PSALTER:

Being the Psalms of David, together with the Canticles of the Morning and Evening Prayer, and Occasional offices of the Church. Arranged for Chanting; to which is prefixed a selection of Chants.

By Rev. J. M. Wainright, D. D., and Rev. W. A. Muhlenberg, D. D.

PRICE, - - - $1 50.

CANTICA ECCLESIASTICA:

CONSISTING OF ENGLISH ANTHEMS.

Together with Select Pieces from various authors, adapted to words from the Sacred Scriptures. By Geo. Jas. Webb. **Price, $2 00.**

TUCKERMAN'S COLLEC. OF CATHEDRAL CHANTS,

Including the Gregorian Tones. Adapted to the Canticles and Occasional Services of the Protestant Episcopal Church; also, Services for the Holy Communion, and the Burial of Dead. With an easy Morning Service in F; consisting of Te Deum and Benedictus. By S. P. Tuckerman. **$2 50.**

HAYTER'S SELECT CHANTS, - - - - - - - 50c.

BIRD'S SINGLE AND DOUBLE CHANTS, - - - 38c.

CHURCH MANUAL. By T. Bissell, - - - - - $1.

GREGORIAN & OTHER ECCLESIASTICAL CHANTS, - 25c.

Published by

OLIVER DITSON & CO., 277 Washington Street, Boston.

HOLLE'S CHEAP MUSIC

JUST ARRIVED.

Schubert's Songs. 4th vol. $2 50. Singly, from 10 to 25c. each.

Dussek's Compositions for Piano (17 pieces for two and 2 pieces for four hands.) $3 50. Singly, from 10 to 50c. each.

Mozart. 18 Duos for Piano and Violin. $3 65. Singly, from 10 to 30c. each.

Brunner. Operatis Potpourris. (New Selection.) 25c. each.

THE WORKS FOR PIANO-FORTE BY Beethoven, Mozart, Haydn, Bach, Clementi, Weber, Hummel, Czerny, Bertini, Herz, Cramer, Kuhlau, Diabelli, Wollenhaupt and others, at about one third of their usual prices. Apply for catalogues.

Beethoven's Trios for Piano, Violin, and Violoncello, $5. Singly, from 30 to 75c per Trio.

Schubert's Songs. 3 vols, (large size and print French and German text.) Each vol. $2 75. All three $7 50. Singly, from 10 to 37c. per number—containing several Songs.

Wollenhaupt Sparkling Diamonds. 50c.
" Song of the Syrens, Waltz, (Second Edition.) 75c.

Theo. Hagen. Faribol. Marceau de Genre. 30c.

Music sent by mail, free of postage, on receipt of the marked price. Music of every description, foreign as well as American, for sale by

THEODOR HAGEN,

Agent for Holle's Music,

5 & 7 *MERCER STREET*, (*Care Mason Brothers.*)

WM. DOEHLER,

SOLO VIOLINIST

AND

TEACHER OF VIOLIN & PIANO,

Care of THEODOR HAGEN, Esq., 5 & 7 MERCER STREET.

HARPS!

J. F. BROWNE, Manufacturer Warerooms, 709 Broadway, New York, between Fourth street and Washington Place, near the New York Hotel.

Prices and descriptions forwarded by mail.

Strings of the best quality, and every requisite for the Harp.

J. F. Browne would call attention to his large and choice collection of

HARP MUSIC,

both foreign and own publications. Just published, "40 Studies." in four Numbers, forming, with the "First Six Weeks," a complete general course of Instruction for the Harp.

2-1y

G. ANDRE & CO.,

IMPORTERS OF

FOREIGN MUSIC

1104 Chestnut St., Philadelphia.

A large assortment of American Music constantly on hand. 4-

ALBERT WEBER,

PIANO-FORTE Manufacturer, 155 West Broadway, (near Canal St.) N. Y. These Pianos have gained the very highest recommendations from the Profession and Seminaries, as regards tone and touch; are made in the most thorough and substantial manner; and sold at the lowest Manufacturer's prices. We would advise all who desire a really *good and serviceable* Piano-Forte. to call and examine them. 206-1y

THE

Musician's Guide

(A NEW EDITION.)

THIS WORK IS A

DESCRIPTIVE CATALOGUE

(257 pages,)

Containing an analysis of nearly

5,000 MUSICAL WORKS

Published by

RUSSELL & TOLMAN.

Prefixed to which are sketches of the lives of the following distinguished composers:

JOHN SEBASTIAN BACH,
LOUIS VAN BEETHOVEN,
GEORGE FREDERICK HANDEL,
FRANCIS JOSEPH HAYDN,
WOLFANG AMADEUS MOZART,
SIGISMUND THALBERG.

It is a book of great value to all interested in Music, and to Teachers and Amateurs residing in the country it is indispensable.

THE MUSICIAN'S GUIDE differs materially from any other work of the kind ever published. To the title of every composition are appended a *figure* and a *letter*. The figures, numbering from 1 to 7, inclusive, indicate, according to a scale which may be found in this work, the character of the piece, whether it is difficult or easy. The letters, which are the Musical Alphabet, and extend from A to G, inclusive, show the key in which it is written: i. e., the letter Ab signifies that the composition is in four flats; G, that it is written in one sharp, &c.

EXAMPLE.

Name of piece	Key.	Difficulty.	Composer.	Price
Come to this heart so lonely,	(C).....	2.....	*Sarti.*	.5

The above piece is in the key of C, and the figure 2 indicates Second Class.

It will be apparent to all that in this way every piece is as thoroughly described as if it was explained and commented upon by itself, while, by the adoption of this plan, the whole Catalogue is brought within the compass of a pamphlet, which can be mailed at a trifling expense to any part of the world; and enables parties at a distance who are unacquainted with the music to select pieces of any description, or for any particular purpose.

THE MUSICIAN'S GUIDE also contains a Description and Price List of Musical Instruments of every description, such as

PIANO-FORTES, MELODEONS,

GUITARS,

BRASS INSTRUMENTS,

VIOLINS, FLUTES, &c.,

And a variety of valuable information not to be found in any other work of the kind now published.

☞ It may be had gratis, on application to the publishers, or will be forwarded to any address in the United States, post paid on receipt of six cents in postage stamps to defray postage expenses.

RUSSELL & TOLMAN, Publishers,

291 Washington St., Boston.

38,000.

THE DIAPASON;

A NEW COLLECTION OF CHURCH MUSIC.

BY

GEORGE F. ROOT,

Composer of "The Haymakers," "The Flower Queen," "The Shining Shore," "Rosalie, the Prairie Flower," etc.; Author of "The Sabbath Bell," "The Shawm," "The Academy Vocalist," etc.

The best evidence of the manner in which Mr. Root's new book is received by the public is afforded by the fact that we have already had occasion to send to press THIRTY-EIGHT THOUSAND COPIES, though it is yet in the beginning of its first season.

It contains about *half as much again more matter* than any other of the new books, affording room for great variety and completeness in all its departments.

It contains an ample and careful selection of the *old, well-known tunes*, which are so generally considered indispensable in Singing-Schools as well as Choirs. Mr. Root succeeded in making arrangements with the proprietors of the copyrights of these to use all that he desired.

Yet its NEW TUNES are of course its main feature. These are from a variety of sources, including a large number from Mr. Root which have never before been published. There are also liberal contributions from Dr. Mason, Mr. Bradbury, and other eminent composers.

NEARLY ONE HUNDRED Anthems and Set Pieces, most of which are new, are included in its pages, affording the most ample variety for special occasions and the ordinary church-services. THE SINGING SCHOOL DEPARTMENT is very full, including over three hundred Exercises and Secular Pieces for Practice, *more than two hundred* of which are Songs, Part-Songs, Glees, Rounds, or other pieces set to words. This portion of the work includes also a brief Manual for Musical Instruction, prepared expressly for it by Dr. Lowell Mason.

By a new arrangement, the music is nearly always printed with but *one part on a staff*, while two-thirds of the tunes are on large type, and all on very clear, distinct type.

For sale by Booksellers generally.

Single copies sent by us to teachers for examination, by mail, post-paid, on receipt of Seventy-Five Cents.

Price in New York, $8 per dozen.

THE PEOPLE'S TUNE BOOK:

A CLASS-BOOK OF CHURCH MUSIC FOR CHOIRS, CONGREGATIONS, AND SINGING-SCHOOLS.

BY

LOWELL MASON, Dr. of Music.

Besides containing many excellent new tunes, the PEOPLE'S TUNE BOOK forms especially one of the best collections of the most useful and popular *old tunes* ever issued, and, with its large, clear type, with one part on a staff, and but two tunes on a page, cannot fail to be very popular as a Singing-School Book, as well as for Choirs and Congregations.

Price in New York, $6 per dozen.

HASTINGS' CHURCH MUSIC.

BY

THOMAS HASTINGS, Dr. of Music.

The many friends of Dr. Hastings will welcome this work, which collects in one volume the choicest results of the labors for two score years, of this eminent composer of Church Song. It has, indeed, been prepared at the suggestion of friends, who desired to possess in one volume those pieces which have proved most popular and useful in all the author's previous works. Like the PEOPLE'S TUNE BOOK, it is printed from clear large type, two tunes on a page. Every Choir and Musical Association should have a set of this book.

Price in New York, $6 per dozen.

BRADBURY'S ANTHEM BOOK:

A COLLECTION OF ANTHEMS, CHORUSES, OPENING AND CLOSING PIECES; ADAPTED TO THE WANTS OF CHOIRS, MUSICAL ASSOCIATIONS, CONVENTIONS, ETC.,

BY

WILLIAM B. BRADBURY.

The want of a new Anthem Book which should contain a greater variety of pieces for the various occasions of ordinary or special religious services than it is possible to include in an ordinary collection of Church Music, has led to the preparation of the present volume, which collects together the favorite old pieces, and presents many new ones, especially such as are suitable for opening and closing worship.

Retail price. $1 25.

☞ **Catalogues of our numerous Musical Publications sent to any address on application.**

MASON BROTHERS,

5 & 7 MERCER STREET, NEW YORK.

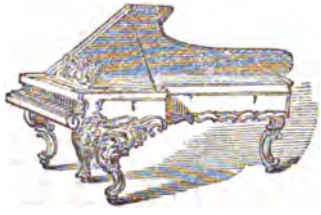
STEINWAY & SON'S

GOLD

MEDAL

Factory on 4th Av., occupying the entire block between 52d & 53d Sts.

PATENT



OVERSTRUNG

GRAND AND SQUARE PIANO-FORTES,

ARE NOW CONSIDERED THE BEST PIANOS MANUFACTURED.

THESE PIANOS HAVE TAKEN THE FIRST PREMIUM,

Wherever and whenever Exhibited in Competition with the Best Makers of

NEW YORK, BOSTON, PHILADELPHIA, AND BALTIMORE.

AMONG THE JUDGES WERE

GOTTSCHALK, WM. MASON, H. A. WOLLENHAUPT, AND OTHER MUSICAL CELEBRITIES.

CERTIFICATE

Given by nearly all our Greatest and most Prominent Musicians and Artists regarding our Instruments.

NEW YORK, JAN., 1860

The undersigned, having personally examined and practically tested the improvement in GRAND PIANOS, invented by H. STEINWAY, in which the covered strings are overstrung above those remaining, do hereby certify:

1. That as a result of the said Improvement, the voice of the Piano is greatly improved in quality and power.
2. The sound by Steinway's Improvement is much more even, less harsh, stronger, and much better prolonged, than that realized in any other Piano with which we are acquainted.
3. The undersigned regard the Improvement of Mr. Steinway as most novel, ingenious, and important. No Piano of similar construction has ever been known or used, so far as the undersigned know or believe.

GUSTAV SATTER,	WILLIAM MASON,	S. B. MILLS,	JOHN N. PATTISON,
WM. A. KING,	ROBERT GOLDBECK,	U. C. HILL,	GEORGE W. MORGAN,
HENRY C. TIMM,	CARL BERGMANN,	GEO. F. BRISTOW,	THEODORE EISFELD.

AND MANY OTHERS.

EVERY INSTRUMENT WARRANTED FOR THE TERM OF FIVE YEARS.

WAREROOMS, Nos. 82 & 84 WALKER ST.. (near Broadway,) NEW YORK.

22

THE

MUSICAL REVIEW

AND

Musical World.

5 CENTS SINGLE.] PUBLISHED FORTNIGHTLY, BY MASON BROTHERS. [VOL. XII.—No. 15.

NEW YORK, SATURDAY, JULY 20, 1861.

THE NEW YORK MUSICAL REVIEW AND MUSICAL WORLD,

(Being the union of these two long-established and well-known Musical Journals,)

IS PUBLISHED FORTNIGHTLY—

Each number containing sixteen quarto pages, including four pages of new music. THE REVIEW AND WORLD aims to be a comprehensive, able, and impartial musical journal.

MUSICAL INTELLIGENCE

From both hemispheres will be posted up with care and diligence. Especially we mean to keep our readers informed of every thing musical that is happening in America, and our pages will present a record of the concerts, conventions, festivals, societies, and other musical doings, all over the land. In doing this, we shall be much aided by

CORRESPONDENTS

In our own and foreign countries, who will take care to omit nothing of interest which may occur in their different sections.

CRITICISM.

THE REVIEW AND WORLD aims to be impartial and just, yet appreciative. It aims to do justice to its readers, as well as to composers, authors, artists, and manufacturers.

MUSICAL ESSAYS.

Short practical essays on the various topics of interest which may arise will find place in its columns.

MUSICAL INSTRUCTION.

It will be hereafter, as it has been heretofore, the aim of THE REVIEW AND WORLD to be of practical value to its readers. Dr. LOWELL MASON, Messrs. GEO. F. ROOT, WM. B. BRADBURY, and other of the leading teachers in the country have, from time to time, given in its columns Courses of Instruction in the various departments of music. Similar series of lessons will be given in the future.

MUSICAL TALES,

Of a select character, mostly founded on musical history, are translated from the French or German, or written expressly for it.

MUSIC.

Each number contains four pages of choice music, consisting of Songs, Duets, Trios, Quartets, Part Songs, Anthems, Sentences, Motets, Sabbath Evening Melodies, together with a small proportion of such instrumental music as it is supposed will be likely to be of interest and value to the largest number of our subscribers.

OUR ADVERTISING

Is hardly of less interest to musical readers than the other matter. Here may be found the earliest and fullest announcements of new music, books, instruments, and other matters of which it is important that they should be advised.

FINALLY—

Every teacher of music, every one whose business is in any way connected with music, every lover of music, is interested in extending the circulation of the REVIEW AND WORLD. Wherever it goes, it increases the interest in musical matters, and benefits the cause generally.

TERMS.

One copy per annum,	$1 00
Delivered in New York,	1 25
Five copies for	4 00

Invariably in advance.

ADVERTISEMENTS.

Per square of the space of eight lines agate solid, (seventeen squares to a column.) each insertion,	$1 00	One column, per annum,	$250 00
One column, each insertion,	15 00	One half column, per annum,	150 00
One half column, "	8 00	Professional cards, of four lines or less, per annum,	6 00

☞ MONEY for subscriptions, in sums not exceeding five dollars, may be sent by mail, at our risk, provided it is inclosed in the presence of the post master, and he takes a memorandum of the number and description of the bills.——Subscriptions may commence with any number, but none will be received for less than a year.—Be sure to write the name very plainly, and give the name of the post office, county and *State*.——Subscribers desiring to have their post office address changed, must always give the name of the town to which their paper has been hitherto sent.——The postage on THE REVIEW AND WORLD is *thirteen cents* per annum, payable quarterly in advance at the office where it is received; if within the State, the postage is one half that amount. Subscribers in Canada will remit *twenty-six* cents in addition to their subscriptions, as we have to pre-pay to the line, at the New York office, one cent on each number. Agents are desired to extend the circulation of THE REVIEW AND WORLD in every town.

THE MUSICAL REVIEW AND WORLD, as well as all our musical publications, may be obtained in Boston, Mass., of CROSBY, NICHOLS, LEE & Co., 117 Washington street, who are authorized to receive subscriptions for us.

Mr. JOHN BOWER, 1514 George street, Philadelphia, is our agent for that city.

Messrs. ROOT & CADY, No. 95 Clarke street, Chicago, are our agents for the North-west.

LOWELL MASON, Jr., DANIEL G. MASON. } PUBLISHED BY MASON BROTHERS, 5 & 7 Mercer St., NEW YORK

MUSIC IN THIS NUMBER.

Geburtstagsmarsch. (Birthday March.) Robert Schumann. Op 85, No. 1 57

To My Wife. Words by Rev. G. W. Bethune Composed by H. Drewer 59

FRANZ SCHUBERT.

FROM THE GERMAN, BY THEO. HAGEN.

(CONTINUED.)

SCHUBERT commenced early writing for the Piano-forte. In 1810, he composed a fantasia for four hands; to which he added, in 1811, a second, and, in 1813, a third one. In 1815, he composed the sonatas in F and C, and, in 1816, a sonata in F. These were followed, in 1817 and 1818, by not less than six sonatas (those in E flat, F minor, A minor, A flat, C, and F). In the next following years he was still engaged on this class of composition, until, at last, he concluded the long list of his sonatas with those well-known ones in C minor, A and B flat. Schubert intended to dedicate these to Hummel, but death having surprised him too soon, they were dedicated by the publishers to Robert Schumann. Beside these, the following sonatas have been published:—Grand Sonata in A minor, op. 42, dedicated to the Archduke Rudolph; Grand Sonata in D, op. 53, with dedication to the pianist Boklet; Grand Sonata in E flat; Grand Sonata in A minor, op. 143, dedicated by the publishers to Mendelssohn; Grand Sonata in B, op. 147, with dedication, by the publishers, to Thalberg; Grand Sonata in A minor, op. 164, and the one in A, op. 120. The fantasia, op. 18 (andante, minuetto, allegretto), and the "Fragment," op. 145, have also been published.

Among these compositions it is especially the sonatas op. 42, op.

53, and op. 120, as well as the fantasia, op. 78, which have the greatest attraction and charm for us. Schumann writes thus upon the two first sonatas and the fantasia: "Although we must call, without a thousand words, all three beautiful, yet the fantasia appears to us as the most perfect, with regard to contents and form. The sonata in A minor comes next, As a pianist composer Schubert can claim even a superiority over Beethoven, in this respect, that he wrote more according to the resources of the instrument. Everything sounds so thoroughly piano-forte-like, while Beethoven makes us often suggest the instruments of the orchestra."

The most important and extensive piece for the piano-forte which Schubert has written, next to his sonatas, is the Grand Fantasia in C., op. 15. It is rich in melodic traits of great beauty, but deficient with regard to form. But the whole treatment is so much suggestive of an orchestration, that it is but natural for a man like Franz Liszt to have written an orchestral accompaniment for the piece, in which form it has often been performed, with great success, in Vienna and other places.

Of the smaller pieces for piano-forte by Schubert we must mention the ten variations (composed in 1815), a scherzo and trio (composed in 1817), an allegretto (composed in 1827 and dedicated to Mr. Walcher), an adagio, a march, with trio, the well-known *impromptus* and *moments musicals*, and a great many dances. Amongst these, the *Allemandes* and *Landler*, at first mostly improvised on the piano, in private ball-rooms, are prominent; further, *First Waltzes* (containing the well-known Waltz, Le desir, for a long time attributed to Beethoven, Valses Nobles et Sentimentales, etc.)

Schubert has also written a great many pieces for four hands, amongst which rank highest the Fantasia in F minor, dedicated to Countess Caroline Esterhazy; Variations on a French Song, dedicated to Beethoven; and the *Divertissement en forme d'une marche brillante et raisonneé*. We may further mention: eight variations on a theme from the opera "Marie," by Herold, and as many variations on an original theme; an *Andantino varié et Rondeau brillant* on French themes; a Grand Rondo in A (op. 107); a Grand Sonata, dedicated to Count Palffy; another Sonata (op. 30); and the Grand Duo (op. 140), composed in June, 1824; the Fugue in E minor, composed in 1828, in Baden; the Overture in A flat (op. 34); and "Storms of Life," written in May, 1828. To these works must be added: the *Divertissement, a la Hongroise*, a very elaborate piece, composed in 1818, in Zelez, in which some Hungarian melodies are treated in the most charming and intelligent manner. Schubert has often had recourse to Hungarian motivos, or at least has often colored his own inspirations with tints of the Hungarian national character in music, as can be easily traced in his *moments musicals*, in some parts of his sonatas and in his symphony in C. We must further mention of his compositions for four hands, six *polonaises* and trios, four *polonaises* with trios, and lastly, a great number of marches, such as military and heroic marches, six marches and six trios, the *Marches Characteristiques*, several of which have been arranged for full orchestra by Liszt, Funeral March performed on the occasion of the solemnity in honor of the death of the Russian Emperor Alexander, and *Marche Heroique* written for the coronation of Emperor Nicholas. This last march contains several Russian national melodies.

The compositions for full orchestra which Schubert has written, consist in symphonies and overtures; of the former he composed eight, one of which in E was only sketched by him. Mendelssohn, to whom this sketch was presented by *Ferdinand* Schubert, promised to finish it, but was probably prevented from doing so, which is so much more to be pitied, as the refined treatment of a Mendelssohn, combined with the rich imaginative powers of a Schubert, could not have but resulted in a highly interesting work.

It is well known that we owe to Robert Schumann, who visited Vienna, in 1838, the discovery of that jewel of a symphony, the seventh, in C, which he took to Leipzig, and which was performed with great success, in 1839, under Mendelssohn's direction, in one of the Gewandhaus Concerts. The symphony has been repeatedly performed in New York. The original score of this symphony is in the archives of the *Musikverein*, in Vienna, four of the original scores of the other symphonies are in possession of Dr. Schneider, in Vienna, who has also a copy of the Tragical Symphony in C minor, composed in 1816. Besides the seventh, it is only the sixth symphony, also in C, and composed in 1818, which has been performed, but only once, in Vienna, in 1829.

Schubert wrote the following overtures: "The Friends of Salamanca," "The Magic Harp," "The Devil's Chateau," "Alfonso and Estrella," "Fierabras," and the Overtures in B (1816), and in D (1817). Only those to the "Magic Harp," "Alfonso and Estrella," and "Fierabras," have been performed.

(To be continued.)

The Musical Review & Musical World.

NEW YORK, JULY 20, 1861.

CONDUCTING:

A FEW PRACTICAL COUNSELS HOW TO LEARN IT.

BY HERMANN ZOPFF.

(CONTINUED.)

THE feeling for rhythmics has to be strengthened by strict adherence to rests; at least, in case a part does not fall in at the right time, it is well to make the choir repeatedly count aloud during the rests; the conductor himself even may occasionally do the same, and explain how to count and how to fall in. Great difficulties are caused by *accelerandos* and *rallentandos*, for instance, by preparing the fermatas; these must be often studied separately. The singers have to be cautioned to take fresh breath for the fermatas; also to acquire equality in holding the same, (swelling and decreasing the tone,) and at last to bring it to an even and exact end. Let the conductor also explain to them the signs which we mentioned in the introduction. Nothing seems to be so difficult as to cause amateurs to be constantly attentive to the doings of the conductor. The singers must be made to look at him in the same way as good orchestra players are used to do.

If the conductor plays himself the accompaniment of the piano, he must try and make it a special practice to play, if possible, every thing with the left hand, in order to have the right hand disengaged for the purpose of conducting. He must also be placed in such a position that every body can see him. A good distribution of the singers adds greatly to the general effect; it is for this reason that careless standing about or sitting apart in one and the same row of singers ought never to be tolerated.

After having looked to all these particulars and a good many more, which depend upon the individuality of the singers, it is time for the conductor to speak about *delivery*, that is to say, about *distinct pronunciation*, *observance of the dynamics*, and *warmth* and *expression*.

With regard to distinct pronunciation, let the conductor insist upon plainly-written words; badly-written parts are often the cause of a poor performance. The singers ought, therefore, always to be familiar with the text. The conductor is further to call attention to all such words which have to be accentuated; he must insist upon a clear pronunciation of the vowels, also of certain consonants, and must never allow a breaking of a word by way of taking breath.

As to the observance of the dynamic signs, it is well to call, *beforehand*, the attention of the choir to all the *fortes* and *pianos* in the piece to be performed, also, caution, as already mentioned, to take fresh breath upon all high tones. But especially an *equal strength* in all the four voices must be aimed at, as, very often, tenor and soprano are apt to scream, while bass and alto bellow, and the latter sometimes can scarcely be heard. If a solo voice is added to the choir, let the conductor take care that it is not drowned by the latter. Let him never lose an opportunity to educate the choir in the art of singing *mezza voce*. The *pianissimo* of a great mass of voices produces a charming effect, which,

on account of its *soul-breathing* nature, cannot be equaled by any instrumental effect.

Great difficulty is often caused by those in the choir who are also solo songers. It is chiefly with regard to them that the conductor ought repeatedly explain to the choir, *that a good chorus singer should never hear his own voice in the choir.* Who sings so loud that he hears himself in spite of the singing around him, will surely outcry the others, and thus spoil the general effect.

Only on such basis can it be expected to hear a choir deliver with warmth and expression. To this effect it is necessary to call the attention of the choir to the character and the sentiments which are contained in the piece to be performed, and never lose an opportunity to insist upon a *refined* and *expressive* delivery.

The conducting of the solo-parts in a chorus is based upon the same principles, only with this modification, that the signs ought to be less broad. Sure soloists are sometimes disturbed and hurt by a constant time-beating of the conductor. But in the *ensemble* these somewhat spoilt people have to conform to the rules applied to the whole choir.

(*To be continued.*)

WEBER'S "DER FREYSCHUTZ."

There are certain works which have gained such an immense popularity, which have instructed and occupied mankind to such an extent, as almost to make those who composed them entirely forgotten. But few literary or musical professional men know the name of the author, while the public in general has tears and memory only for the work itself. "Der Freyschütz" is such a work; the most popular which has ever been produced for the stage. We do not think that there is in Germany any person above a certain age who would not answer the question: "Do you know the 'Freyschütz?'" by immediately whistling one or two of its airs. Yet, the countryman, the merchant, the tradesman—yes, even the literary man—may not always be aware that a certain Carl Maria von Weber composed this extraordinary work. The "Freyschütz" is one of those musical compositions which form, quite involuntarily, a part of the education of the Germans; for there will not be found one nurse, or one mother, who does not sing to the baby one of its songs. The baby becomes a boy, and *Wir winden dir den Jungfernkranz*, the *Hunting-Chorus*, *Durch die Waelder*, *durch die Auen*, the *Prayer of Agathe*, all these will be in his ear, his heart, his soul; he will whistle, hum, and sing them, quite ignorant whence they come. He knows only it is "Der Freyschütz." Then comes the time when he goes to the theater. He sees at last, with his proper eyes, what his nurse or his mother told him when he was a tender boy, the wonders of the *Wolfsschlucht;* he hears the familiar and loved sounds at last in their proper place, and his early life, his mother, the paternal home, all the innocent pleasures which he felt when he first heard these sounds—all these are vividly recalled before him. "Der Freyschütz" brings to mind his youth, his dearest remembrances: the piece and himself form one undivided whole. And what he feels and experiences, his children will feel after him, until, at last, the piece itself will be too old and antiquated for the stage. Then the streets, the country-places, the forests, will be the refuge of the airs; and some hundred years hence, the historian will tell his amazed listeners, that he has found some beautiful *Volkslieder*, the source and origin of which belong entirely to the people.

Still "Der Freyschütz" is not Weber's best opera, even if we do not consider the fact that he took some motivos out of a concerto of Louis Boehner,* that strange and, in some respects, very curious organist, whose death we have recently recorded. *Euryanthe* stands far higher. But who knows *Euryanthe?* Perhaps the musician, the habitué of the theater ten years ago; the masses know only "Der Freyschütz." *Euryanthe* and *Oberon*, the two latter works of Weber, have in the last five years almost disappeared from the German stage, with one or two exceptions; but "Der Freyschütz" is still in full life and vigor. A prima donna must have the role of *Agathe*, a soubrette that of *Aennchen*, a tenor that of *Max*, a base that of *Caspar* in their repertoires; but what manager would ask for *Oberon* or *Euryanthe?* Occasionally, for instance, in Berlin there will be a performance of *Euryanthe*, to serve the purposes of certain singers, but that is all. The public in general cares not a straw for any thing of Weber but "Der Freyschütz," and perhaps *Preciosa.* Pianists, the world of piano-players, may remember with interest the *Concertstück*, or *Invitation à la Valse;* managers of operas may dream of a splendid *mise en scene* of *Oberon;* but the masses know and sing only "Der Freyschütz." And how strange! The more the majority seem to enjoy the popular airs of their favorite opera, the more the enlightened minority finds at last that, after all, this popular music is somewhat trivial: that Weber made more concessions to the frivolous inclinations of the public, than in artistic matters, in the cause of true art, he should have done; that he often sacrifices right and just declamation only to obtain a pleasant, agreeable melody. This latter reproach is certainly not without foundation. If a composer in our days should place the accent in the air *Durch die Waelder*, upon the last syllable, or phrase the air to *Wir winden dir den Jungfernkranz*, as he has done, not to speak of the decided triviality of the latter motivo, he would be condemned not only by the critics, but also by the educated dilettanti. One can not help thinking, on hearing this and other pieces in the opera, that Weber made it just as some smart and successful composers in our days do: he adapted the words to the melody, which was ready beforehand, and not in the contrary manner. But, where remains, under such circumstances, the dramatic truth which Weber is said to have possessed in such a high degree? In our opinion, this remark is true much more in regard to the general situation of the actors than to the musical adaptation to the poetry. Here Weber seems to know and to follow only one law, namely, absolute melody; and the greatest faults against declamation are, in his eyes, allowed if the melody begins well, progresses well, and ends well. But the general characteristics of the scene of the existing personages are masterly represented in the music; the demoniac powers in *Caspar*, the innocence and purity of love in *Agathe*, the drollery in *Aennchen*, the want of strength of character in *Max*, meet in Weber's music a true reflection; and whenever he is about to have recourse in his piece to the world of spirits and mysteries, he commands a combination of sounds, which, by their wonderful coloring, make the impression upon you that the composer has met with the right chords. Besides, the whole, as well as the details, remain throughout poetical; you feel the sincerity with which the author composed, and you are charmed with the poetical atmosphere which surrounds, for instance, *Agathe.* We know very few examples in dramatic music, where the local coloring displays such a vast amount of poetical truth as in the second act of the opera. In hearing the music, you feel almost the solitude of the place, the advanced hour of the evening, the anxiety and fright of *Agathe*, and the attempt of *Aennchen* to overcome, by all sorts of drollery, her own fright and that of her friend.

However, all this can not be considered as the true key to the success of Weber's opera, and the permanent sympathy of the public for it. It is, on one hand, the prevalence of the form of the "Leid," and the popular treatment of the latter; and on the other hand, the romantic charm of the plot, especially of the *Wolfsschlucht*, which appeals directly to German traditions, feelings, and views, which are the source of attraction for the masses. Weber's force and special talent lie in a masterly treatment of the details. Analyze all his larger forms, especially the vocal ones, and you will find nothing but small pieces, every one of which can form a whole for itself. Weber was one of these geniuses who can only overcome the difficulties which the treatment of large *ensemble* pieces require when favorable circumstances have surrounded them already in their childhood. Weber had, in his earlier life, no home. His father, a major, liked to change his residence as often as possible; the son had to accompany him; the consequence of

* We refer to Boehner's fifth concerto for the piano-forte, which was published until some years since by Breitkopf & Hartel in Leipzig. The plates, we believe, have been destroyed by them, as for many years it has been impossible to obtain a copy. We can, however, confidently assert that at least the theme of the cabaletta of the well-known aria, *Wie nahte mir der Schlummer*, is taken from this concerto.

which was a continual interruption of his studies, and the formation of the same inclinations in the son which characterized the father. Besides, young Weber was intended for a scientific career, and although possessing a great love for music, he seemed to be ready for every other occupation. His lively imagination, his quick understanding, required the greatest variety. Just as he could not be content for a long time in the same place, so he hated to sit down for hours over the study of one subject. Under such circumstances, we can not wonder that at one time, when only fourteen years old, he thought himself capable of improving lithography, which Sennefelder had just invented; yes, he believed even that he had made the same invention, but with a much more useful machine. He persuaded his father to take the affair in hand; both went to Freyberg, (Saxony in Germany,) and established there a lithographic business, which, of course, was very soon discontinued.

The want of a steady and healthy musical education was felt by Weber even when his name was already known; and it was this feeling which induced the idea to lay out his whole strength and powers upon details, upon such forms as he could fully master, and to base the opera on the *Volkslied*, (people's song.) "Der Freyschütz" is the result of reflection, and those lively popular phrases which seem to have been produced by momentary inspiration, are the results of endless trials. Weber well understood the feelings of the people, and could make them his own; he knew (and this is, in our opinion, the principal secret of the success of the opera) how to re-produce the romanticism of the people, and not that of literary and professional men, as the other heroes of the romantic school, as Beethoven, or in our days, as Wagner and Schumann, do it. The people found their proper feelings and understandings in this music, and therefore cherished it as if it were their own. Besides, Weber had an extraordinary gift of representing musically the demoniac fantastic element, just that which attracts the German people more than any thing. Even Beethoven was struck with it, when he first saw the score of "Der Freyschütz." He exclaimed· "That is rather more than I should ever have expected of the generally weak man. The *Caspar* stands there as firm as a rock." "Der Freyschütz" was first performed in 1821, in Berlin, since which time it has made the tour of the operatic world, and remains fixed in the repertories of the German theaters. It has enriched many a manager, publisher, and performer, while its author was driven to seek his support into a foreign country, and his widow, at least until within a few years, was forced to *solicit the favor* of admission to the performance of "Der Freyschütz" when she wished to hear it, and not always with success.

"THINGS BEFORE SIGNS."

[FOR THE MUSICAL REVIEW.]

MESSRS EDITORS: Your correspondent "G. D. S." in a communication to the REVIEW AND WORLD, made some months since, said there were no Instruction Books for the piano, "which are really and truly progressive." I must differ with "G. D. S." If he will take Charles Grobe's New Method, and let a beginner go through it carefully, he will, if he is "really and truly" a teacher of "Things before Signs," find a progressive work. Mr. Grobe has, in my opinion, hit upon the right plan to draw out and strengthen the musical mind of the pupil; at the same time the fingers are being trained and technical difficulties overcome. His preparations to introduce new material are very simple, yet very clear; and his working up of material into form interests the pupil, and gives the teacher much aid in his work. He has promised us another work which I hope will soon be published, for I feel confident he will not fail.

I notice in the last REVIEW that you offer the Sabbath School Hymn and Tune Book as just the book for the army. I believe you are right; I dare predict that no better hymns will be found than the one in S. S. H. and T. B., beginning, "O Lord, our God, arise."

Mr. Editor would you have any objections to hearing General Patterson's army of thirty-six thousand sing it to the tune "Badea," while marching upon the rebel army? In my opinion Johnson's army would allow themselves to be surrounded without firing a gun. I succeed better and better with this little book in the Sunday School, I am thankful that my eyes were opened before it was too late, I came very near falling into the pit. Cannot something be done to convince good honest intelligent superintendents and teachers that they are entailing that upon the children under their charge which will take a generation to uproot. Truly yours. C. J.

ST. LOUIS, *July* 11, 1861.

MUSICAL EDUCATION AND INSTRUCTION.

BY DR. MARX.

(CONTINUED.)

THE DEVELOPMENT OF THE MUSICAL FACULTIES.—PLAYING ON THE PIANO.

AFTER singing, the command of the pianoforte is our most essential qualification, and among us is so considered. The piano is the only instrument, excepting the scarcely accessible organ, on which melody and harmony, and the rich web of combined and simultaneous voices or parts, can be produced with accuracy and almost unlimited magnificence of effect. It is also highly adapted to accompanying song, and to conducting. From these advantages it has happened, that for this single instrument more master-pieces have been written, since the time of Seb. Bach up to Beethoven, than for all other instruments put together. Most songs have been composed with accompaniment for that instrument—organ parts can be transferred without any change—and whatever quartet and orchestral music found favor with the public, was immediately presented to pianoforte players in the form of arrangements, &c. Therefore, no branch of practice can promise so rich a harvest as piano-playing; and it must be acknowledged, that, without so abundant a field, any extended acquaintance with our musical literature would be scarcely possible to the world in general. To the composer this instrument is nearly indispensable, partly on the foregoing grounds, and partly because no other is so appropriate, both for exercising and exciting his own imagination and for proving the effect of many-part compositions. It is equally important to the conductor and to the singing master. Even its defects are advantages to musical education, and particularly to the composer. The pianoforte is greatly inferior to bowed and wind instruments in inward feeling and power of *tone* or quality of sound, in the power of sustaining a *tone* in equality of force, in crescendo or in diminuendo, in melting two or more *tones* into each other, and in gliding imperceptibly from the one to the other, all which so admirably succeeds on bowed instruments. The piano does not fully satisfy the ear; its performance, compared to that of bowed and wind instruments, is in a manner colorless, and its effect, in comparison with the resplendence of an orchestra, is as a drawing to a painting. But exactly on this account the piano moves more powerfully the creative faculty of both player and hearer; for it requires their assistance to complete and color, to give full significance to that which is but spiritually indicated. Thus imagination fosters the new idea, and penetrates therewith to our hearts; while other instruments immediately seize, and move, and satisfy the senses, and by their means attack the feeling more powerfully, perhaps, in a sensuous direction, but not so fruitfully in the soul. This is probably the chief reason why the piano has become the especial instrument for spiritually musical education, and particularly for composition; since other instruments easily overcome their votaries, whom they seduce into their own instrumental peculiarities, and create a one-sided mannerism in their productions.

For the earliest instruction, also, the piano has the advantage (good tuning being supposed) of presenting to the pupil correct *tones*, and a clear insight into the tonic system by the key-board.

But just from this point arises the important quality of the instrument, which may be perilous to all the real advantages derived from it, unless it be sedulously counteracted; and this, we must confess, is at present but little thought of—nay, indeed, that dangerous quality is speculated on, and an entirely false system of education is built on it for outward show, through whose apparent advantages even the true artistic education is represented in a false light, as ignorant and baneful. Since the pianoforte has its fixed *tones* provided, it is easier to play upon this instrument than upon any other, without any internal feeling of correctness of *tone*, or even without hearing, and to arrive at a certain degree of mechanical dexterity. How often do we meet ready piano-players, who, from want of a cultivated feeling of *tone*, are incapable of singing a correct succession of *tones*, or of imagining it, who have no clear notion of what they are playing—nay, who in reality hear nothing correctly! How many bravura players might one name, to whom the artistic meaning of a simple movement remains a sealed book, and who therefore perform the greatest and the least compositions, with assumption and vanity indeed, but without inward participation—without awakening joy in themselves or in their audience, but merely a fruitless astonishment at

their technical cleverness! And how deep has this perversion of art into dead mechanism penetrated into artistic life! Whoever has an opportunity of observing many students of music and their teachers, cannot conceal from himself that at present, particularly in large towns devoted to vanity and fashion, the greater part of the pianoforte students are in this manner led astray; and that a great part of the teachers are themselves ignorant of the right path, or otherwise have not the courage to oppose the stream of fashion, or the allurements of example and personal advantage.

If, however, satisfactory instruction is not to be expected from all masters, nor every student is to hope for the choice of a good master, there remains still a tolerably sure method of guarding against this wide-spread evil. It consists in rigidly examining the work, which is exacted from the pupil, in the pupil himself, and his parents or preceptor insisting absolutely that the teacher shall furnish really profitable work; or, if that cannot be secured with certainty, in seeking immediately another teacher more trustworthy to his art.

We have already said that the pianoforte possesses an extremely voluminous literature, partly written expressly for it, and partly adaptations from other works foreign to it. What can be more natural or more enlightening than to make these works the chief means of instruction, their complete possession being one of the objects of pursuit. For this end, technical readiness, finger exercises, and studies are required. But these are manifestly only means to an end; and as certainly as their use ought not to be delayed, so certainly also they ought to be set aside when the required dexterity has been gained, and the principal difficulties overcome; or else, from a want of methodical arrangement, exercises may be prolonged without end. We cannot conceal from ourselves that in these latter times this error has been stretched to excess, and has overwhelmed us with countless studies, &c. Every respectable teacher, every distinguished amateur, considers himself bound to present the world with some dozens of studies, from which a few particular artistic forms of fingering are to be acquired. And since the composition of a well-sounding study exacts nothing but the occurrence of an idea to be worked in the ordinary routine of composition; since, moreover, a little burst of enthusiasm is highly thought of in these matters; and, further, since the brilliant playing of the author, or the reputation of his master, renders him tolerably sure of his public, we can never tell when this composition and spread of studies will come to an end: neither, indeed, can we imagine how the pupil shall find time to labor through the most respectable of them only; to say nothing of the real works of art themselves, for whose sake alone the whole drudgery has been endured.

Let the non-musical inquirer consider the foregoing as a token of good and bad instruction in the question before us.

Sebastian Bach and Handel, Joseph Haydn, Mozart and Beethoven—these are the artists to whom we owe the greatest and the most numerous works of art for the pianoforte. Among these, Bach and Beethoven stand forward, the one in elder, the other in our own times, as those who have reached the highest eminence. After them, Emanuel Bach, Clementi, Dussek, Karl Maria von Weber, Hummel, and many more may be named. We abstain from giving a more numerous list, particularly of those still living, as it is not the province of this work to pass judgment upon individuals. Upon the highest, the vast preponderance in estimation of the five first-named artists, there is not the slightest question among those who have the least tincture of art. The one may indeed be compared with the other, but the high preeminence of all is unquestioned.

We can therefore declare as a condition for good pianoforte teaching, that the works of those five eminent men * shall be considered as the distinguished and governing lessons in the instruction. Whatever finger exercises, hand lessons, or secondary work, a teacher may find necessary for his pupil, must be left to his decision, as it cannot be estimated. But the teacher who does not conduct his pupil into the study of the five great masters, as soon as it can be done with any precision, and the time of the lesson permits it, and does not make them the chief object and goal of the instruction, such a teacher, we say it, without hesitation, is not able to give a true artistic education, however clever and careful he may be in other parts of his duty. Teachers who keep their pupils to fashionable dances and such trifles, to arrangements from favorite operas, &c., are altogether unworthy of the confidence of those who seek for genuine education in art. Therefore, no teacher ought to be chosen without previous knowledge of his method of instruction.

Pianoforte learning may begin very early—in the seventh or eighth year, or even earlier, even before the hand can span the octave. There is, moreover, a sufficiency of excellent works of Haydn and Mozart, well adapted to the sensibilities of that tender age, if the teacher be but capable of choosing them.

COMPOSITION.

We name the study of composition as the third object of general musical education. Deep penetration into art and its productions, a rich development of musical talent, cannot be attained without this study. If it be undertaken in the right sense it rewards every step forwards with clearer insight and increased pleasure; and, indeed, those also who are not destined by peculiar talents to the profession of composers.

This circumstance demands the more deliberate consideration, the more imperfect and erroneous the representations are which have been attached to it.

Music consists, as can be seen from this book, in an inward comprehension of innumerable most diversified forms, constantly approaching and separating, perpetually combining and dissolving in each other. Their operation can be perceived, more or less, without previous cultivation, and can be understood and represented by a superficial instruction; but to comprehend them entirely, to penetrate into their whole nature and attributions, is to know the meaning and force of each form by itself, and also when in combination with every other. Now, let us imagine a great composition before us in which different parts are united in the most varied manner, in all sorts of artistic forms, each part having its cantilena, its rhythm, its succession of *tones*, while each *tone* has a determined relation to the *tones* of the other parts, and with all this are combined different degrees and kinds of motion, of *forte* or *piano*, and of manner of performance. Now, we say, with such a composition before us, we presume it will be admitted that without study such a composition could not be understood, and that the study for that object must be thorough, systematic, and methodical.

Let us suppose for a moment that any one unaccustomed to composition undertook the dissection of the above imagined work. Then would he be overwhelmed with an intolerable burden of unities. The completion of his task would be impossible, were it only from the creation of new forms and applications of them which daily take place in art.

The only ready, practicable, and fruitful procedure is, therefore, to set one's own hand to work, to learn one's self how to bring the forms from out the world of sound, to "call the spirits from the vasty deep;" to learn to feel the rhythm of the forms, so that all present and future forms shall be within our scope and comprehension, because we have grasped the root of their existence—because we know how they have come into existence, and why. This the doctrine of composition teaches us. This science alone gives us, not abstract ideas upon art—not merely superficial notions upon the operation of art—not a few cut out dead parts, but the whole entire, with all its individualities, and in its unity, matter and spirit, form and meaning, in that single entirety which is the material of true art.

We may add, from a large experience of every age, and of both sexes, that the study of composition, without any proportionate loss of time, even for amateurs, most surely rewards every step, even when but small disposition exists in the student, or circumstances should prevent a lengthened pursuit of the subject. The first few lessons in one-part* compositions will at

* We have to give an urgent warning with respect to Sebastian Bach's work, the "Wohltemperirte Klavier," that the younger scholars be not set too early to the study of it; and that neither they nor others should be persuaded that every thing that that great man has composed—often composed for momentary objects of instruction, &c.—was of equal value. Bach's manner is so different from the modern style, that we cannot without reflection employ his works. This, and the usual beginning with pianos of the most accustomed temperament, have driven more friends of art from this master than the pleasure of his music has created him admirers; and, therefore, with the greatest veneration in his regard, we will not refuse to acknowledge that another portion of his works, namely his dances, have outlived their time and become antiquated. But the enlightened teacher will find in the six preludes pour les commençans, in the inventions and single fantasias, namely in the English and other suites among the preludes, sarabands, jigs, &c., a rich choice of the most charming and imperishable compositions, most intimately adapted to our tastes and feelings, and highly calculated to produce both pleasure and improvement in his scholars. We would here wish to recommend the new collective edition of Bach's works, at Peter's in Leipsig. As an Introductory School for conducting from our own time and manner into those of Bach, which are so importantly different, and for primary instruction in polyphonic playing, the Author has published a selection from Sebastian Bach's compositions, at Challier's, in Berlin, at 20 Spg

The above warning may also apply to Handel, whose works, however, for the piano, are not numerous. We can recommend his Six Fugues and a Capriccio, at Frautwein's in Berlin, for more advanced students.

* The author has conformed himself here to the tenor and tendency of his Doctrine of Musical Composition, (Lehre von der Musikalischen Komposition,) at Breitkoff and Härtel. How little can the above assurance be given by the old thorough-bass and doctrine of harmony: how unartistic is it in foundation and method, how extremely incomplete and unsatisfactory. This the author has exemplified from time to time in the Instruction for Composition, but more demonstratively in the work "Die alte Musiklehre im Streit mit unserer Zeit," (the old Doctrine of Music in contention with our times,) at Breitkoff and Härtel, 1841—as had been acknowledged and declared long enough before him by Reicher and every thinking professor of composition. The indolence of so many old masters, or the ignorance of masters absolutely unacquainted with the real nature of composition, is still answerable for the painful and useless labor of many young persons. Many such, indeed, are still enduring in the continually disappointed hope that they will at last, some day, arrive at composition, or at least at a clearer insight into the nature of art: they endure until the time has passed, and with it all pleasure and natural feeling, which either dies away or becomes corrupted.

once awaken the sense for melody, and give a significant idea of its fundamental forms, of the efficacy of rhythm, and of the origin and accumulation of passages and phrases. Already the doctrine so comprehensive and so easily comprehended of the two-and-two composition in two parts, built upon the natural harmony, makes the foundation of all harmony and tonic progression perfectly obvious, and furnishes to moderately endowed students, pleasurable and exciting lessons. So much can be acquired in two or three weeks, with a couple of lessons a week and but little exertion; and, moreover, we might abandon our studies at this point, without having lost our labor. Then the gradual development of harmony and the richer progression of parts will have, in the mere inspection, the charm of a perfectly rational and highly copious disp'ay, from the most simple fundamental forms and the most obvious laws. But to any one who enters upon this pursuit with inbred activity, to such a one the regions of sound are illumined and extended with every effort—the sense of music is vivified, excited, and strengthened by every fresh manifestation of the internal art. Now, with the knowledge of the limitation of chords, freedom in the unfolding of art returns, and her play becomes continually richer and more variegated. Then all artistic forms are imagined and explained, the one from the other—the order of the succession being pre-supposed—the one quite as easy as the other, until, finally, their realization on determined instruments or in song, ecclesiastical, dramatic, and other objects of our art, completes the whole study. At any point the study may be relinquished with profit, in proportion to the labor bestowed, if circumstances should so command, or the zeal of the student should not urge him to further investigation.

The study of composition may begin early, particularly with talented and lively children, but not before they have made some progress upon a musical instrument,—if possible the piano-forte,—and have thereby gained some participation in and capacity for art, and also more penetration and habit of reflection. They ought at least to have got beyond the elementary exercises, and be able to play with feeling and technical correctness larger works, such as, for example, the sonatas of Haydn and Mozart. Instruction in composition at an earlier period than this would be mere empty playing; or, what is much worse, would disturb, in the still unself-supporting scholar, the free and immediate enjoyment of the compositions lying before him; and thrust, in the place of lively, soul-inspiring, artistic employment, cold and profitless mechanisms of the understanding. This is one of the greatest errors of a system pursued in many shapes, of instruction in the piano and harmony combined, which apparently advances the students through an intricate mechanism with great rapidity, but at the cost of the feeling of music itself, which remains undeveloped, and becomes, indeed, oppressed and stifled by the disturbance of the understanding, and the mechanism which that system brings into action. The true joy of art and artistic accomplishment becomes the more surely destroyed thereby,—the more deceptive to the observer is the joy of the scholar at his mechanical success,—and the more his sudden progress in certain parts of music is in the beginning inexplicable to the uninstructed.

We consider thus much to be necessary upon general education. The choice of other instruments may be left to each individual, under the advice of the better-informed. The science and history of music must in like manner be left to the disposition and leisure of every friend of art. The composer, and particularly the well-educated musician, will scarcely be able to restrain himself from the history of his art, not merely from books, but from the works of art themselves.

(*To be Continued.*)

Sheet Music Review.

(*Classified according to the System adopted in the* METHOD FOR PIANO-FORTE, *by H. A. Wollenhaupt and Theodor Hagen, published in our last volume. The Method, with many additions, will be published separately, early in September.*)

Blodgett & Bradford, Buffalo.

EVERY STAR—THIRTY-FOUR. Solo and Chorus. By Chas. C. Degenhard. 30c.
NO FLAG BUT THE OLD FLAG. do. do. 30c.
Good songs of the times.

Root & Cady, Chicago.

SECOND PERIOD.

COL. ELLSWORTH'S REQUIEM MARCH. A. J. Vass. 40c.
Very good. Well done and highly effective.

VOCAL MUSIC.

MY HEART IS LIKE A SILENT LUTE. Geo. F. Root. 25c.
DREAM ON, LILLIE. Song with Chorus. do. do.
MOTHER, OH! SING TO ME OF HEAVEN. Song with Chorus. Geo. F. Root. 25c.
The first of these songs is very fine, one of the best by this popular author we have seen. The second appeals more to the general public, and will meet with great favor. The third song is very expressive.

"THOU WILT COME NEVERMORE TO THE STREAM." Song and Chorus. H. L. Frisbie. 25c.
Popular melody.

"I NEVER KISS AND TELL." J. Maurice Hubbard. 25c.
DEATH OF THE ROBIN. do. do.
Both songs contain good melodies.

ROOT & CADY'S PATRIOTIC SONGS:

THE FIRST GUN IS FIRED. Song and Chorus. 25c.
GOD BLESS OUR BRAVE YOUNG VOLUNTEERS. Song, 25c. Quartet, 15c.
FORWARD, BOYS, FORWARD! Quartet for men's voices. 15c.
UNION VOLUNTEERS' SONG. 25c.
THE STARS AND THE STRIPES. Song and Chorus. 25c.
HAVE YE SHARPENED YOUR SWORDS. For men's voices. 15c.

All these songs are meritorious. We understand that the first has already met with general favor.

O. Ditson & Co., Boston.

THE STARS AND THE STRIPES. Song and Chorus. Geo. A. Mietzke. 25c.
A spirited song. The melody is good and appropriate, the treatment the same.

Answers to Correspondents.

S. T. M., Preston, Ct.—1. Has any book of vocal music by Beethoven been published with English words? If so, what is the title, the price, the place of publication, the name of the publisher, the place of sale in New York, and the difficulty of the music?
2. Does the work contain Beethoven's *Liederkreis?*
3. Has *Miriam's Triumphal Song* by Schubert been issued with English words? If so, what is the price, the place of sale in New York, and the difficulty of the piece?
4. Is *ch* in Schubert properly sounded like *k?*
5. What is the character of the *Answer to the Maiden's Prayer*, spoken of in your last Fortnightly Bulletin of New Music?
6. What is the meaning of *lieder?* of *nachthelle?*

1. A few of Beethoven's Songs have been published with English words in England. The price for each of them here would be about 50 or 60 cents. The difficulty of the music is moderate.
2. The *Liederkreis* has, as far as we know, not been published with English words. Beethoven's *Adelaide* has also been published in this country; price, we believe, 35 cents.
3. No.
4. Pronunce Shubert.
5. The character of the music is somewhat the same as in "The Maiden's Prayer."
6. *Lieder* are German songs. *Nachthelle* means the clearness of the night.

MUSICAL GOSSIP.

THE Annual examination of the pupils of the New York Institution for the Blind under the direction of Messrs. S. Lasar and Reiff was made the occasion of a pleasant and gratifying concert.

THERE was a Grand Requiem sung at St. Stephen's Church last Saturday for the lately deceased Amodio. Mad. Isidora Clark and Signor Centemeri took part in the performance.

THE old stage door-keeper of the Academy of Music died very suddenly the other day. He sat down in his usual chair at the stage door a little before noon, and apparently went off into a doze; but upon being shaken a few minutes afterwards, and summoned to his dinner, he was found to be dead. "Tom" has held this position ever since the Academy was open.

THERE is no truth in the rumor that Mad. Ristori has been engaged by Mr. Ullmann.

THE last number of the Boston Musical Times has some judicious remarks about a notice of ours with regard to the French critic Fiorentini.

THE Second Concert of the Philharmonic Society of Mansfield, (Ohio,) under direction of Mr. R. E. Henninges is said to have been very satisfactory.

MR. G. F. ROOT'S "Coronation of the Rose" was performed at Wilkesbarre, Pa.

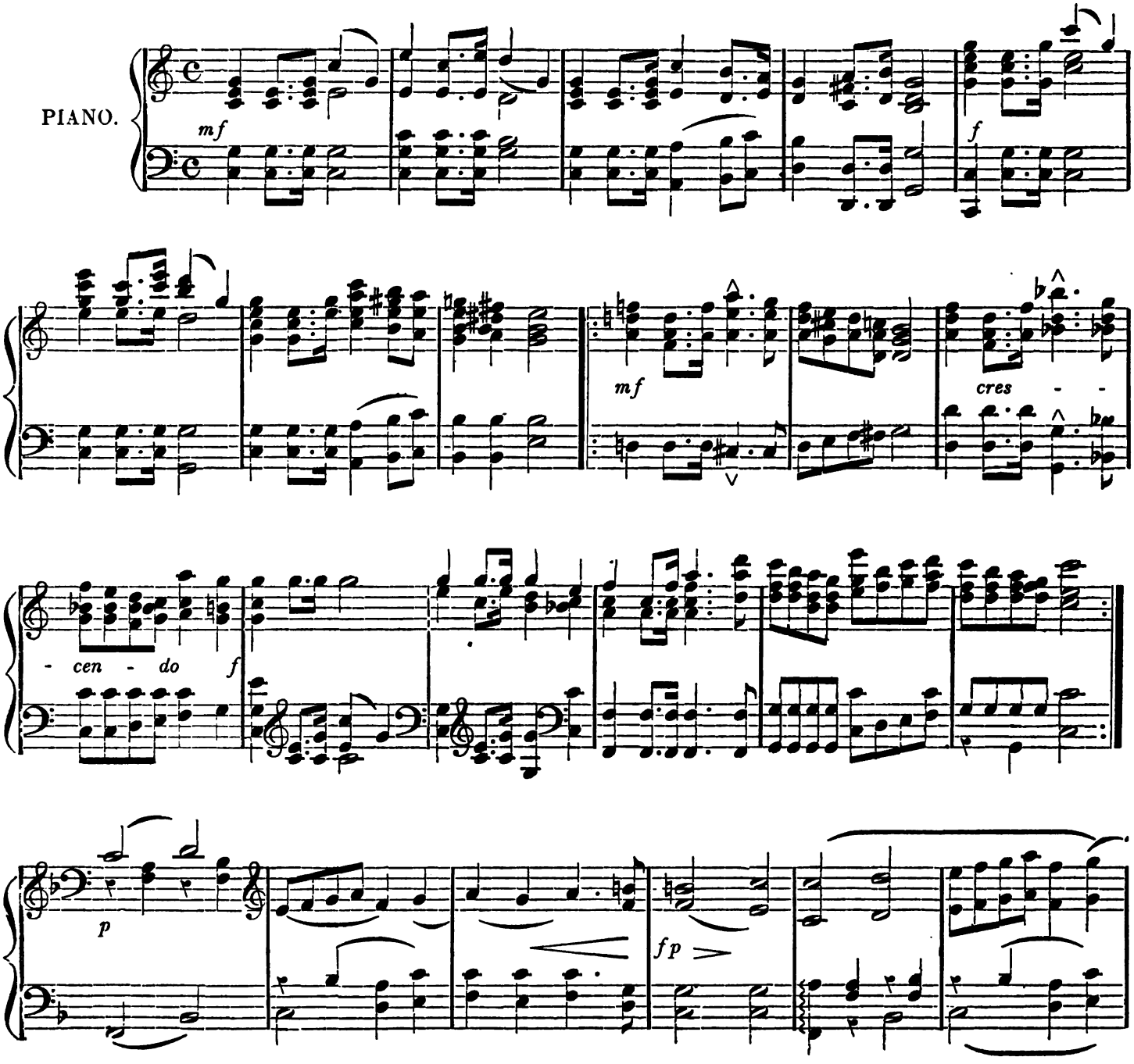
EUROPEAN ITEMS.

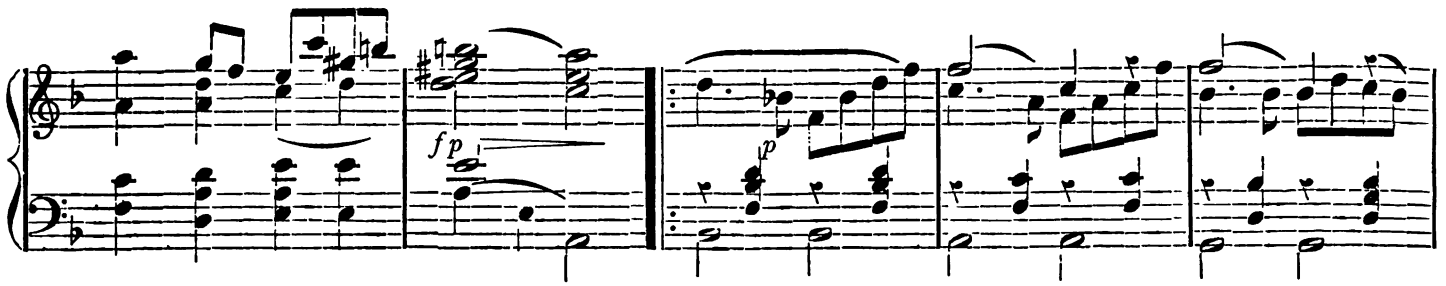
MR. JULIUS KNORR, the well-known and able teacher of the piano-forte in Leipzig, as well as the author of some of our best instruction-books for this instrument, died in Leipzig, 54 years old.

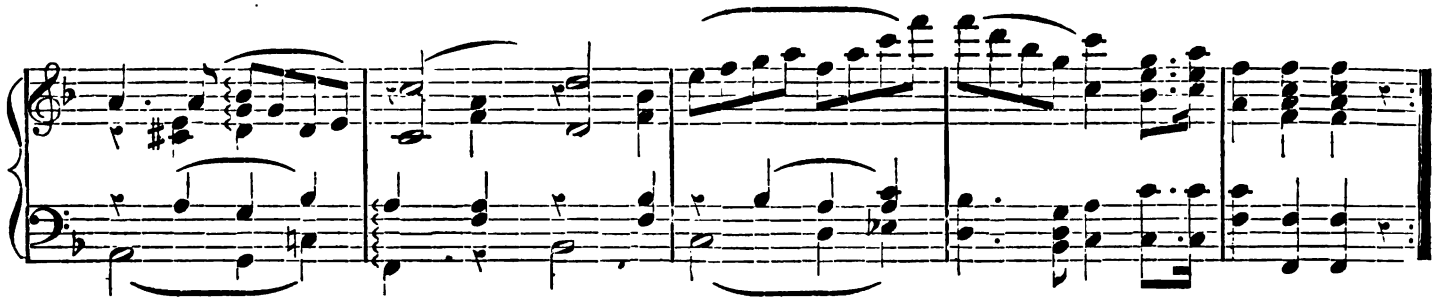
GEBURTSTAGSMARSCH.

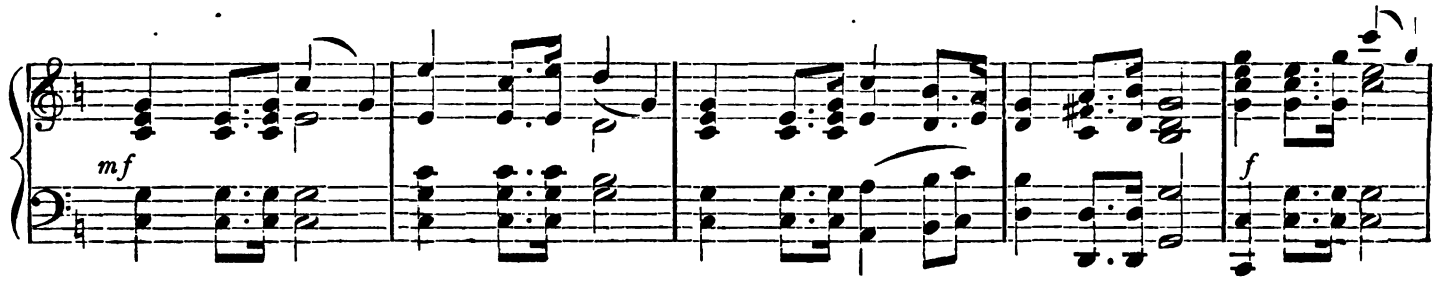
(BIRTHDAY MARCH.)

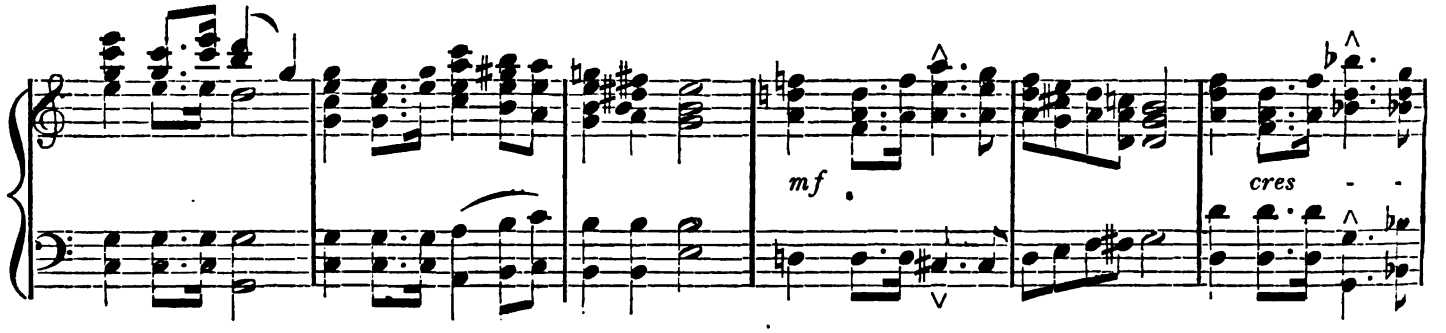
ROB. SCHUMANN. Op. 85. No 1.

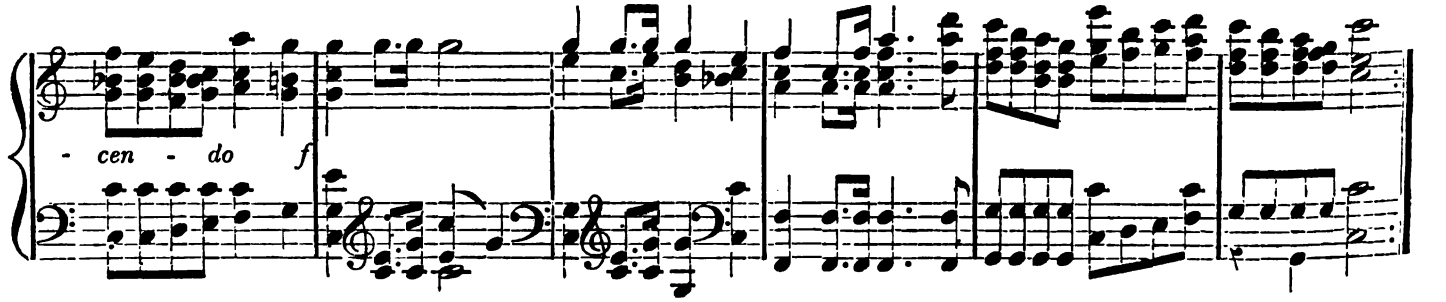



fp
p



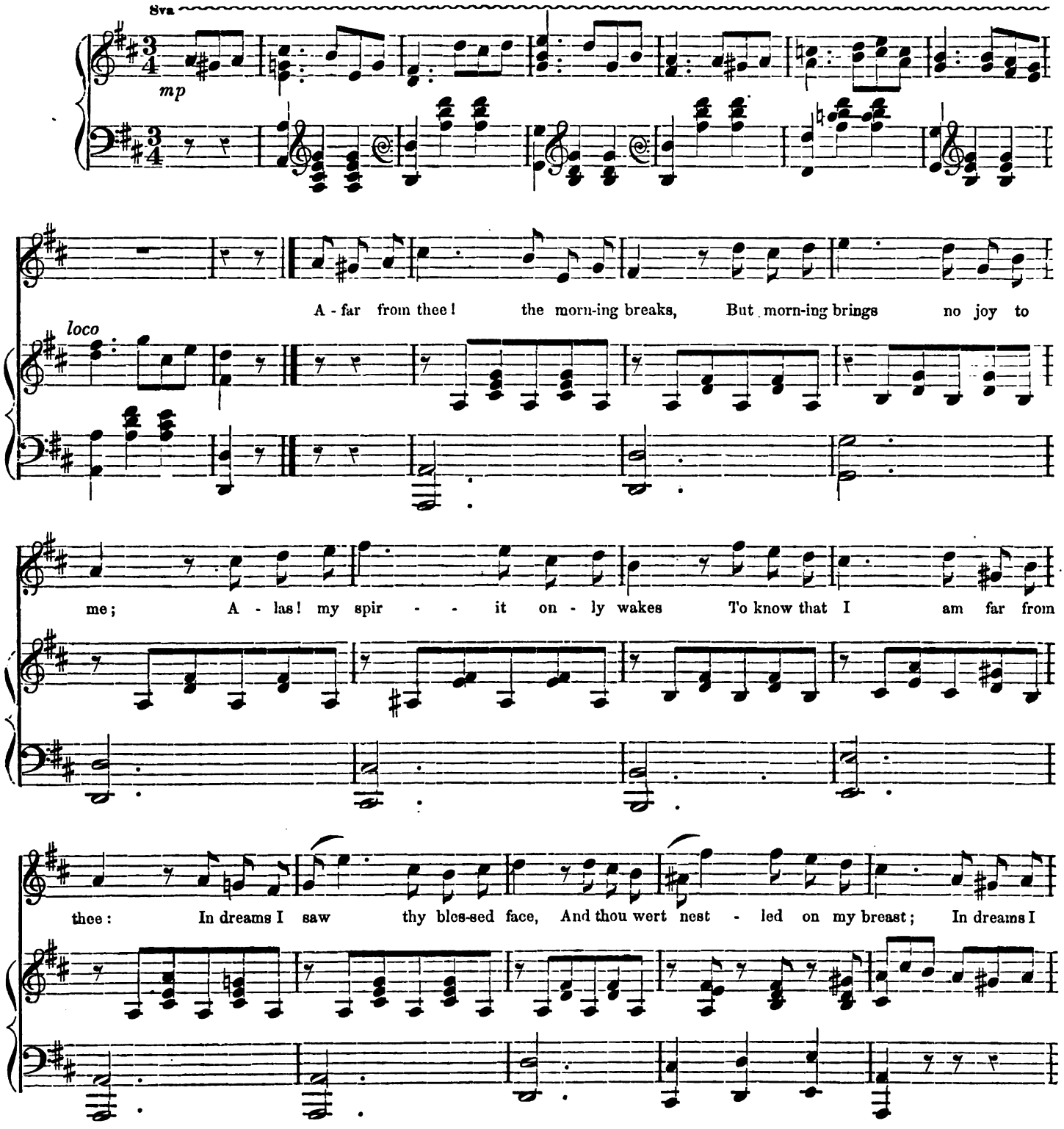

mf
f


mf
cres - -


- cen - do f

TO MY WIFE.

Words by REV. G. W. BETHUNE. Composed by H. DREWER.



felt thy warm em-brace, And to mine own thy heart was pressed, In dreams I felt thy warm em-

brace, And to mine own thy heart was pressed,

rf *rf* *rf* *rf* *rf* *rf* *rf* *rf*

2 Afar from thee ! 'Tis solitude,
Though smiling crowds around me be,
The kind, the beautiful, the good—
For I can only think of thee ;
Of thee, the kindest, loveliest, best,
My earliest, and my only one ;
Without thee I am all unblest,
And wholly blest with thee alone.

3 Afar from thee ! The words of praise
My listless ear unheeded greet ;
What sweetest seemed in better days,
Without thee seems no longer sweet ;
The dearest joy Fame can bestow,
Is in thy moistened eye to see,
And in thy cheeks unusual glow,
Thou deemst me not unworthy thee.

4 Afar from thee ! The night has come,
But slumbers from my pillow flee ;
I can not rest so far from home,
And my heart's home, is love, with thee.
I kneel before the throne of prayer,
And then I know that thou art nigh ,
For God, who seeth every-where,
Bends on us both his watchful eye.

5 Together, in his loved embrace,
No distance can our hearts divide ;
Forgotten quite the mediate space,
I kneel thy kneeling form beside ;
My tranquil frame then sinks to sleep,
But soars the spirit far and free ;
O welcome be night's slumbers deep,
For then, dear love, I am with thee.

MAD. JENNY LIND is once more singing in London.

THE musical critic of the *London Athenæum* informs us that "there is life in the old Catch Club yet." What a comfort that is! He is longing for a new "catch." This is rather surprising, considering that he has been caught so often.

PROFESSOR MOSCHELES has arranged some of the Preludes, by Sebastian Bach, for either a second piano-forte or a stringed instrument.

THE opera, by Berlioz, "Les Troyens," will be given at the *Grand Opera*, in Paris.

THE well-known composer, Signor Concone, author of some very popular *Vocalises* died in Turin.

HALEVY is engaged on a new opera called "Noe," for the *Theatre Lyrique* in Paris.

THERE are 20,000 "Professors of Music" in Paris. How many have we in New York?

THE piano score of "Tannhauser," with French words, has been just published in Paris.

WE read, in a German paper, that Miss Frederic (!) Kean, a creole, from Philadelphia, and a virtuoso on the cithara, has been giving concerts in Cologne.

DURING the past season, in Vienna, at the opera, Meyerbeer was represented by 31 performances; Wagner by 29; Donizetti and Verdi each by 25; Mozart by 17; Adam by 16; Weber and Auber each by 12; Halevy by 9; Beethoven by 4; Cherubini by 2; and Gluck and Spohr each by one performance.

A BIOGRAPHY of *Zelter*, by William Rintel, has just been published. The author is a grandson of the celebrated composer, and accidentally found some autobiographical sketches by his grandfather.

A WITNESS, in one of the courts in London, who, upon the usual question—What he was doing? answered: "Comic singer, dealer in cigars, and photograph manufacturer," and who seemed to be most willing to continue the enumeration of his callings to an indefinite extent, was interrupted by the presiding judge: "That will do. I am perfectly satisfied."

VERDI'S "Un Ballo in Maschera" has not met with a brilliant success in London, which does not, however, prevent the bold Italian to compose another opera for St. Petersburg.

BEETHOVEN RECITALS.—The "Beethoven Recitals" (St. James's Hall) proceed triumphantly. Mr. Charles Hallé has now accomplished three-fourths of his ambitious and honorable task. At the sixth "Recital" he introduced the 21st, 22d, 23d, and 24th sonatas, leaving only eight to complete the series. The programme was interesting, not so much on account of the celebrated *Sonata Apassionata* (in F minor, op. 57—so christened by a Hamburg music publisher), which every pianist, amateur or professional, knows, admires, and endeavors to master, as because it contained three sonatas which, to the general public, were almost new. The first of these (in F, op. 54) is as hard to execute with point and fluency, as it is thoroughly *Beethovenish* in its ideas and working out. To perform it as Mr. Hallé performed it was an achievement all the more remarkable, inasmuch as, though no ordinary player could attempt it with any chance of success, it does not offer a single convenient passage for obtruding that mere mechanical proficiency, the brilliant exhibition of which, exercising a certain charm *quand même*, is too frequently accepted as substitute for what is legitimate and pure. Almost as much may be said of the scarcely less difficult and far more beautiful sonata, op. 78, a work of rare and delicate beauty, unappreciated, nevertheless, by some of the most indiscriminate of Beethoven's worshippers, and by the rhapsodical M. Lenz among the number. Had it been set in a less unaccommodating key, the sonata in F sharp major would undoubtedly have become one of the most popular, as it is assuredly one of the most graceful and melodious of the series. Mr. Hallé's reading and execution of this work were alike irreppoachable. Of the *Sonata Apassionata* we need say little. It was, of course, the grandest composition in the programme, and, of course, the grandest display of the pianist, who was never on any occasion more successful in riveting the attention of an audience. The delicious little sonata in G, op. 79 (the "Queen of Sonatinas," as it has been aptly entitled), charmed every body. Better rendered in every sense, more vigorously, and at the same time, with more appropriate simplicity of expression, it could not possibly have been. The vocalist on the present occasion was Mr. Sims Reeves, who, in one of the great airs from Glück's *Iphigenia in Tauride*, showed how thoroughly he was conversant with this unaffected and noble style of dramatic music. Nothing could have been more admirably in keeping with the "Beethoven Recitals," which, as they draw gradually to a close, are attracting more and more attention. At the seventh, Mr. Hallé played the ops. 81 (*Les Adieux, et l'Absence, et le Retour*), 90 (E minor), 100 (A major), and 106 (B flat major).

DRESDEN.—Mlle. La Grua has left a very favorable impression behind her, after appearing in "Norma," "les Huguenots," and "Don Juan." It was at the Theater Royal here that, in 1851, this lady first made her appearance on the stage. During her recent engagement she handed over one night's salary, 60 Friedrichs d'or, to the Pension Fund for the Widows and Orphans of the Members of the Royal Band, to express, as she said, her deep admiration of the object for which the Fund was established. Many other well-known artists had previously expressed the same sentiment with regard to the usefulness of the Fund, but—in words alone.

A FAIR PROPOSITION TO A MUSIC-PUBLISHING FIRM.—*Communicated.*—GENTLEMEN:—I have about 300 pieces of my composition available for publication, viz.:—35 Waltzes or sets of do.; 22 Polkas, Gallops, and Schottisches; 7 sets of Quadrilles; 7 Marches; 4 Piano-forte pieces; 108 Songs of all kinds; 46 Sacred Songs and Anthems; 3 Overtures, and about 50 Songs which might be taken from my Operas, (1 Italian and 2 English.) I wish to have them published, but as I have no available capital to work on, I should be glad to know your views on the subject. I am of opinion that if from 20 to 50 were published simultaneously, the public would take; and, if you will do this on speculation, I will agree to let you have half the profits. Or, if you don't agree with this, just by way of trying my things with the public, I will sell you any 20 you may choose, at £1 each, to publish in one volume, like your shilling books. I have got my rough MS. bound together, and it will be little trouble to you to look them over. If you wish it, I shall be happy to send them for your perusal, and am, Gentlemen, yours faithfully.—*London Musical World.*

THE BURNING OF A THEATER AT BARCELONA.—The Lyceum Theater of Barcelona, recently destroyed by fire, was one of the finest in the world, and would hold at least twice as many as the Grand Opera in Paris. A Spaniard, a native of Barcelona, states that between this theater, which was built about 15 years ago, and the older one a jealousy existed so terrible as to suggest the conjecture that the fire may not have been accidental. There was an Italian opera at each house, the government not daring to give an exclusive privilege to either. Some years ago General Concha, the then governor, reported that he would not be responsible for the peace of the town if any thing were done to offend the partisans of either theater.

THERE is still a talk about the forthcoming performance of Meyerbeer's long-withheld opera "l'Africaine." M. Royer, the director of the Imperial Opera, in Paris, has, they say, written to the illustrious composer, with a view to obtain from him something more than a promise, namely, a regular and formal contract for the production of the opera, binding both on the management and the composer. Meyerbeer's reply was, that being at that time afflicted with ophthalmia, he could not busy himself with so important a piece of business, but that as soon as his health was mended he would certainly take into consideration the propriety of entering into a formal engagement on the subject. From this it is inferred that "l'Africaine" may be looked for at last in the course of the ensuing century.

BERLIN.—"Alexander Dreyschock has been stopping here a few days. As a proof of what may be done nowadays, in the way of traveling, it may be mentioned that this gentleman gave a concert in St. Peters-

burg on the 7th of May; on the 17th, another in Cronstadt; shortly afterwards, a third in Riga; and, before these lines are in print, he will be in Prague." This is rather slow work, compared with concert-giving on this side of the Atlantic.

At the third concert of the Orchestral Association, the "Euterpe," in Vienna, the programme contained Mendelssohn's Symphony in C minor, (very rarely performed there,) and the same composer's overture to "Die Heimkehr aus der Fremde." It was stated in the bills that this was the first time the overture had been performed in Vienna, an assertion not quite correct, since both the opera itself, as well as the overture, was produced many years ago at the Josefstädter Theater. Besides the above pieces, they had a symphony by W. Friedmann Bach, the eldest of the great master's sons, (1710–1715,) as a historical curiosity, and a MS. overture by Ignaz Dorn. The impression produced by the symphony was far from favorable; and, considering its intrinsic worth is far from considerable, and that it had already been given at the second concert of the Society, the latter would have acted more wisely in introducing to their audience one of the symphonies of Emanuel Bach, to which attention was directed some little time ago by the Gewandhaus Concerts, at Leipsic, and three of which have appeared in print. Ignaz Dorn's overture is nothing very startling. It is the work of a musician, but the musician preponderates far too much over the poet, which latter every composer ought to be. A little less counterpoint and somewhat more imagination would be highly desirable. All the pieces were performed in a very creditable manner.

Our Musical Correspondence.

SHERBROOKE, CANADA EAST.

The annual convention of the St. Francis Musical Association has just taken place in this town, under the direction of Mr. G. F. Root. Preparations had been made for a large and successful meeting, and the result, in all respects, exceeded the anticipations of the most hopeful. The exercises, especially in church music and vocal training, were just what was needed, and were received with much interest and benefit by our singers. The closing concert was an occasion not soon to be forgotten by the members of the association and the people of this part of the country, as, in addition to the performances of the large chorus and of the conductor, there were present some excellent singers and performers from Montreal and the neighboring States, who kindly took part with us. An impulse has been given to music by this convention which, we are confident, will be felt extensively in this section for a long time to come. B. T. S.

Miscellaneous.

THE ART OF PLAYING THE VIOLIN.

(*From the French of* P. Scudo.)

The art of playing the violin is contemporaneous with the art of singing, and has partaken of the same vicissitudes. Hitherto the great violinists have come from the same country which has given birth to the great vocalists; that is to say, from Italy, the cradle of vocal melody. It is with Corelli that the chain of celebrated violinists commences, which extends down to Paganini, and of which Geminiani, Locatelli, Vivaldi, Tartini, Nardini, Pugnani, and Viotti have been so many bright and wonderful links. The French school is directly connected to the Italian by Somis, who was taught by Corelli; by his nephew, Chabran; more particularly by Leclair, who studied with Somis; and successively by those celebrated virtuosi, who established themselves at Paris; the most celebrated of whom was Viotti, the last representative of the beautiful Italian school.

The history of the art of playing the violin may be divided into three grand epochs, each of which is marked by a celebrated artist, who gives expression to its character. The first epoch commenced with Corelli, and extended down to Tartini; the second extended from Tartini to Viotti; and the third from Viotti to Paganini.* In Corelli, Tartini, Viotti, and Paganini, we have four violinists of the first rank, in whose compositions and playing we may find almost the whole history of the violin, from the seventeenth century down to our own day. Each one of these epochs in the art of playing the violin corresponds to a similar transition in vocal music, and the lyrical drama, which is the most complicated form of the latter.

Before the birth of the lyrical drama, and down to the first half of the seventeenth century, the violin, like all other instruments, excepting the organ, had no style of music peculiarly its own. It followed and imitated the human voice, the compass of which it hardly exceeded. Corelli freed the violin from this servitude, by composing his charming sonatas for that instrument, in which we find the style and the delicacy of the vocal music of that age. Tartini, who was a genius, and a great harmonist for his time, caused the art to make great progress. He increased the difficulties, and applied himself particularly to developing the power and delicacy of the bow; upon which he made a treatise, which is even now the best we have upon this interesting mechanical part. In the hands of Tartini, and in those of his numerous pupils, the violin acquired a power of sonority, a richness of melody and harmonic combinations, and a peculiarity of style, which it had not before this master. While still following the path indicated by vocal music, which should always be kept in view, the school of Tartini multiplies the ingenious passages and complicated ornaments, and the imagination, aided by advanced mechanical ability, exhibits wonderful fecundity. We may almost affirm that all the difficulties in the art of playing the violin are found in embryo in the music of Tartini. Viotti, a pupil of Pugnani, who had been a pupil of Tartini, died at London, on the 10th of March, 1824, at the age of seventy-one years; having developed, in his admirable concertos, all the peculiarities of the violin, of which he made an instrument of the very first rank; it was no more a mere virtuoso, in whom we admired only finger-dexterity, but an inspired artist, who gave utterance to the emotions of his heart, in a style at once just and effectual. Viotti occupies in the history of the violin the same position which Clementi occupies in that of the piano-forte.

Paganini, an impetuous and strange genius, born at an epoch characterized by audacious movements and sudden changes, impressed upon the art of playing the violin, the strong, hardy, and powerful similarities of his own imagination. A prodigious virtuoso, he played upon the violin like a juggler who fascinates his auditors and gulls the credulity of the public. It is a magician, who smiles, who weeps, and who sings, to draw you within the fatal circle, wherein he accomplishes his mysterious incantations. In the performance, as well as in the music of Paganini, are found all the vigor and individuality which characterized all the productions of the age in which he lived.

* Has Mr. Scudo never heard of the school of Spohr?

MLLE. ADELINA PATTI IN LONDON.

The excitement about Mlle. Adelina Patti has not decreased. On the contrary, the young lady's friends seem to grow more enthusiastic with each performance, and the two operas "La Sonnambula" and "Lucia," in which she has appeared, alone draw crowded houses and engross public attention. "Guillaume Tell," we are sorry to record, has been withdrawn from the bills, after the most triumphant success ever won by it in this country; the "Barbiere," with Mario and Ronconi, has lost its attractive powers; the splendors of the "Prophète" no longer allure; even Mad. Grisi's farewell performances cease to interest. All this has been brought about by a very young artist from America, about whom little or nothing had been previously known, and who has achieved a greater popularity in a briefer space of time than any singer since Jenny Lind, not even excepting Angiolina Bosio herself. We have already chronicled our opinions regarding Mlle. Patti, and have ventured on a prophecy about her future career. That she is destined —a great destiny—to be the legitimate successor of Bosio, we believe, although the two characters in which she has hitherto appeared would seem to indicate the possession of greater dramatic powers than her illustrious predecessor. Mad. Bosio never performed either "Amina" or "Lucia" at the Royal Italian Opera, her performances being restricted to characters of a less tragic stamp, and which depend upon singing rather than acting, for their effective realization—such as *Adina* in "L'Elisir d'Amore," *Matilda* in "Matilda di Shabran," the *Countess* in "Conte Ory," *Gilda* in "Rigoletto," parts, indeed, the last excepted, which require little amount of energy, passion, and instinct for their development, but which put the vocal powers to the severest test. Mlle. Patti, it would seem, has a larger ambition than Mad. Bosio, and, judging from the operas she has selected, aspires to the repertory of Jenny Lind. The public, notwithstanding, has accepted the young "prima donna" as the successor of Bosio rather than of the Swedish Nightingale, although she has not essayed any character belonging to the former,

and has appeared in two of the most popular of the latter. For this seeming paradox we do not pretend to account, but merely state the fact, and leave the reader to draw his own conclusions.

The part, however, which Mlle. Patti has selected for her third appearance, is one which will bring her into direct comparison with Bosio, and set the question at rest as to the relative vocal capabilities of the two artists. *Violetta*, in "La Traviata," was first recommended to the English public by Mlle. Piccolomini, who, though an indifferent singer with a faulty voice, had great natural instincts and an intensity of feeling not to be surpassed. Mad. Bosio, indeed, sang the music of Violetto indisputably better than Mlle. Piccolomini; but still it cannot be denied that the "Traviata" is more closely associated with the name of the latter than of the former. Thus, it may readily be imagined, Mlle. Patti's appearance in the "Traviata" is looked forward to with unusual curiosity and interest—"Will she sing as brilliantly and gracefully as Bosio?"—"Will she act with as much piquancy and *verve* as Piccolomini?"—are questions which cannot fail to be asked times out of number. Her friends and admirers rejoice that she has challenged general opinion in a character so well known to the public as *Violetta*, and await the issue with confidence. No doubt many who had preferred taking the judgment of others in respect of Mlle. Patti's efforts in the "Sonnambula" and "Lucia," will be enabled to form for themselves a notion of her singing and acting, after wintessing a performance of the "Traviata." *Violetta*, indeed, appears to us a more trying character for the young artist, than "Amina" or "Lucia," if only because it has been more immediately before the public in the presence of two of the greatest favorites of our times. Jenny Lind's "Amina" is too far removed from our remembrance to be recalled with vividness, while "Lucy of Lammermoor, however well played and sung, leaves but a faint impression; else, indeed, the recent performance of Mlle. Titiens must have seriously interfered with Mlle. Patti's success.

The performance of *Violetta* will certainly place Mlle. Adelina Patti's talents in a clearer light, and afford a surer estimate of her merits, vocal and histrionic, than either of previous attempts, because the audience will make direct comparisons and draw direct conclusions. Comparisons are momentous, for upon them the reputation of an artist may hang, and even so it may be with Mlle. Patti. For our own parts, however, we entertain little doubt as to the result, and fully expect to see the youthful "prima donna" come forth from the ordeal, not merely unscathed, but triumphant.—*London Musical World.*

Special Notices.

MUSIC FOR THE ARMY.

WE HAVE JUST PUBLISHED A SELECTION OF MUSIC, ARRANGED IN Four Parts, for MALE VOICES, from the "Young Men's Singing-Book," entitled—

PATRIOTIC SONGS;

Containing the following:—Star-Spangled Banner, Hail Columbia, Firmly Stand My Native Land, The Source of Joy, Freedom's Day, Men of My Country, Never Forget the Dear Ones, Up, Brothers, Up, The Might with the Right, Come Soft and Lovely Evening, and God Speed the Right. The whole making a Pamphlet of 16 octavo pages, and Sold for SIX CENTS.

Also,

A HYMN AND TUNE BOOK FOR THE VOLUNTEERS.

The Sabbath-School Hymn and Tune Book contains more than 200 appropriate Hymns, with Tunes (melodies only), selected from the Sabbath Hymn and Tune Book. This little book has been pronounced by the Chaplains of several Regiments as just the book wanted. It is supplied, at wholesale, at the cost of manufacture; or Six Dollars per 100 copies.

A copy for examination, by mail, TEN CENTS.

Published and for Sale by

MASON BROTHERS, 5 & 7 Mercer Street, New York.

TO TEACHERS OF MUSIC, AND THOSE WHO ARE PREPARING TO BECOME SUCH.

THE NORMAL MUSICAL INSTITUTE, North Reading, Mass.

The Thirteenth Term of this Institution will commence on *Wednesday, July* 16, 1861, and continue EIGHT weeks, under direction and instruction of DR. LOWELL MASON, Messrs. WM. B. BRADBURY, and GEO. F. ROOT, with the assistance of such other competent instructors as may be found desirable.

The leading object of this School is, to afford aid to such persons, male or female, as desire to prepare themselves for teaching, or who wish to make higher attainments in the art of teaching Vocal Music.

The instructions will be specially adapted to the wants of all such as wish to teach in seminaries and schools, or in classes, juvenile or adult, formed expressly to receive musical instruction

In carrying out the object of the Institute, the exercises will be divided into the following Departments:

1.—THE ART OF TEACHING, especially as applied to the elementary principles of vocal music

2.—HARMONY AND MUSICAL COMPOSITION.

3.—VOCAL TRAINING, OR CULTIVATION OF THE VOICE, and the application of the same, in training choirs and singing-classes generally.

4.—PRACTICE of Chorus, Class, Choir, and Congregational Music.

The Principals desire to do all in their power in aid of the great work, occupying so much thought and effort at the present day, of raising the standard of teaching from the mere mechanical and formal to that which is at once simple and natural, and which, when properly carried out, can not fail to be thorough and successful.

TERMS.—For all the class exercises (payable in advance), $25. For half the term, $15. For a less time, $5 a week.

No expense for books.

Board, about $3 a week.

It is important that those who intend to be members of the School should give early notice of the fact—directing to "Normal Musical Institute," North Reading, Mass.

LOWELL MASON,
WM. B. BRADBURY
GEO. F. ROOT.

For full particulars please send for a Circular.

BRADBURY'S NEW SUNDAY-SCHOOL SINGING-BOOK,

THE GOLDEN CHAIN,

Is now Ready. Price, $12 per hundred IVISON, PHINNEY & CO., New York.

Send four red stamps for a specimen copy, to

WM. B. BRADBURY, 421 Broome Street, New York.

MR. W. O. PERKINS, of Boston, Mass., will conduct a limited number of Musical Conventions the present season, upon reasonable terms. Please address as early as convenient. 8-6m

Fortnightly Bulletin of New Music.

BLODGETT & BRADFORD, BUFFALO.

EVERY STAR—THIRTY-FOUR. Song. Charles C. Degenhard. 30c.—NO FLAG BUT THE OLD FLAG. Song. Charles Degenhard. 30c.

ROOT & CADY, CHICAGO.

COL. ELLSWORTH'S REQUIEUM MARCH. A. J. Vass. 40c.

VOCAL MUSIC.

MY HEART IS LIKE A SILENT LUTE. George F. Root. 25c.—DREAM ON, LILLIE. George F. Root. 25c.—MOTHER! OH! SING TO ME OF HEAVEN. George F. Root. 25c.—THOU WILT COME NEVERMORE TO THE STREAM. H. L. Frisbie. 25c.—"I NEVER KISS AND TELL." J. M. Hubbard. 25c.—DEATH OF THE ROBIN. J. M. Hubbard. 25c.—THE FIRST GUN IS FIRED. 25c.—GOD BLESS OUR BRAVE YOUNG VOLUNTEERS. Song 25c. Quartet, 15c.—FORWARD, BOYS, FORWARD! 15c.—UNION VOLUNTEERS' SONG. 25c.—THE STARS AND THE STRIPES. 25c.—HAVE YE SHARPENED YOUR SWORDS. 15c.

OLIVER DITSON & CO., BOSTON.

THE STARS AND THE STRIPES. Song and Chorus. Geo. A. Mietzke. 25c.

MASON & HAMLIN,

MANUFACTURERS OF

Melodeons & Harmoniums

THE Undersigned beg to inform their friends and the public that they have REMOVED to their new and enlarged manufactory, and that, with the aid of improved machinery and increased facilities, they are now producing Instruments which they are confident will more than sustain the reputation already acquired.

Their MELODEONS and HARMONIUMS have been awarded the first premium at EVERY FAIR where exhibited in competition with others, (TWENTY SIX of which have been received during the past five years,) and they are highly commended by distinguished musicians in this country and in Europe.

Descriptive catalogues sent to any address, and orders respectfully solicited.

4- **MASON & HAMLIN, Boston, Mass.**

JUST ARRIVED.

SCHUBERT'S SONGS. Vol 5. $2 75
Price of the five vols., $12 00.

THE ART OF VIOLIN PLAYING A collection of the best works for this instrument, from Corelli (1653) to our own times. Edited by C. Witting

Part I. 6 Sonatas, by Corelli. 75 cts.

Part II. 3 Sonatas by Francesco Geminiana. Three Sonatas, and the celebrated Ciaccona, by J. S. Bach. Capriccios, by Pietro Locatelli. 75 cts.

VIOLIN SCHOOL, by Dr. Volckmar. $1.

POTPOURRIS from MARTHA. WHITE LADY. OBERON, MAGIC FLUTE, ROBERT, FRA DIAVOLO, THE HUGUENOTS, FREISCHUTZ. ROMEO AND JULIET, TANNHAUSSER, and ZAMPA. Each, 25 cts.

JUST OUT.

THE STAR-SPANGLED BANNER. Paraphrase Brillante pour Piano. Par H. A. Wollenhaupt. Price, 50c.

THEODOR HAGEN,
Agent for Holle's Music.
5 & 7 Mercer street, (Care Mason Bros.)

TO ORGANISTS, &c.

MR. G. W. P. NUGENT,

PROFESSOR OF THE PIANO-FORTE, ORGAN, HARMONY, AND COMPOSITION,

Begs to announce that he continues to act as DEPUTY ORGANIST.

ADDRESS—21 SECOND AVENUE, N. Y.

J. SCHUBERTH & CO.,

PUBLISHERS AND DEALERS IN

Foreign & American Music

St. Nicholas Hotel Buildings,

98 SPRING ST., NEAR BROADWAY,

New York.

Catalogues of their own publications may be had gratis. 10-

A NEW AND EXCELLENT VOLUME

OF

CHURCH MUSIC.

THE

SACRED STAR;

OR,

UNION COLLECTION OF CHURCH MUSIC;

CONSISTING OF

Psalm Tunes, Anthems, Sentences & Chants,

FOR THE USE OF

Choirs, Singing-Schools, Conventions, Musical Associations, &c.

ARRANGED AND COMPOSED BY

LEONARD MARSHALL.

*** The author of this new work presents it to the public, after twenty-five years' experience with Choirs, Classes, and Musical Societies, as a volume especially suited to the wants of those for whom it is designed. Particular care has been taken, in order that the Melody of each piece should be in the first place natural, graceful, and in itself attractive and beautiful; this secured, it was the composer's aim to give to each of the other parts, so far as possible, an interest and finish which seem nearly always to be sacrificed to render the melody prominent; and finally, to so construct the whole harmony, that each part should be sufficiently distinct, and at the same time so blended with all the others, that together they might produce an effect pleasing and easy to be appreciated, but not less scientific and devotional. It is believed that this work contains all that is useful in a Church Music Book. The elementary department is on the system so universally approved; the proportion of tunes, in regard to the various metres, has been carefully attended to, (a few of some of the very rarest metres having been inserted;) and the Anthems, Select Pieces, and Chants are of a character which it is thought cannot fail to be interesting and popular, as well as appropriate for the Singing Class and the Convention, and suitable for the sublime service of the house of God.

PRICE OF "THE SACRED STAR."

Single Copy, $1.00. - - - - Per Dozen, $8.00.

Copies Mailed, Post-paid, on Receipt of the Price.

PUBLISHED BY

OLIVER DITSON & CO.,

No. 277 WASHINGTON STREET, BOSTON.

HOLLE'S CHEAP MUSIC

JUST ARRIVED.

Schubert's Songs. 4th vol. $2 50. Singly, from 10 to 25c. each.

Dussek's Compositions for Piano (17 pieces for two and 2 pieces for four hands.) $3 50. Singly, from 10 to 50c. each.

Mozart. 18 Duos for Piano and Violin. $3 65. Singly, from 10 to 30c. each.

Brunner. Operatis Potpourris. (New Selection.) 25c. each.

THE WORKS FOR PIANO-FORTE BY Beethoven, Mozart, Haydn, Bach, Clementi, Weber, Hummel, Czerny, Bertini, Herz, Cramer, Kuhlau, Diabelli, Wollenhaupt and others, at about one third of their usual prices. Apply for catalogues.

Beethoven's Trios for Piano, Violin, and Violoncello, $5. Singly, from 30 to 75c. per Trio.

Schubert's Songs. 3 vols, (large size and print French and German text.) Each vol. $2 75. All three $7 50. Singly, from 10 to 37c. per number—containing several Songs.

Wollenhaupt Sparkling Diamonds. 50c.
" Song of the Syrens, Waltz, (Second Edition,) 75c.

Theo. Hagen. Faribol. Marceau de Genre. 30c.

Music sent by mail, free of postage, on receipt of the marked price. Music of every description, foreign as well as American, for sale by

THEODOR HAGEN,
Agent for Holle's Music,
5 & 7 *MERCER STREET*, (*Care Mason Brothers.*)

WM. DOEHLER,

SOLO VIOLINIST

AND

TEACHER OF VIOLIN & PIANO,

Care of THEODOR HAGEN, Esq., 5 & 7 MERCER STREET.

HARPS!

J. F. BROWNE, Manufacturer Warerooms, 709 BROADWAY, New York, between Fourth street and Washington Place, near the New York Hotel.

Prices and descriptions forwarded by mail.

Strings of the best quality, and every requisite for the Harp.

J. F. Browne would call attention to his large and choice collection of

HARP MUSIC,

both foreign and own publications. Just published, "40 Studies." in four Numbers, forming, with the "FIRST SIX WEEKS," a complete general course of Instruction for the Harp.
2-1y

G. ANDRE & CO.,

IMPORTERS OF

FOREIGN MUSIC

1104 Chestnut St., Philadelphia.

A large assortment of AMERICAN MUSIC constantly on hand. 4-

B. C. BLODGETT,

TEACHER OF THE

PIANO AND ORGAN,

ALSO OF

Harmony, Single and Double Counterpoint, Canon, and Fugue.

7- Address, **HALLET, DAVIS & CO.**

THE

Musician's Guide

(A NEW EDITION.)

THIS WORK IS A

DESCRIPTIVE CATALOGUE

(257 pages,)

Containing an analysis of nearly

5,000 MUSICAL WORKS

Published by

RUSSELL & TOLMAN.

Prefixed to which are sketches of the lives of the following distinguished composers:

JOHN SEBASTIAN BACH,
LOUIS VAN BEETHOVEN,
GEORGE FREDERICK HANDEL,
FRANCIS JOSEPH HAYDN,
WOLFANG AMADEUS MOZART,
SIGISMUND THALBERG.

It is a book of great value to all interested in Music, and to Teachers and Amateurs residing in the country it is indispensable.

THE MUSICIAN'S GUIDE differs materially from any other work of the kind ever published. To the title of every composition are appended a *figure* and a *letter*. The figures, numbering from 1 to 7, inclusive, indicate, according to a scale which may be found in this work, the character of the piece, whether it is difficult or easy. The letters, which are the Musical Alphabet, and extend from A to G, inclusive, show the key in which it is written: i. e., the letter Ab signifies that the composition is in four flats; G, that it is written in one sharp, &c.

EXAMPLE.

Name of piece	Key.	Difficulty.	Composr.	Price
Come to this heart so lonely,	(C).....	2.....	Sard.	25

The above piece is in the key of C, and the figure 2 indicates Second Class.

It will be apparent to all that in this way every piece is as thoroughly described as if it was explained and commented upon by itself, while, by the adoption of this plan, the whole Catalogue is brought within the compass of a pamphlet, which can be mailed at a trifling expense to any part of the world; and enables parties at a distance who are unacquainted with the music to select pieces of any description, or for any particular purpose.

THE MUSICIAN'S GUIDE also contains a Description and Price List of Musical Instruments of every description, such as

PIANO-FORTES, MELODEONS,

GUITARS,

BRASS INSTRUMENTS,

VIOLINS, FLUTES, &c.,

And a variety of valuable information not to be found in any other work of the kind now published.

☞ It may be had GRATIS, on application to the publishers, or will be forwarded to any address in the United States, post paid, on receipt of six cents in postage stamps to defray postage expenses.

RUSSELL & TOLMAN, Publishers,

291 Washington St., Boston.

38,000.

THE DIAPASON;

A NEW COLLECTION OF CHURCH MUSIC.

BY

GEORGE F. ROOT,

Composer of "The Haymakers," "The Flower Queen," "The Shining Shore," "Rosalie, the Prairie Flower," etc.; Author of "The Sabbath Bell," "The Shawm," "The Academy Vocalist," etc.

The best evidence of the manner in which Mr. Root's new book is received by the public is afforded by the fact that we have already had occasion to send to press THIRTY-EIGHT THOUSAND COPIES, though it is yet in the beginning of its first season.

It contains about *half as much again more matter* than any other of the new books, affording room for great variety and completeness in all its departments.

It contains an ample and careful selection of the *old, well-known tunes,* which are so generally considered indispensable in Singing-Schools as well as Choirs. Mr. Root succeeded in making arrangements with the proprietors of the copyrights of these to use all that he desired.

Yet its NEW TUNES are of course its main feature. These are from a variety of sources, including a large number from Mr. Root which have never before been published. There are also liberal contributions from Dr. Mason, Mr. Bradbury, and other eminent composers.

NEARLY ONE HUNDRED Anthems and Set Pieces, most of which are new, are included in its pages, affording the most ample variety for special occasions and the ordinary church-services. THE SINGING SCHOOL DEPARTMENT is very full, including over three hundred Exercises and Secular Pieces for Practice, *more than two hundred* of which are Songs, Part-Songs, Glees, Rounds, or other pieces set to words. This portion of the work includes also a brief Manual for Musical Instruction, prepared expressly for it by Dr. Lowell Mason.

By a new arrangement, the music is nearly always printed with but *one part on a staff,* while two-thirds of the tunes are on large type, and all on very clear, distinct type.

For sale by Booksellers generally.

Single copies sent by us to teachers for examination, by mail, post-paid, on receipt of Seventy-Five Cents.

Price in New York, $8 per dozen.

THE PEOPLE'S TUNE BOOK:

A CLASS-BOOK OF CHURCH MUSIC FOR CHOIRS, CONGREGATIONS, AND SINGING-SCHOOLS.

BY

LOWELL MASON, Dr. of Music.

Besides containing many excellent new tunes, the PEOPLE'S TUNE BOOK forms especially one of the best collections of the most useful and popular *old tunes* ever issued, and, with its large, clear type, with one part on a staff, and but two tunes on a page, cannot fail to be very popular as a Singing-School Book, as well as for Choirs and Congregations.

Price in New York, $6 per dozen.

HASTINGS' CHURCH MUSIC.

BY

THOMAS HASTINGS, Dr. of Music.

The many friends of Dr. Hastings will welcome this work, which collects in one volume the choicest results of the labors for two score years, of this eminent composer of Church Song. It has, indeed, been prepared at the suggestion of friends, who desired to possess in one volume those pieces which have proved most popular and useful in all the author's previous works. Like the PEOPLE'S TUNE BOOK, it is printed from clear large type, two tunes on a page. Every Choir and Musical Association should have a set of this book.

Price in New York, $6 per dozen.

BRADBURY'S ANTHEM BOOK:

A COLLECTION OF ANTHEMS, CHORUSES, OPENING AND CLOSING PIECES; ADAPTED TO THE WANTS OF CHOIRS, MUSICAL ASSOCIATIONS, CONVENTIONS, ETC.,

BY

WILLIAM B. BRADBURY.

The want of a new Anthem Book which should contain a greater variety of pieces for the various occasions of ordinary or special religious services than it is possible to include in an ordinary collection of Church Music, has led to the preparation of the present volume, which collects together the favorite old pieces, and presents many new ones, especially such as are suitable for opening and closing worship.

Retail price. $1 25.

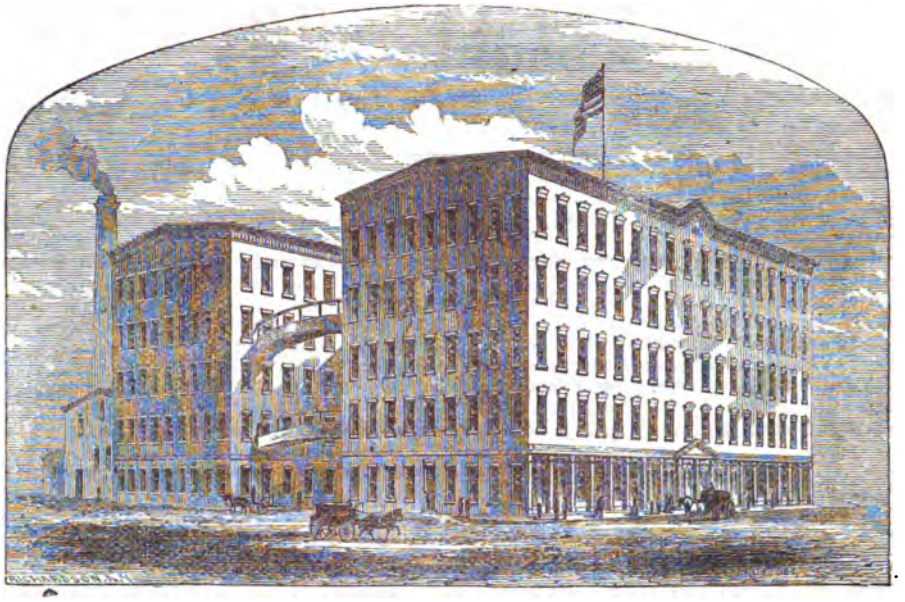
☞ **Catalogues of our numerous Musical Publications sent to any address on application.**

MASON BROTHERS,

5 & 7 MERCER STREET, NEW YORK.

LIGHTE & BRADBURY'S

PATENT INSULATED FULL IRON FRAME NEW SCALE



GRAND & SQUARE PIANO-FORTES.

The Insulators between the iron frame and wooden portions of the instrument, prevent the tinny, or metallic tone, so justly complained of in the ordinary use of the Iron Frame, and give freedom to the vibratory portions of the instrument; thereby insuring a durability hitherto unattained, while the singing quality, power. and richness of tone, are greatly enhanced; thus entitling the Insulated Iron Frame to the *first position* in modern improvements to the Piano-Forte.

Testimonials in regard to the superiority of our New Scale Patent Insulated Piano-Fortes.

"I have examined the Piano-Fortes of Lighte & Bradburys with entire satisfaction. I know not that there are any others better, either in our own country or elsewhere." DR. LOWELL MASON.

"In clearness, richness, and volume of tone, delicacy, elasticity of touch, and fine repeating action, I have never played upon their equal." H. A. WOLLENHAUPT.

'Being requested to express my opinion of your New Scale Patent Insulated Iron Frame Piano-Fortes, I am happy to say that I can accord with your wishes most cheerfully, as I have rarely found an Instrument that has afforded me so much pleasure. In volume, richness, evenness, and purity of tone, and in delicacy of touch, they certainly excel, as well as in that beautiful singing quality so desirable, yet so seldom found." WILLIAM MASON.

"I have never played upon so rich and heavy a tone Square Piano-Forte." ARTHUR NAPOLEON.

"I am astonished and delighted with the New Scale Iron Frame Piano-Fortes made by you. There must be a splendid future for Lighte & Bradbury Piano-Fortes." GEO. F. ROOT.

"I have never played upon so fine an instrument" GEO. F. BRISTOW.

"I consider them as to beauty, richness, fullness and equality of tone, as well as their agreeable, elastic touch, equal if not superior to any Pianos made in this country or Europe" KARL WELS.

"In power, quantity, and equality of tone, they certainly excel; while for that peculiar rich and singing tone so invaluable as an accompaniment to the voice, I have never met their equal." C. BASSINI.

"In strength, purity, and richness of tone, together with extraordinary vibratory qualities, they rank second to none." GEO. H. CURTIS.

"They surpass very much in quality and brilliancy all the instruments I have ever seen. Their great power and pleasant touch give them the preference in the schools of this city over all others." MARCUS COLBURN.

"I cannot refrain from saying, after some fourteen years' knowledge of your Piano-Fortes, and after using some **200** in schools and otherwise, that I consider your New Scale Patent Iron Frame the best Piano-Forte I ever saw." F. H. NASH.

WAREROOM, 421 BROOME STREET,

FEW DOORS EAST OF BROADWAY, NEW YORK.

☞ SATISFACTORY GUARANTY GIVEN. ☜

Aug. 5

THE

MUSICAL REVIEW

AND

Musical World.

5 CENTS SINGLE.] PUBLISHED FORTNIGHTLY, BY MASON BROTHERS. [VOL. XII.—No. 16.

NEW YORK, SATURDAY, AUGUST 3, 1861.

THE NEW YORK MUSICAL REVIEW AND MUSICAL WORLD,

(Being the union of these two long-established and well-known Musical Journals,)

IS PUBLISHED FORTNIGHTLY—

Each number containing sixteen quarto pages, including four pages of new music. THE REVIEW AND WORLD aims to be a comprehensive, able, and impartial musical journal.

MUSICAL INTELLIGENCE

From both hemispheres will be posted up with care and diligence. Especially we mean to keep our readers informed of every thing musical that is happening in America, and our pages will present a record of the concerts, conventions, festivals, societies, and other musical doings, all over the land. In doing this, we shall be much aided by

CORRESPONDENTS

In our own and foreign countries, who will take care to omit nothing of interest which may occur in their different sections.

CRITICISM.

THE REVIEW AND WORLD aims to be impartial and just, yet appreciative. It aims to do justice to its readers, as well as to composers, authors, artists, and manufacturers.

MUSICAL ESSAYS.

Short practical essays on the various topics of interest which may arise will find place in its columns.

MUSICAL INSTRUCTION.

It will be hereafter, as it has been heretofore, the aim of THE REVIEW AND WORLD to be of practical value to its readers. Dr. LOWELL MASON, Messrs. GEO. F. ROOT, WM. B. BRADBURY, and other of the leading teachers in the country, have, from time to time, given in its columns Courses of Instruction in the various departments of music. Similar series of lessons will be given in the future.

MUSICAL TALES,

Of a select character, mostly founded on musical history, are translated from the French or German, or written expressly for it.

MUSIC.

Each number contains four pages of choice music, consisting of Songs, Duets, Trios, Quartets, Part Songs, Anthems, Sentences, Motets, Sabbath Evening Melodies, together with a small proportion of such instrumental music as it is supposed will be likely to be of interest and value to the largest number of our subscribers.

OUR ADVERTISING

Is hardly of less interest to musical readers than the other matter. Here may be found the earliest and fullest announcements of new music, books, instruments, and other matters of which it is important that they should be advised.

FINALLY—

Every teacher of music, every one whose business is in any way connected with music, every lover of music, is interested in extending the circulation of the REVIEW AND WORLD. Wherever it goes, it increases the interest in musical matters, and benefits the cause generally.

TERMS.

One copy per annum,	$1 00
Delivered in New York,	1 25
Five copies for	4 00

Invariably in advance.

ADVERTISEMENTS.

Per square of the space of eight lines agate solid, (seventeen squares to a column,) each insertion,	$1 00	One column, per annum,	$250 00
One column, each insertion,	15 00	One half column, per annum,	150 00
One half column, "	8 00	Professional cards, of four lines or less, per annum,	6 00

☞ MONEY for subscriptions, in sums not exceeding five dollars, may be sent by mail, at our risk, provided it is inclosed in the presence of the post master, and he takes a memorandum of the number and description of the bills.——Subscriptions may commence with any number, but none will be received for less than a year.—Be sure to write the name very plainly, and give the name of the post office, county and *State*.——Subscribers desiring to have their post-office address changed, must always give the name of the town to which their paper has been hitherto sent.——The postage on THE REVIEW AND WORLD is *thirteen cents* per annum, payable quarterly in advance at the office where it is received; if within the State, the postage is one half that amount. Subscribers in Canada will remit *twenty-six* cents in addition to their subscriptions, as we have to pre-pay to the line, at the New York office, one cent on each number. Agents are desired to extend the circulation of THE REVIEW AND WORLD in every town.

THE MUSICAL REVIEW AND WORLD, as well as all our musical publications, may be obtained in Boston, Mass., of CROSBY, NICHOLS, LEE & Co., 117 Washington street, who are authorized to receive subscriptions for us.

Mr. JOHN BOWER, 1514 George street, Philadelphia, is our agent for that city.

Messrs. ROOT & CADY, No. 95 Clarke street, Chicago, are our agents for the North-west.

LOWELL MASON, Jr., DANIEL G. MASON. } PUBLISHED BY MASON BROTHERS, 5 & 7 Mercer St., NEW YORK.

MUSIC IN THIS NUMBER.

A Farmer shall I be. A Song for Boys. Wm. B. Bradbury 61
Time is Winging us Away. E. A. Perkins 63
Oh God, Who in Thy Heavenly Hand. From Handel's Oratorio of Joseph 64

FRANZ SCHUBERT.

FROM THE GERMAN, BY THEO. HAGEN.

(CONCLUDED.)

CHAMBER MUSIC.

IN noticing the works of chamber music, Schubert has left us, we do not refer to those early efforts of his in this branch of music which we recorded when speaking of his boyhood. These efforts were mere exercises, and cannot be compared with such works as l is two piano trios in E flat and B flat, his quartets for stringed instruments in D minor, A minor, and in G; the quintet for stringed instruments in C, the pianoforte quintet in C, and the duo for piano and violin, (op. 159.) These works have been frequently performed and won the sympathy of a good many audiences in Europe, as well as America. They give proof of the abundance of ideas which the young composer always had at his disposal, as well as of a variety of surprisingly fine modulations, which, for beauty and originality, have not even been surpassed by Beethoven. But they also show the want of self-criticism which Schubert possessed to a great extent, and which caused him to put more faith in the power of his ideas than is compatible with the laws of æsthetics and of form. The creative powers in Schubert were very large, but there is something wanted besides these to constitute a real work of art. He himself seems

to have felt this want, when he exclaimed, shortly before his death, after having received the scores of some of Handel's Oratorios: "I see now what is still wanting in me; but I will study much with Sechter, in order to recover what I have neglected."

Of the compositions mentioned above, the two piano trios, the quartet in D minor, and the quintet in C, enjoy the greatest popularity among the artists and amateurs. Schumann justly considered the trio in E flat of a more active, manly, and dramatic character than the one in B flat, which suggests more passiveness and resignation. This latter trio has been published later than the former, but it was, nevertheless, composed at an earlier period. The somewhat strange motivos which we find in the trio in E flat are Swedish National Songs.

One of the best works by Schubert is the quartet for stringed instruments in D minor and the quartet in C. The former was first performed by the Hellmsberger party in London, in 1846, but without great success; but, when played in Vienna, in November, 1849, it created an immense enthusiasm.

We must still mention the quartet for stringed instruments in A minor, moving in somewhat smaller forms, and the grand quartet in G, in which the influence of Beethoven can easily be traced, and, in conclusion, the duo for piano and violin, (op. 159.)

There are several more works of chamber music by Schubert yet unpublished, such as quartets for stringed instruments, three sonatinas for piano and violin, (op. 137,) a duo for piano and flute, (op. 160,) and a nocturno for piano, violin, and violoncello, (op. 148.)

CHURCH MUSIC.

Of his masses, those in F and G are occasionally performed by the church choirs in Vienna; the one in B flat is rarely heard. The best of these masses is the one in G, especially is its Credo distinguished by originality. The mass in A flat and the grand mass in E flat were performed during Schubert's lifetime, but only once or twice, and every time with very inadequate means. Both masses contain very fine music, and may be classed among the best which modern Catholic Church Music has produced. The violin passages in the fugues are objectionable, and it would be well if an able artist would alter them, in order to make these masses more acceptable to the general public. The best piece in the two works is the Credo of the mass in A flat, the *Incarnatus* of which is only rivalled by that of the mass in D by Beethoven. We have yet to mention a hymn, for eight men's voices, which is one of the finest choruses in existence.

OPERAS.

Schubert has written the following operas, operettas, and melodramas:

1. The Knight of the Mirror. Operetta in one act. Text by Kotzebue.
2. The Devil's Villa. Fairy opera in two acts. Text by Kotzebue. This opera has never been performed in public.
3. Claudine of Villabella. Opera in three acts. Text by Goethe.
4. The Sentinel for Four Years. Operetta in one act. Text by Koerner.
5. Fernando. Operetta in one act. It was composed in six days—from July 3d to July 9th, 1815.
6. The Friends of Salamanca. Opera in two acts. Text by Mayrhofer.
7. The Domestic Quarrel; or, The Conspirators. Operetta in one act. Text by Castelli. The score contains ten numbers and a finale. This operetta was performed, for the first time, this year, by the Vienna Association of Singers.
8. The Twins. Farce in one act. Performed June 14th, 1820, at the Opera House, in Vienna. It had a moderate success, owing to the poor libretto.
9. The Magic Harp, also performed with only moderate success. The libretto is said to have been outrageously stupid. The overture to this work is quite an interesting and characteristic piece of music, the same of which a piano-forte score was published as op. 26.

In 1821, he composed two numbers for Herold's opera "Les Cochettes" a tenor aria and a comic duo, which were both well received, perhaps on account of the circumstance, that Schubert was not mentioned as the author of these pieces.

10. Alfonso and Estrella. Grand heroic romantic opera in three acts. Text by Schober.

This work was performed, for the first time, June 24th, 1854, in Weimar, under Liszt's direction, but again with very moderate success. The critics spoke well of several pieces, but the text was declared to be void of all dramatic interest, causing Schubert to restrict himself mostly to the setting of songs, which becomes, of course, in the end, very monotonous.

11. Rosamunde, Princess of Cypria. Romantic Drama, by Helmine von Chezy. Music by Schubert.

This drama shared the fate of another piece by the same authoress, music by Weber—"Euryanthe." It was considered very dull, and performed only a few times. The overture pleased very much, also one of the choruses. The piano-forte score of the overture has been published as op. 69.

12. Fierabras. Grand heroic romantic opera. Text by Josef Kupelwiser, at present secretary at the Josephstadt Theater. The opera contains, beside the overture, twenty-three numbers.

This work, too, has never been performed in public; but the Vienna *Maennergesang Verein* (Male Singing Club) brought, at a concert, given in February 1858, some of the pieces of this work to light, which were very well received.

Besides the above, Schubert has left several unfinished operas. These are: "The Minstrel," "Adrash," text by Mayrhofer; "The Hostage," "Sacontola," and "The Count of Gleichen." Of this last opera, text by Kotzebue, a complete, but only partly-scored sketch is said to be in existence.

The Musical Review & Musical World.

NEW YORK, AUGUST 3, 1861.

CONDUCTING:

A FEW PRACTICAL COUNSELS HOW TO LEARN IT.

BY HERMANN ZOPFF.

(CONCLUDED.)

CONDUCTING AN ORCHESTRA.

THE counsels, I gave in the introduction, I consider also applicable to the conductor of an orchestra, and will now add only a few hints, chiefly based upon experience.

One of the most painful observations for a conductor is the neglected state of mind of a great many orchestra-players. With few exceptions most of these artists, having often been deprived of a good education, are made dull, indifferent, and even vulgar, in consequence of poor payment, competition, constant rehearsing, and playing to dance during the whole night.* These people care for music less than the mechanic for his trade; and those who make an exception, the so-called "learned" members of the orchestra, are generally so conceited on account of their having made some studies of the method of harmony and their being able to play their respective instruments tolerably well, that they will strenuously oppose every thing which is not sanctioned by tradition in the orchestra, or which they are unable to understand. Woe to him who does not know how to impose upon these people by a display of talent and energy!

Whoever wants to become a conductor of orchestras will do well to go often amongst the players when they are at rehearsal, in order to observe their doings, and to study the *timbre* of the different instru-

* The orchestra-player is, of course, better paid in America, but the above description will often also apply to him in New York.—ED. MUS. REVIEW AND WORLD.

ments, as well as to make friends with the influential members. By and by let him call upon them, and beg to be instructed in the technics of the different instruments, to be made acquainted with all the tones of the different registers in the wind instruments, and let him also take note of every thing that is difficult and impossible to execute, in order when he later comes across with passages that are not practicable, to be able to alter them. If solo passages are not performed satisfactorily, let the conductor practice them with the player in his own room. It is thus that he will learn to know better the instrument in question. The practical musician is always pleased to find in the conductor a thorough knowledge of his instrument; the conductor will also gain much esteem by counting any faults occurring in the middle parts of the score, thus evincing a sharp hearing.

The performers on wind instruments ought always to be treated in the same way as the singers. One must well observe their breathing and give them a sign as soon as they are to resume their parts, for taking new breath. Precision in cases where the whole orchestra must resume anew, consequently also after *fermatas*, can be best obtained by preparing the resuming half or a full measure beforehand. Performers of instruments to which are generally given long and frequent rests, are used to prominent signs on the part of the conductor when they have to play again. Phrases and passages which are not given as they ought to be, can be best corrected by singing them or by indicating the rhythm with the baton. In order to repeat without great loss of time, the score must be divided by large letters, and these letters must be marked in all the parts.

It is generally very difficult to obtain an even piano from the orchestra, at least from the performers of brass instruments. These, especially when belonging to a military band, must be made familiar with this effect, because in the open air they are used to play as loud and strong as possible. Very difficult it is further, to induce players of brass instruments to use instruments without valves in such pieces, where they are prescribed. Most of the performers can only play on chromatic instruments in F, and are, moreover, so lazy as to prefer transposing every thing before they play on the required instrument; it is thus, that the easiest natural tones are sometimes missed.

Another evil in the orchestra is the constant and loud tuning. This has become such a habit that the musicians, quite thoughtless, tune, prelude, and rehearse without interruption, as soon as the last tone of the piece has been played. This can, of course, be easily checked by the conductor who, on the proper occasion, may also tell them, that, as they have not to play before Turks, who, like their ambassador at the Prussian Court during the reign of Frederick the Great, always admired the piece which was played before the "overture" best, meaning of course the overture, it would be well, if they stopped that barbarous custom. Tuning ought always to be done in a side room of the concert hall. Who during the performance wants to retune, can easily do this in such a way as not to cause a disturbance.

It is usual to tune the instruments after the A of the Oboe, but this is not often admissible on account of the temperature which influences the wind and stringed instruments in a different way. A tuning machine invented by chief military conductor Wieprecht, which is not submitted to any influence of the temperature, must therefore be welcome and we hope will soon be introduced. Performers on reed instruments ought to be cautioned to keep their instruments warm during long rests. All performers of brass instruments cannot lose in tune by drawing in and out but a quarter of a tone: of stringed instruments more than this can be expected.

The conductor meets often in the members of an orchestra negligence, inattention, dullness, and thoughtlessness. Especially is this the case in the first rehearsal where most of them are so much engaged with the reading of their parts, that they can only be made aware of the presence of the conductor by repeated beating of the time on the desk. Even often in the performances themselves does the conductor feel this heaviness on the part of the orchestra, and in this case he will do best to beat the first measures a little faster. But often the contrary takes place; the performers commence hurrying to such an extent that they hardly touch the last quaver. In this case the conductor must observe an imperturbable coolness in order to check the rare ardor of the members. Besides it is always good while conducting to remain cool and self-possessed, although with regard to singers a more animated proceeding is often necessary. If there is little cheerfulness on the part of the orchestra-players, the conductor has to cause it by some good-natured remarks; but let him also be mindful, never to tire the performers of the wind, especially brass instruments. If he meets with a want of civility or, in the rehearsals, with the nasty habit on the part of some players to smoke, let him rebuke this in such a manner as to appeal to their sense of honor and delicacy; and if this will not do, let him send them away. Coming too late or leaving too early is best checked by reductions in the salaries. There is nothing which touches the orchestra-player so quickly as loss of money. A good impression is often produced by not using the *baton* at all in such places where it can be conveniently done. This shows confidence in the abilities of the orchestra, which is generally repaid by more attention on the part of the members.

Let us conclude with a few hints in regard to conducting of *Singing with Orchestra.* Only a few orchestras can accompany singing well, for it requires first, that the members have practiced in such a manner that the greatest evenness throughout is obtained; second, that they know, how to play *piano*, consequently know, how to control themselves; and third, that they are used not only to mind the conductor, but also the singing.

If a conductor wants to practice conducting of singing with orchestral accompaniment, he must never lose an opportunity to accompany good and bad singers on the pianoforte, in order to obtain routine in the close following up of the singing, and consequently in the yielding to the singers. It is also necessary for the conductor to initiate this great truth into the members of the orchestra, viz: that the most esteemed virtue of good accompanists of singing is: yielding and subordination.

The most difficult part is an always ready accompaniment of the recitativos, because in these the time is constantly changing. The conductor must before all things see that the recitativos are written out in all the parts for the instruments used for the accompaniment. If this is the case, he can in an accompaniment with simple chords restrict himself to simply marking the beginning and end of each chord, without marking the measures.

[For the Musical Review and World.]

THE UTILITY OF MUSIC.

BY ANNE G. HALE.

The increasing interest manifested in musical matters during the past few years and the attention which the science has received from all classes of the community is a sure indication of the advance of true refinement and real culture; for music exceeds all other arts in its capability of ennobling and elevating the faculties and energies of our intellectual and spiritual nature.

We cannot understand how it is that certain measured sounds can so control and guide the thoughts and emotions, but we know by experience (I had almost said by intuition) that such is the fact. Of all extraneous forces, music is the strongest and the deepest, as it is the first, to influence the mind and the heart. The melody of "the song my mother sang to me" lingers in memory—a solace in sorrow, a talisman in danger—through all life's onward years. Every cadence that thrilled and charmed the newly-aroused sensations remains intact,—its silvery chord vibrating firmly and clear—distinctly pure—among the discordant voices that clamor around us in the world without. Simple—*puerile*, even—as the commonest lullaby, it is not so much the words or the sentiment,—for of these we had no comprehension—that so sways the affections and governs the actions as the subtle rhythm, the modulations of tone and accent.

As we proceed in life, what dominion certain inflexions of the voice —its passionate, its studied and measured utterances—have over the pliant susceptibility of childhood and youth! And from the voice, the

first interpreter of emotion, the first instructor in sound and sense, how we pass on learning of the tones around us; gathering up vast stores of knowledge,—either for profit or injury, for pain or for pleasure;—those strange intangible ministrants which mingle with every pursuit, every incident of life!

As the individual infant is a type of the whole race, so we can safely predicate of the effect which rhythmical sounds must have had on the mind and heart of man in the infancy of the world. Of those early ages the record is imperfect; but, doubtless, he, who, from noticing the influence of impassioned speech, was led to express his feelings in song, had no idea of the marvellous element he had evoked into being. And as that yearning for something higher and better which haunts us all—that dissatisfaction with what is already attained—urged him to seek the assistance of sonorous effect in inanimate objects in order to the higher development of the voice, or the concentration of its powers, he became the inventor of musical instruments. The first intimation that we have of their construction is in the short account which the Bible gives of the two brothers Jubal and Tubal-cain. The first of these is spoken of as "the father of all such as handle the harp and the organ;' the latter, as an artificer in brass and iron, the sonorous properties of these two metals having been found available in heightening the effect of musical performances.

Probably all instruments then in use were rude in form and harsh in tone,—what we in this age of civilization would call *barbarous*, but in that semi-civilized period as serviceable for them as we find the elegant and melodious inventions of modern times. It is also generally believed that the music, both vocal and instrumental, of those early years had not the variety which, as mankind advanced in intellectuality and refinement, it afterward attained; consisting chiefly of monotonous chants, or a sort of dull recitative in which all sang in unison, as is at present the case with half-civilized nations.

The name of him who first discovered the diversity of chords and the beauty of their combinations, is lost in oblivion, though we may consider him the pioneer in those great fields of harmony, since firmly trodden by the mighty masters of melody, the march of whose stately footsteps shall resound to the latest ages. But, doubtless, as he gathered from the notes vibrating on his listening ear the banded sisters of concord, whose chaste and simple tones build up the majestic diapason of all sound, the flood of ecstasy that filled his receptive soul with the glory of the present had no care, no room, for a thought of the future. He, too, who first committed to paper his musical ideas and contrived their signs is forgotten; yet how much we are indebted to him for the progress which the science has made. A mere hint, originally for his own convenience,—the genius that inspired it has gone on, developing and expanding those principles into the admirable system which now directs and leads the whole musical world.

As we glance along the history of the past we shall see, that, hand in hand with the advancement of mankind in wisdom and virtue, has been the higher and wider range of musical knowledge and practice. This view shows plainly the peculiar province of the noble science and also gives evidence of its value. It is with the heart in all its changing emotions and impulses that music deals, and, therefore, it is that we are such debtors to the lordly minds who can give expression to its language in characters and accents more potent than pictures or words. The mysterious chain which the union of rhythm and melody throws over and around our feelings and sympathies, weaving itself into the very substance of our being, has now become an indispensable portion of our existence. What should we be in our hours of holiest and loftiest emotion without this ready and healthful exponent? In seasons of spiritual and religious communion with our Creator or our brethren; in moments of joy when the mere syllables of speech seem but a weight upon the spirit's wings; in times of grief and sadness when the soul, dumb and nerveless, sinks beneath its weight of woe? Then, with beneficent hand, like a kind angel, music unlocks her rich treasury of harmonious sound; giving no verbal utterance to her sympathy, but by the sweet and subtle interfusion of her presence driving from the heart all debasing visitants, and shedding around it a glow of such heavenly peace that it is lifted into an atmosphere fitted for the expansion of its highest powers, for the fulfilment of its noblest aspirations, the growth of its most kingly graces.

THE NATIONAL HYMN.

Nearly four weeks have elapsed since the day appointed for the opening of the manuscripts sent in to the Committee upon a National Hymn, and impatience is manifesting itself in many quarters for the announcement of the expected award. Aside from any interest which the public at large may take in the subject, the great number of the competitors—only a few short of twelve hundred—makes it inevitable that there are thousands of eager expectants sitting upon the anxious seat in this regard. For it can hardly be that each competitor has less than a dozen friends who are solicitous for his success. We have therefore thought it worth while to inform ourselves as far as possible upon the subject, and we learn that the Committee are upon the verge of the conclusion of their labors. They have not yet, however, decided upon making an award; and we remind our readers, that in their advertised conditions of competition, they expressly stipulated that they were not to give the prize to the best hymn sent in; but that they should reject all, whatever their intrinsic merits, if they found none exactly suited to the purpose.

Their mode of proceeding, we understand, has been this: The manuscripts containing words alone were first opened, the music being laid aside for separate consideration. The verses were then read by the member who opened the envelope containing them. If they were condemned at once by a nearly unanimous voice, they were cast into a waste-basket ready at hand; if not, they were reserved for future consideration. But, by a waste-basket, must not be understood any of those wicker concavities, known to ordinary mortals by that name. A vast washing basket—a "buck-basket," big enough to hold Falstaff himself—was made the temporary tomb of these extinguished hopes; and this receptacle was filled, it is said, five times with rejected manuscripts, which were seized upon for incendiary purposes by the cooks of the gentlemen at whose houses the meetings of the Committee took place. Alas for the hapless writers! Were even the priceless manuscript plays of the Shakespearian age that Warton's cook purloined and used to put under pies so lamented as those remorselessly incremated hymns will be? The mass of these manuscripts, we are informed, were either the merest common-place, or absolutely neither rhyme nor reason. From the whole collection only about thirty were reserved as worthy of a second reading, and these, on a second and third examination, were reduced about one-half. Several were also preserved on account of their absurdity or grotesqueness. They were so bad as to be good.

The hymns sent in with music were about three hundred in number. To enable them fairly to judge the merits of these, the Committee called in competent musical aid, and after a winnowing of the heap over the piano-forte, the residuum, found worthy of a more particular hearing, were sung. This second examination left less than twenty compositions in the hands of the Committee. We hear that among the rejected musical manuscripts were very many that were evidently sent in by persons who were ignorant of the very first principles of harmony, and who to their ignorance added utter lack of native musical capacity. It has been stated that the Committee called in two eminent musicians to pass judgment, as experts, upon the compositions sent in to them. But we are informed that this report is not correct, and that judgment upon the merits of contributions has, in all cases, remained entirely with the Committee, among whom are gentlemen of well-known musical taste and cultivation.

But even with their stock thus reduced the Committee hesitated about their decision; and, finally, determined to call the public to their aid. It is to the public heart and to the general ear that the words and music of the hoped-for hymn are to be addressed; and, therefore, it appears to us that this determination is a wise one. It is to be carried into effect by the performance of the songs, now in the hands of the Committee, at concerts in New York and Brooklyn, in which soloists, a chorus, and an orchestra, will test in the most satisfactory manner the fitness of these hymns for national purposes. The names of the authors and composers will be withheld; and, indeed, they are yet entirely unknown to the members of the Committee themselves. It is not, we believe, intended that the question shall be decided by the amount of applause elicited by this or that hymn; but that the manner in which the performance affects the public shall enter largely

into the considerations by which the final judgment of the Committee is affected. The plan is at least an ingenious one, and the concerts, which are to be given at a low price of admission, though in the most creditable style, will doubtless excite a very general interest.—*N. Y. Daily Times.*

Although by no means a novel one; it has been repeatedly executed in Germany. Years ago, when the Germans attributed a strong desire to the French Government of appropriating to itself the Rhine, Committees were formed all over Germany, offering a prize for the best composition of the then celebrated Rhine-Song by Nicolaus Becker. Every large city had its prize song, obtained just in the same manner as proposed by the New York Committee. Let us add, that at least in Germany, the poorest song attained invariably the prize.—EDS. MUSICAL REVIEW AND WORLD.

MUSICAL EDUCATION AND INSTRUCTION.

BY DR. MARX.

(CONTINUED.)

REMARKS ON THE PRESENT STATE OF MUSIC.

THE consideration of what is the true end and aim of musical instruction, and the surest path to its attainment, must be very interesting to an author, anxious to be serviceable to those whose early steps he guided, and desirous, also, of imparting a few hints and remembrances to his more advanced scholars, now perhaps teachers and guides themselves. For these objects no place is perhaps better suited than the present.

We, therefore, add these remarks, which partly belong immediately to our subject, and are at all events nearly related to it, *on the object and method of musical education for the people, and for the profession.*

Such observations, however, can be founded only on a clear view of the nature and tendency of music, and on a free and unprejudiced inspection into its present condition; and, in the first place, in our own country, if indeed any one can flatter himself with the hope of possessing sufficient knowledge and freedom of opinion. Each individual commands only a limited circle of vision; and he who has looked around with lively interest, and has perceived the necessity of seeing with his own eyes and from his own point of view, knows how insufficient and uncertain are the communications of others in comparison with his own experience. Every individual must further confess, that he himself is influenced more or less by the circumstances of the moment, and that posterity alone can pronounce jndgment upon all.

But if we are obliged to leave the decision to our successors, it is also our duty to consider what we are, and what they may become. We are bound, therefore, to examine and weigh our times, and we are content that our judgment on them be converted into evidence on ourselves before a higher tribunal.

If we cast a glance at the present state of music amongst us, we behold an all-pervading musical activity, unexampled in any former period; unless, perhaps, in the golden days of Italy and Spain. Then from vast cathedrals, and from hills crowned with pilgrims, streamed the wave of sacred song; then the festive trumpets clanged from glittering balconies, at rejoicings of princes and nobles; then the balmy nights were musical with harp and guitar in lovely hands. Then, also, our own country re-echoed in Luther's great days with his mighty melodies, which rolling from the holy choir, awakening, confirming, and inspiring, swept through the crowded market, and busy streets, into the domestic circle and private chamber.

What in those days gushed from excited nature and internal emotion, has been transmitted to us, closely allied as it is, to the deep poetical nature of our countrymen, and now seems to exercise an unlimited dominion over us.

So our public gardens, our domestic circles, our festivals teem with music; numerous and continually increasing bands march with our armies; and our tremulous ball-rooms are sinking under the oppression of pleasure.* What town is there so small as not to have at least winter concerts? What numberless amateurs, what quartet associations, what concerts of all descriptions crowd our larger cities? What period has ever seen in all places, and the whole year throughout, so many operas performed? and can any thing at any period be compared to our immense gatherings of cities with cities in our musical festivals? In fine, what period has ever acknowledged, as ours has done, by word and deed, and with such sacrifices of time and gold, the indispensable and salutary effect of music in human education?

This spread of music, this universal sympathy in the concourse of sweet sounds, corresponds with the means which have been applied to it. However expensive instruction, instruments, and musical matters may be, all families of the middle classes, as well as of the higher, seek to procure them. Nowhere is there a deficiency of masters. In all schools singing is practised, seminaries, universities, and especial music schools continue the instruction to a higher grade. Everywhere singing academies, instrumental classes, and musical societies for private and public performance are established. City and state officials provide means, and assist in the performances in chapels and choirs, and in public instruction. Our book trade supplies works of art of all times, more numerously, commodiously, and cheaply than ever; and the construction of musical instruments is improved with the advance of the mechanical arts.

Such is the wonderful power of music to open all hearts, to gain sympathy and support from those even, who, by deficient education or organization, are unable to participate in its joys, who bring their offerings to her fane, and then pleased, but unendowed retire.

How has music acquired this influence, and how does she requite our love and devotion?

She has the power, she is all-powerful in man, because she grasps him in all his fibres and nerves, corporeally and spiritually, the whole body and soul, sensibilities and thoughts. The roughest natures tremble at her dread clangor, while none resist her soft and captivating *tones.* Her corporeal effect is irresistible, magical, for the simple corporeal sensation suggests already that these tremblings of the nerves reach the inmost depths of the soul; that this corporeal charm is rendered holy and consecrated by its connection with the foundation of our existence. He who has drawn from his soul its most delicate, most powerful, most secret feelings, who has commanded them at will, who has cast a light into the unknown depths of the mind, and there passed a dreamy consciousness; he who has seen in this undulating play of the soul, aspirations, visions, and the deepest ideas, erect as the commanding spirits,—who knows that our existence would be incomplete without the world of sounds, such a one comprehends that the spiritually sensitive pleasure in music leads on only to make our sensibilities more delicate and more excitable, to civilize and fructify the inmost foundations of the mind, and to manifest to our souls the highest expectations, a new invisible world of ideas, a new aspect of existence.

But its nature is two-fold, like that of man—it is corporeal from matter, and spiritual from the mind. Its influence may elevate us from a rough, hard, and useless condition, to humanity, sentiment, and action—it can soften and correct our sensibilities, awaken our expectations, enable us to soar above the purest humanity into the region of the god-like; and, in this inward elevation, fill us with the real working power of goodness. But this same influence of sounds may bury us in the seductive waves of corporeal sensation, always existing, though concealed; it may efface all noble feelings and sustaining power from the soul, and abandon us to thoughtlessness, infirmity of purpose, and the ever-destroying attractions of the senses, in whose train follow the strange twins—satiety and insatiability; and, lastly, the fearful loss of interest in every thing.

How does the dangerous and well-loved art repay our love and gifts?

Every thing in art is pure, and noble, and good. Our weakness is to blame if her gifts turn to poison; if we, being arrived at the threshold of her temple, lie sinking there; if we hear her voice in our souls, but forsake her consecrated halls, and lose ourselves in the outer courts, destined only for the offal of the beasts of sacrifice.

* Let any one witness the insatiable spell-like influence of our waltzing, accompanied by the resounding swell of the trombone in Strauss' dances.

BOOK REVIEW.

Baltimore: George Willey, Jr.

VOCAL MUSIC SIMPLIFIED: An Elementary and Progressive Method of Teaching Vocal Music in Classes. With Original Exercises in Solfeggio and Vocalization, including a Collection of Secular and Sacred Duets, Trios, Quartets, and Choruses, never before published. Published Entire in Treble and Bass Clefs, separately. By James M. Deems. Sixth Edition.

There is much that is good and commendable in this book. The pupil who studies it with care, will acquire a stock of useful knowledge, and we really think the author has fully attained his object, which, to use his own words, is: "By a series of progressive exercises, to lure, as it were, the pupil into the intricacies of vocalization."

Answers to Correspondents.

J. R. M., Ballardvale, Mass. We have got on hand a steel portrait of Dr. Lowell Mason. Price, $1 00.

MUSICAL GOSSIP.

If any composer in this country has one or two Symphonies ready which he desires to have performed, a chance from Vienna is offered to him. The Society of the Friends of Music of the Austrian Empire, in Vienna, have concluded to warrant the performance of two new Symphonies in the first months of 1862, and solicit us to extend the invitation to native and foreign composers in this country. The conditions are as follows:

1. The Symphonies must not have been performed nor published.

2. They must be sent to the committee (Vienna, Tuchlauben); and not arrive later than the last day of the present month.

3. The Symphonies must be sent in full score, without the name of the author, but with a motto, and a sealed letter containing the name and address of the author, and bearing on the envelope the same motto.

3. All the Symphonies will be sent to the following five judges, who will decide which of them are worthy of a performance: Dr. Ambros, in Prague; Ferd. Hiller, in Cologne; Dr. Franz Liszt, in Weimar; Karl Reinecke, in Leipzig, and Robert Volkmann, in Pesth.

4. The performance will take place early in 1862. The Symphonies to be performed remain the property of the authors. They will be denoted in the programme with the motto chosen by the authors. Immediately after the performance, the sealed letters will be opened, and the names of the authors will be made public.

5. All the unsuccessful works will remain in the office of the Society, and it will be hereafter announced when they can be reclaimed.

Two interesting concerts took place at Miss Potter's Young Ladies' School, in Farmington, Conn. The following programmes will explain the character of the concerts:

1. Sonate (pathetique) in C minor, op. 13—*Beethoven;* Mr. William Mason. 2. Sonata for Piano and Violin, in A major—*Mozart;* Messrs. Wm. Mason and Theo. Thomas. 3. Grande Polonaise from the Triple Concert, for Piano, Violin, and Violoncello, op. 56—*Beethoven;* arranged for two Pianos; Misses M. Rhodes, K. Williams, M. Richards, L. Merriam. 4. Romanza in F major, for Violin, op. 50—*Beethoven;* Mr. Theo. Thomas. 5. *a* Valse—Caprice, *b* Mazourka, for Piano; Mr. Wm. Mason. 6. Rondo Brilliante for Piano and Violin, op. 70—*Schubert;* Messrs. Wm. Mason and Theo. Thomas.

1. Fugue in E minor, for Piano—*Handel;* Mr. Wm. Mason 2. Grand Sonata for Piano and Violin, op. 73—*Raff;* Messrs. Wm. Mason and Theo. Thomas. 3. Overture, the Fingal's Cave—*Mendelssohn;* arranged for two Pianos; Misses M. Richards, L. Merriam, M. Rhodes, K. Williams. 4. Le Trille du Diable—Sonate pour Violon—*Tartini;* Mr. Theo. Thomas. 5. Romanzen für Piano, op. 28—*Schumann;* Mr. Wm. Mason. 6. Sonata for Piano and Violin, in F major, op. 24—*Beethoven;* Messrs. Wm. Mason and Theo. Thomas.

EUROPEAN ITEMS.

The old warfare between the new and the old method of Harmony and Thorough Bass, has been renewed in some of the European musical papers. Most of the partisans of the new school are guided by the principles and ideas of *M. Hauptmann*, but we are afraid this latter theoretician can exclaim with *Hegel:* "Of all my scholars but one has understood me, and this one has misunderstood me."

A new symphony, with chorus, entitled "The Emperor Charles V.," is now creating some sensation in musical circles in Holland. It was performed at a concert given some little time since, in Amsterdam, by the local section of the Society for the Promotion of Musical Art. The programme on the occasion consisted of the above-mentioned symphony, followed by Spohr's oratorio "Der Fall Babylons," neither of which works had ever previously been performed. The composer of the symphony is a Herr W. F. Thooft. It was written in consequence of a prize being offered by the Society for the Promotion of Musical Art, for a work in which the vocal portion should be symphonically combined with the instrumental. One of the conditions imposed on all competitors for the prize was, therefore, that there should be no separate instrumental portions, as in Beethoven's Ninth Symphony or Mendelssohn's "Lobgesang;" but that the vocal and instrumental music should, in every instance, go hand in hand. Of course, under such circumstances, an especial book was necessary. Dr. Heye wrote a *libretto*, entitled "Immortality," but only one person set it to music, and his composition was far below the requisite standard of excellence, so that the prize was not awarded at all. In 1857, another *libretto* was selected. It was entitled "The Emperor Charles V.," the author being Dr. Wap. Two competitors set it to music, and one of these, W. F. Thooft, carried off the prize of 200 florins. Although the *libretto* is, in many instances, admirably adapted for treatment as a symphony, the composer's task was no easy one; since, as a rule, the poem is worked out dramatically, and the music had, therefore, to be as dramatic as possible, and yet to partake of the nature of the symphony.

Giuseppe Stanzieri.—This young composer, whose sad and premature decease was lately announced, was born at Naples, where his father was engaged in the manufacture of pianos. Lablache was one of the first to encourage the natural talent manifested by Giuseppe at an early age. Subsequently Giuseppe went to Vienna, where his reputation was increased. He next proceeded to Paris, where the infantine prodigy grew up to be a man, but without casting off the figure and delicate appearance of childhood. Several illnesses, one of which would have been sufficient to carry him off, combined to attack this feeble being. The only circumstance that softened the pain of his last moments was the fact of his dying totally delirious, asking for his coat to go out, and after he had received the last sacrament, protesting that to do so was the most pleasing thing imaginable, and that, in future, he would confess every Sunday. It was in this state of joyous fever, so to speak, that he unconsciously breathed his last.

Ambroise Thomas, the French composer, is engaged on an opera in four acts, called Hamlet. The text is, of course, not by Shakespeare, but by two Frenchmen.

In continuation of the account of musical preparations for the Great Exhibition of 1862, in London, it may be announced that Signor Costa has undertaken to conduct the performances, and that the Laureate has been applied to for the English poetry, which is to be set by the representative of England, whom we hope shortly to name. Matters, therefore, are in a fair state of advancement; it rests with those commissioned to prove themselves worthy of the occasion.

One hundred and seventy public concerts, in ten weeks of six days each—such, in London, we are informed, are the statistics of two and a-half musical calendar months of this year of grace 1861.

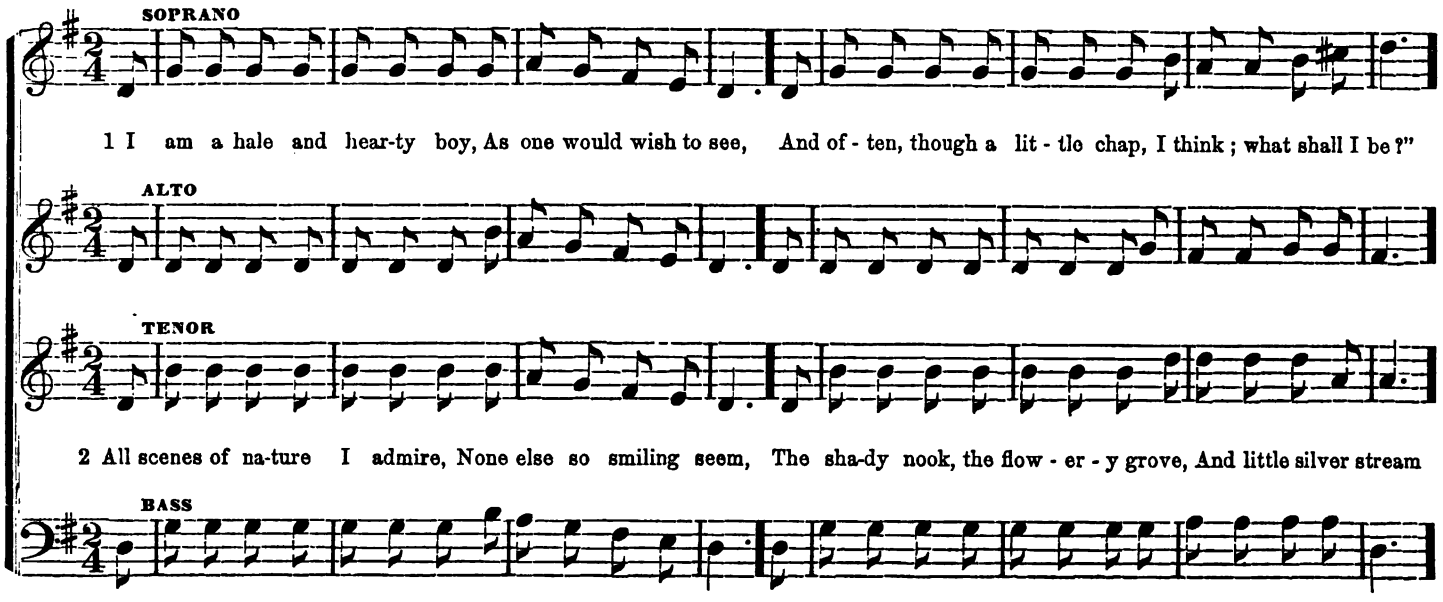
The prizes for Part-songs offered by the choral societies of Paris have been adjudged, on competition, to MM. Daussoigne Méhul, (now a professor resident in London,) Léonce Cohen, and Adolphe Blanc.—Sixteen new compositions (for male voices only, of course) have been sent to the committee of the monster meeting at Nuremberg, about to take place, by Herren F. Lachner, Hiller, Otto, and Abt, among others.

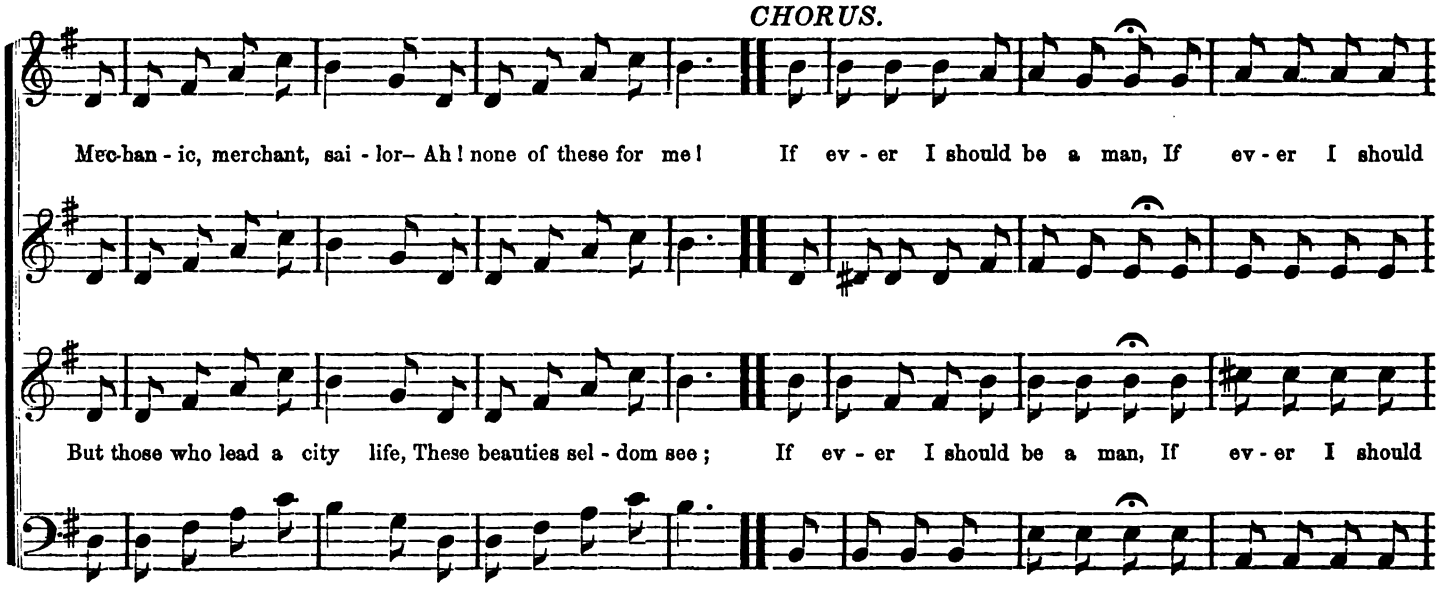
Midway betwixt Mdlle. Piccolomini and Madame Bosio, says the London Athenæum, stands Mdlle. Patti as representative of "La Traviata." She is generally considered to have made a decided step in public favor by her performance of the repulsive part. From this she expunges the picaroon element,—apparently (who can wonder?) wanting means or will to express it. Rate her where we may, Mdlle. Patti is no singer to the stalls, no actress eking out deficiencies, as did the first *Traviata* seen in England, by nods and winks, and an air of sauciness, approaching immodesty, which was all the worse because it was assumed. But the new *Violetta* in her first act is colorless. In her second and last one there are good moments—in the chamber-scene particularly, some of her attitudes are natural and effective. Her acting is spoken of, first, because we think it better than her singing. It might have been expected that Mdlle. Patti would make the most of her one opportunity of *bravura* in the first act; but she gave it feebly, without that sharply-cut accent by which alone some semblance of character can be imparted to it. Much is said of the youthful promise of her voice. To our ears it is already worn and over-developed to a state when some months of complete rest might be judiciously afforded to it.

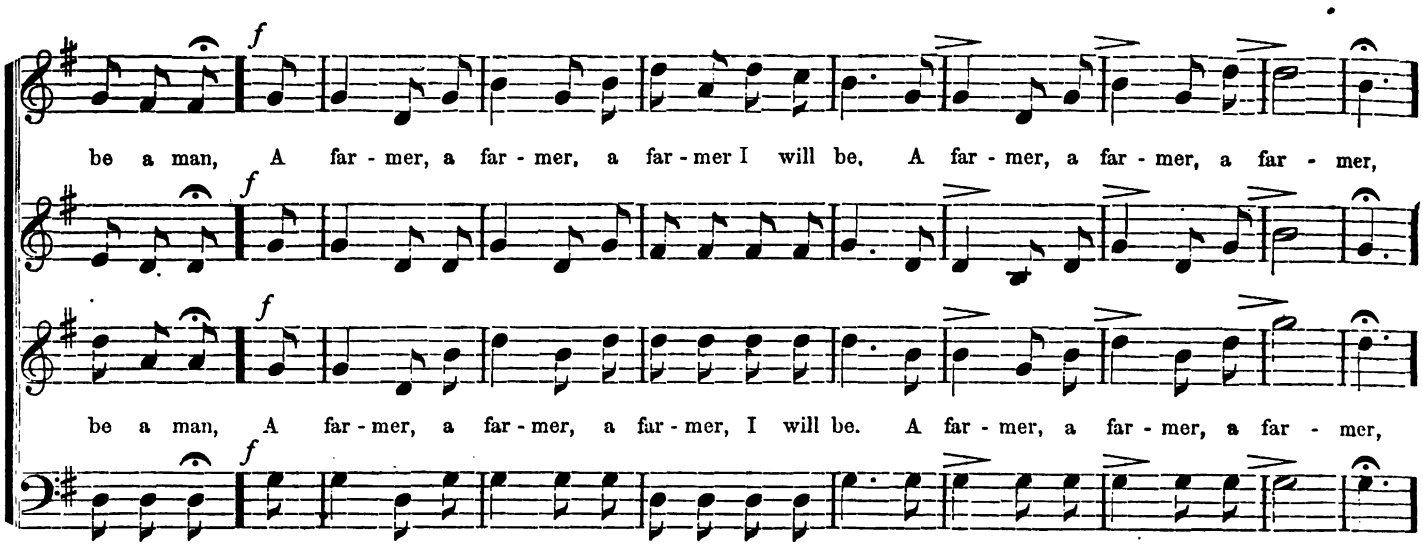
A FARMER I WILL BE.

A SONG FOR BOYS.

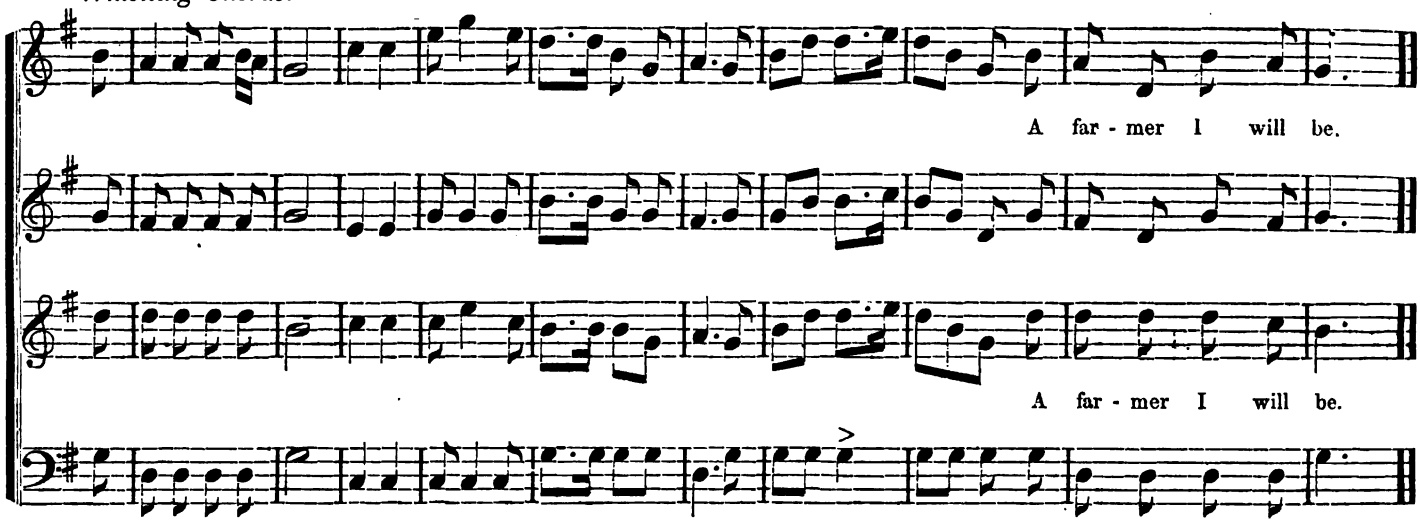
Words by WM. B. BRADBURY.







Whistling Chorus.



3 I love to look at pleasant fields,
I love the balmy breeze,
I love to hear the little birds,
All walking in the trees,
And those who lead a country life
Such things as these may see,
If ever I should be a man &c.

4 I love to furrow up the ground,
And cultivate the soil,
I love to see it springing forth,
The good and luscious spoil,
For fields of wheat and corn, indeed,
I dearly love to see,
If ever I should be a man &c.

5 I would not be a doctor,
The sick to cure or kill;
I would not be a lawyer, no!
To talk against my will;
I may not be a preacher,
Tho' I like him of the three,
If ever I should be a man &c.

TIME IS WINGING US AWAY.

E. A. PERKINS. 1861.

Affetuoso.

1 Time is wing - ing us a - way To our e - ter - nal home; Life is but a win - ter's day A jour - ney to the tomb. Health and vi - gor soon will flee, Blooming beau-ty loose its charms; All that's mor-tal soon will be Enclosed in death's cold arms.

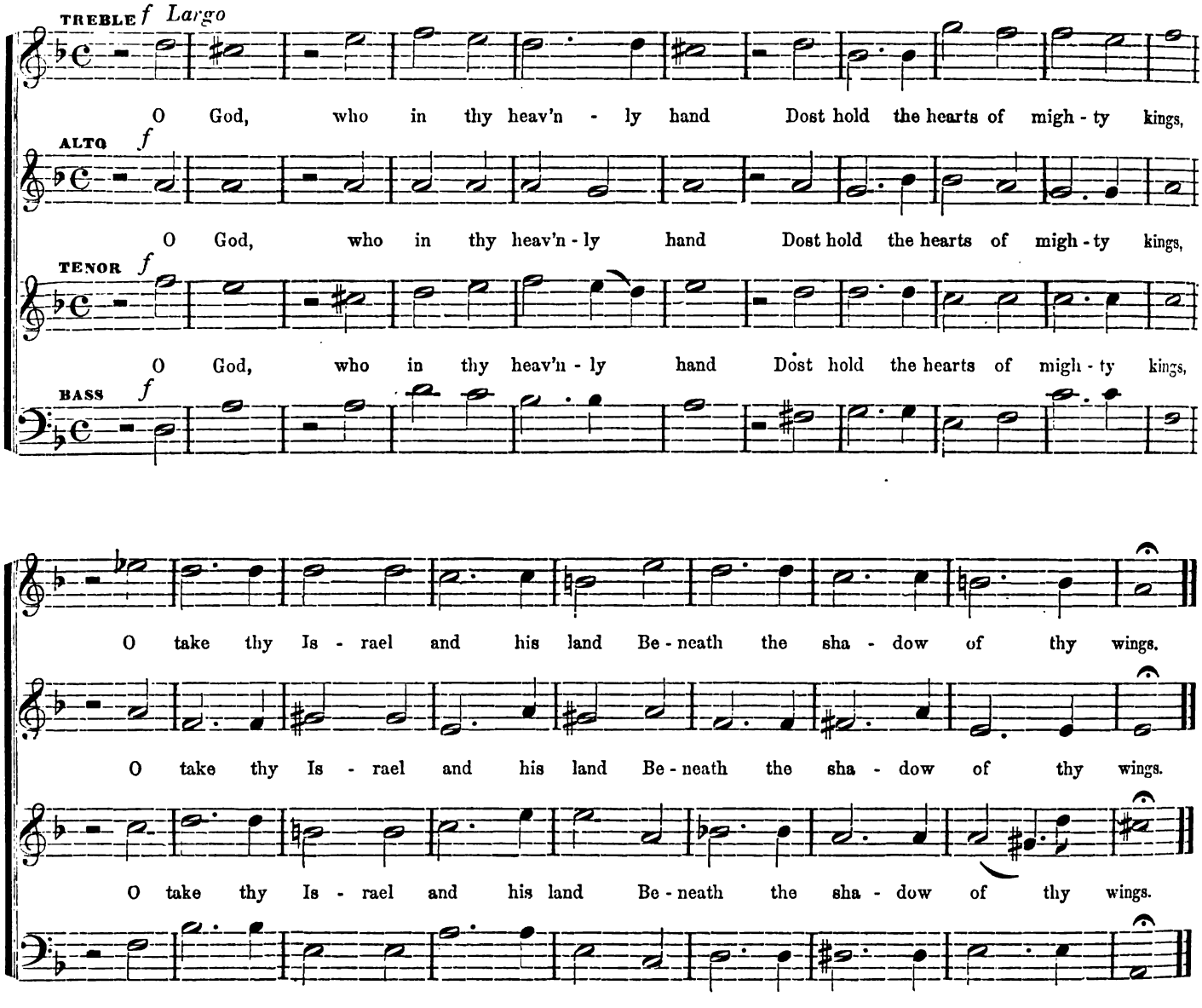
2 Time is wing - ing us a - way To our e - ter - nal home; Life is but a win - ter's day A jour - ney to the tomb. But the Christian shall en - joy Youth and vi - gor soon a - bove; Far be-yond the world's al - loy, Se - cure in Je - sus love.

SOLO SOPRANO OR ALTO

SOLO

OH GOD, WHO IN THY HEAVENLY HAND.

From HANDEL'S Oratorio of JOSEPH.



As it stands, gain of volume would only lessen such charms as it possesses. But it is Utopian to fancy foresight in any one concerned strong enough to withdraw her from present triumphs for the sake of future ones. Mdlle. Patti gave on Wednesday a welcome proof of her versatility by singing the verses of "God Save the Queen," with excellent spirit and neatness of pronunciation.

Mdlle. Patti's *Zerlina* is also much admired. But to our thinking, the peculiar quality of her voice tells not pleasantly in Mozart's music. This day week the tones sounded more than usually fatigued and thin, although they had the advantage of being grouped with those of a voice beginning to depart in one of her playfellows, and in another with, possibly, the least attractive organ on the stage,—which, to boot, was out of order. The new *Zerlina* sang her duett and her two airs correctly, it is true; but without that mixture of simplicity, elegance and measurement, in right of which Sontag is to be recollected as the best singer of Mozart. "La ci darem," "Batti, batti," and "Vedrai carino" were *encored*, as is canonical; but, in spite of the high reputation of the new *Zerlina*, we believe that the *encores* might not have come to pass, had it not been for the warmth of M. Faure in the duett, and the assistant-singing of *Masetto's* byplay in the airs. Never was any thing seen more originally comical than Signor Ronconi in this part. Mdlle. Patti's acting was, in our opinion, too old and knowing. We cannot as yet disencumber ourselves from the impression, that there is something in her style of the phenomenon, from whose precocious talent there has passed away a bloom not to return. This is not in the tone of the hour, we are aware,—and shall be too glad if time bring with it cause for change of opinion. As the young lady stands before the public, she is inevitably exposed to criticisms of a minuteness, which, to those who do not, or will not think, may for the moment appear only so much cavilling. She is, unquestionably, ready for various occupation, since to-night she is to appear in "Martha."

Musical Art-Union.—Eight years ago the New Philharmonic Society did its taste and courage credit by bringing forward Cherubini's first "Requiem." Of the impression made by it on every real lover of music, there could be no doubt. When we are all dead and buried, there is a chance of its being "discovered" by the sympathy of a general public more refined and thoughtful than ours of to-day. In the mean time, solemn and sublime as it is—the noblest "Requiem" in being—no choral society has reproduced it till the other evening, when the *Musical Art-Union* ventured the desperate deed, with an increase of recognition of its grandeur on the part of all who heard it for a second time,—with a new and deep pleasure for those who have been till now too exclusively disposed to consider Mozart's Swan-song as the Requiem of Requiems. We pay dearly for our adoration of a few names in England when it can shut our hearts against such a work as Cherubini's. Without reprinting what was put forth on the occasion of its last performance, the *Anthenæum* could hardly analyze this "Requiem" anew. Suffice it then to assert, that nothing so superb, so devotional, so satisfying to the artist, of whatever school or creed he be, so sympathetic to the mourner, so unassailable by Time, exists in funereal music. We are satisfied that after a few repetitions it will assume its right proportions, and stand on its own colossal pedestal, even in the eyes of Protestant England. It is not possible for us to receive a deeper impression from Art than such as the hearing of yesterday week stamped anew. The gravity, the pathos (not excluding variety), the science, as unforced as it is limitless, the thorough adaptation of sound to text and to purpose of this "Requiem" must *grow* on every hearer. The *Musical Art-Union* deserves the warmest thanks and the most earnest support for assisting to make such a masterpiece known. The "Requiem," on the whole, was very well performed. Some of the movements, however, were taken by Kerr Klindworth, the intelligent conductor, as they were by Herr Lindpaintner in 1853, at too fierce a speed. The fugue *alla capella*, for instance, marked in the full score as *poco allegro*, which means "rather quick," yet metronized as 120 to the minim. These rival directions fly in the faces of the other; and every conductor (as his experience and musical sentiment prompt) should be encouraged in exercising private judgment in all such matters.

It was a mistake, after a performance in every respect so engrossing, to introduce two *solo* pieces, even though the one was as good as Beethoven's Romance in F, played by Mr. Blagrove, and the other, Mozart's *Cantata* (violin *obbligato*), with no less clever a singer than Madame Lemmens-Sherrington. There should have been a pause and not a distraction, betwixt a work so splendid but not severe in its pomp as the "Requiem," and a piece of fantasy such as the absolute novelty of the evening, Herr Gade's *Cantata*, "The Erl-King's Daughter."

If contrast between the two main features of the concert was the *desideratum*, it could hardly have been more completely attained than by the introduction of the Danish composer's music in neighborhood to Cherubini's. Of it, we can only speak, for the present, in general terms. Nothing more intensely Northern can be conceived than the legend of the ballad and the humor of its musical treatment. The tale of the knight, who, on the eve of his bridal, is lured back to Elf-land, by remembrance of what he saw on the haunted hill,—who only returns home to die in the morning light—is well known. When treated in a prolonged form, its supernatural ghastliness becomes monotonous; and we consider it, therefore, as difficult for musical illustration as the more tremendous "Leonore," of Bürger. After such a perfect specimen of a ghost-ballad as Schubert's well-known song has been produced, it might have been more discreet in a younger composer to abstain from any other family subject of the kind. Herr Gade's tendencies, however, have always lain in the direction of a dreamland, lit up (if the fancy be permitted) by the pure and gleaming *Aurora Borealis;* and the prevalence of one tinge of color in his music has stood betwixt him and the universal success to which one of such original and gracious genius might else have arrived in these days of famine. We prefer this composition to any others by Herr Gade with which we are acquainted; without any sacrifice of individual fantasy, his melody is in "The Erl-King's Daughter" more distinct than is often the case with him. His writing for the voices is good—in the part-music especially so. A Morning-song is delightful by its simple breadth and tunefulness. In many of the numbers the musical four-line phrase is too often repeated, even though narration be the excuse; but the harmonized tune which opens and closes the legend is graceful and effective. The singers are the Death Spirit, "the Erl-King's Daughter" (*soprano*); the Knight's Mother; (*contralto*) and the Bridegroom Knight (*basso*). The orchestra is richly and ingeniously handled, with a fair regard to variety. The *Cantata*, in brief, is one which we would gladly hear again, though its picturesque and refined beauty may not be appreciated as it deserves by our matter-of-fact audiences. On some future day, then, we may advert to certain details which set it above the generality of contemporary works. It was performed in a manner creditable to the young society. The *solo* parts were taken by Mesdames Lemmens-Sherrington and Laura Baxter, and by Mr. Santley, who sang the principal part very finely.—This closes a first series of the most interesting orchestral concerts which we have lately attended.

Our Musical Correspondence.

BOSTON,

July 29, 1861.—Dear Review:—Entering our Music Hall last Tuesday afternoon, a scene, unrivalled by any thing of the kinde ver witnessed here, except, perhaps, on the occasion of the visit of the Prince of Wales, a few months since, presented itself to us. On a temporary stage, erected above the old one and reaching to the second balcony, sat 1,300 children of both sexes, pupils of the Public Schools of the city, making that end of the hall look (as a very poetic lady at our side remarked) like a "gigantic flower garden." The hall was very tastefully decorated, and the appearance of the whole was surpassingly beautiful, reminding one of those bowers of art and beauty into which only the poets of Greece in olden times were especially privileged to enter. The occasion was the sixty-eighth annual School Festival, and the children were to perform the musical part of the programme, (which was no mean thing, as the abundant applause of the audience testified.) We have heard children sing before, but never before have we heard them so successfully attack so difficult music. The programme was as

follows: The Lord's Prayer, (chanted in unison to Tallis's Gregorian in F;) St. Ann's, a three-part song of Abt, (sung by the members of the girls' High and Normal Schools;) "Cast thy burden upon the Lord," from Elijah, (with organ and orchestral accompaniment;) the "Hallelujah Chorus," from the Messiah; Luther's Judgment Hymn, and the Old Hundreth. There—we feel proud of such a programme as that, taking into consideration that it was all done by a choir of *thirteen hundred school children*, whose ages would probably not average twelve years. And it was done in a manner, too, which would reflect credit upon experienced chorus singers. Carl Zerrahn, who drilled the children and directed the performance, deserves and receives the greatest credit for the success of the undertaking. It did seem a little strange to hear Handel's "Hallelujah" (altered, of course, to suit young voices) sung with so much precision and effect by such a choir. We need hardly say it was heartily encored.

Expressing our surprise before the performance to the Superintendent of the Schools, at the character and difficulty of some of the pieces on the programme, he remarked, "I presume you will say you never heard children sing, even the simplest airs, in a better manner." We have no hesitancy in saying the worthy official's prediction was perfectly fulfilled. This Festival was the fourth at which the music has been performed by children. It has proven to be an important feature in the exercises, and will undoubtedly continue in coming years to occupy the same prominent position upon the programme.

The other exercises on the occasion were addresses by the President, Dr. A. B. Hall, Hon. Josiah Quincy, Jr., Rev. Dr. Randall, and Mayor Wightman. The latter, at the close of his speech, presented a handsome bouquet to each one of the medal scholars, numbering 227.

P. S.—Gilmore has recently commenced upon his fifth season of Popular Promenade Concerts, at the Music Hall. B.

P. S.—Wilhelm Schraubstadter, of the "Orpheus," and a very successful teacher of vocal music in this city, left us last week, for Europe.

CHICAGO.

JULY 11.—DEAR REVIEW:—The Philharmonic Society of this city gave its eighth and last concert for the season, June 22. The orchestra of this society numbers about thirty of our best musicians, and is under the direction of Hans Balatka, formerly of Milwaukee. Its aims are similar to those of your N. Y. Philharmonic, and although the past season was its first, it was well patronized, and bids fair to become one of our permanent and popular institutions.

The 2d inst. Miss Tillinghast gave an organ concert at St. Paul's Church, which was one of the most delightful of the kind I have ever attended. The following was the programme:

1. Overture to Anna Bolena, (Organ)—*Donizetti.* 2. Prelude and Fuga, No. 3, of the set dedicated to Thos. Attwood, Composer to H. B. M.'s Chapels Royal—*Mendelssohn.* 3. Strike the Lyre—*T. Cooke;* sung by Messrs. Ballingall, Leonard, Fullerton, and Cox. 4. National Hymn, with Variations for the Organ—*Rink.* 5. Oh Thou to whom this Heart—*W. V. Wallace;* sung by Mrs. Mattison. 6. Grand Sonata for the Organ. Allegro Mod e Serioso; Adagio; Andante Recit; Allegro Assai Vivace—*Mendelssohn.* 7. Pity oh Saviour—*Stradella;* sung by Mrs. Mattison. 8. Andante from C. Maj. Sym., arranged for the Organ—*Beethoven.* 9. Fantasia for the Organ, on Luther's Choral "Ein Feste Berg"—*Schellenberg.*

When I inform you that Miss Tillinghast played Rink's variations upon "God save the King" with the utmost smoothness and the greatest apparent ease, you can judge what a wonderful command for so young a lady, she has over the pedals, as well as other resources of this noble instrument. The truth is, she not only possesses great talent, but is an enthusiast in the practice of her art. By request she performed before the last piece upon the programme "Col. Ellsworth's Requiem March," composed by A. J. Vaas, leader of the band that accompanied Ellsworth and his Chicago Zouaves last summer on their eastern trip, and recently published by Root & Cady. Though its position upon the programme was a trying one, it did not suffer by it. It is tolerably easy, is an admirable organ voluntary, and one of the best sombre marches for the piano I have ever heard. Mrs. Mattison sustained her well-earned reputation of being the best contralto singer in the North-west. She is a great favorite here and wherever she is known. It is to be hoped that Miss Tillinghast will favor us with more such entertainments.

VIGO.

NORTH READING.

I was agreeably surprised on arriving here to find a pleasant little class of teachers assembled at the Normal Musical Institute Building, for we were led to suppose, by letters from head-quarters, that there might not be a session this Summer.

I know of some who would be here had they been sure "school would keep." However, the fewer the better for us, especially in the voice-training. Singing alone so much as we do in a small class, combines the advantage of individual attention and instruction with the important one to us teachers of observing the manner of correcting the various faults, and removing the various difficulties of the different voices. It is certainly better for us than mere private instruction would be. We have not seen Dr. Mason yet, but are told that we may expect him in a day or two. He will be very welcome, although the other teachers are occupying our time fully and profitably.

Our exercises are much as in previous sessions, with the addition of some extra musical talent at North Reading this Summer, and some uncommonly fine moonlight evenings at Willow-farm. ONE OF THE OLD ONES.

Miscellaneous.

THE CHARITY CHILDREN IN ST. PAUL'S CATHEDRAL.

AFTER their temporary emigration to Sydenham it was pleasant to find the charity children once again assembled under the magnificent dome of that cathedral which, time out of mind, has been the scene of their anniversary festival. It was at one period believed in many quarters that the doors of St. Paul's were closed forever to these interesting gatherings, but the sequel has proved that this was entirely a misapprehension, and that the removal last summer to the Crystal Palace was necessitated by the changes and repairs within the walls of the sacred edifice, in connection with the evening services under the dome, and other important innovations—the removal of the old organ of Father Smith, and the erection of the (all but) new one of Mr. Hill, among the rest. At any rate the anniversary was celebrated yesterday to the edification and delight of thousands upon thousands of people, who came not merely to join in the service, but to welcome the juvenile choristers back again to their proper domain. Never was the meeting held under more auspicious circumstances; nor could it possibly have afforded more unalloyed satisfaction to those who enjoyed the privilege of witnessing it. Mr. Arthur S. Newman, the able and zealous architect of the Society of Patrons, had a double task of preparation. Every thing was to be done again,—the scaffolding to be entirely remodelled, improved accommodation to be furnished, as well for the children as for the public, and a new pulpit to be erected for the conductor, besides other provisions rendered indispensable by the recent alterations in the interior of the cathedral. All this has been accomplished with the very best results; and not only are the children now heard better, but they are seen better in the bargain—a circumstance not likely to be regretted. The "*coup d'œil,*" which has been so often described in enthusiastic terms, was, perhaps, more imposing now than on any previous occasion; and, as the singing not of the children solely but of the gentlemen and boys of the united choirs in an equal degree—was, for various reasons, much more steady and effective than formerly, the gratification of all who take an interest in this important feature of the Cathedral service was complete. The new conductor, Mr. Buckland (one of the vicars-choral), who, in conjunction with Mr. George Cooper, the talented sub-organist, has been training the children in the interim, is evidently well fitted for his post. His method of beating time is more precise and intelligible than that of his respected predecessor, Mr. Bates, of Woodford, and he exhibits, moreover, equal promptness and decision wherever those qualities are most needed—as, for example, in beginning and in leaving off.

The whole of the musical arrangements were, as usual, under the superintendence of Mr. Goss, organist of St. Paul's, who has so often entitled himself to honorable mention at these anniversaries, and who was never more successful in obtaining an efficient execution of the responses, psalms, and anthems on the present occasion. The magnificent new organ, at which—with the able co-operation of Mr. George Cooper—Mr. Goss presided, was, as may be readily believed, an important auxiliary; while the trumpets and drums—stationed, according to custom, in the immediate vicinity of the organ, and represented by those thoroughly experienced performers, Messrs. T. Harper, Irwin, Stanton, Jones, Macfarlane, and Chipp—were as useful as ever in promoting vigor and precision of the "attack." The order of the service, so far as the musical part was concerned, presented no change. Before prayers the children gave the (old) 100th Psalm—"All people that on earth do dwell"—with marvellous purity of tone. Such a choral unison is,

indeed, unparalleled as it is peculiar. The contrast between the solo verses—for instance, the second and third, the former of which was delivered by the boys, the latter by the girls alone,—and those, like the first and last, upon which the whole body of voices (close upon five thousand) were engaged with a sonority that baffles description, was of the remarkable features of this remarkable performance. "Before the sermon," the 113th Psalm (new version)—"Ye saints and servants of the Lord"—set to a tune by J. Granthany, which, composed nearly a century since (1774), has, nevertheless, little that is venerable about it, was chiefly worth notice on account of the "Hallelujah" at the end, which, though in the same key, does not seem to belong to it. "After the sermon" was quite another affair. Dr. Croft's tune to the 104th psalm (old version), "My soul praise the Lord; speak good of His name," written as far back as 1702, is one of the finest psalm tunes extant. It was well and powerfully sung by the children, a sort of antiphonal effect (really "effective") being obtained by allotting the second verse to the girls on one side, and the third to the girls on the other side of the organ, which, moreover, afforded a grateful and delicate relief to the first and fourth verses, upon which all the voices, boys and girls, were simultaneously employed. The exertions of the united choirs were all that could be wished, although the result of their singing would, we think, be even yet more impressive if the scaffolding was arranged so as to place the choir of adults a little higher above the trebles (boys), by which a more thorough assimilation of tone would undoubtedly be obtained. Their programme was blameless, if by no means novel. Dr. Crotch's double chant "in C," for the "Venite," substituted a second time for the familiar "Jones in D," with deference to Haydn, who admired (and is said to have patched up) this "composition" of the then organist of St. Paul's, and with deference to His Majesty George III., who also entertained for it a signal predilection, probably because it was very easy to sing—is superior in every sense to its long-established predecessor. Even this, however, might be improved upon, if Mr. Goss would set about it. "Boyce in A," for "Te Deum," and "Jubilate" (rendered to perfection by the choir), though originally composed for that excellent amateur, George III., might also be exchanged with advantage; and if there is any foundation for a rumor that, before next anniversary, something new (from Mr. Goss's own pen?) will be in readiness—something, too, in which the children can take part—we may have at length an opportunity of judging what the experience of modern art is able to contrive with such an exceptional combination of resources. Nothing could possibly be more appropriate, nothing more welcome. The children who yesterday gave the responses of old Tallis (organist to no less famous a potentate than "Good Queen Bess") so well, joined with such unanimity in the "Gloria Patri" to the Psalms, and—most difficult of all—were favorably conspicuous, by the side of the practiced musicians of the choir, in Handel's Coronation Anthem, "Zadok the priest," and in the magnificent "Hallelujah" (*Messiah*) of the same immortal composer (the time of which was most judiciously moderated by the organist) would, surely, not sink under the burden of this fresh task, which could easily be accommodated to their recognized means. Failure is possible, doubtless; but, even with that untoward eventuality in the back-ground, the experiment at least should be tried. The fact that contemporary art, native or foreign, has attempted nothing whatever for such a ceremony, is not very creditable to either. It seems scarcely probable that the effect of this multitude of young, fresh, and telling voices, heard, for example, in the unison—"The kingdom of this word is become the kingdom of our Lord, and of His Christ,"—and other points of the "Hallelujah," should not have inspired some composer with an idea worthy of the occasion. Why, moreover (to quit the subject), should not the children, as well as the members of the choir, join audibly in the Confession, Creed, and Lord's Prayer? The result could only enhance the solemnity of these impressive parts of the service. The prayers were "entoned" by the Rev. Mr. J. V. Povah, and the lessons read by the Rev. Mr. W. J. Hall, (Minor canons.) The sermon, delivered by the Bishop of Bath and Wells (Lord Aukland)—who selected for his text a significant passage in St. Matthew—"The poor have the Gospel preached unto them,"—(chap. 11, verse 5)—was unusually brief, but excited marked attention on the part of all those who were near enough to the preacher to catch the words that flowed with unimpeded eloquence from his lips.

One word about the organ, which among the recent acquisitions of the Cathedral is certainly one of the most eminently serviceable, and for that reason if for no other, ought not to be left the most incomplete and unsightly. It is beyond question one of the finest instruments of modern English manufacture, but although it contains 60 sounding stops, much more is wanted to make it all that is desirable, and all that is capable of becoming—larger bellows, for example, and a steam engine (water-power being perhaps the most costly), as a substitute for eight men, whose united and arduous exertions are now required to supply the necessary wind. Other improvements (to specify which would be trenching too closely on professional technicalities) are no less indispensable, if the organ is to be worthy of its original design, and of the place it occupies. How these are to be brought about, however, with nearly £600 still owing to the mere charge for removing it (from the Panoption) and re-erecting it where it stands, remains to be seen. The friends to the charities, the advocates of the evening services, and well-wishers in general, to our noble Cathedral (to say nothing of the lovers of music, and especially of sacred music, to which the organ is so powerful an adjunct) might do much to promote this object, and to assist the children's anniversary as well, much more, in fact, than—rather, perhaps, from ignorance than indifference—they have hitherto shown any inclination to do. The unprecedented success of yesterday's meeting may, it is true, be the means of drawing public attention to the matter.—*London Times, June* 14.

CIMAROSA AND PAESIELLO.

Some interesting anecdotes relating to Cimarosa and Paesiello have recently been communicated to the foreign journals by Pacini the elder,* a music-publisher in Paris, who is old enough to remember both those renowned Italians.

It is well known that Cimarosa, on his way home from Russia, whither he had been summoned by the Empress Catherine, passed through Vienna. The Emperor Joseph II. (Mozart's somewhat niggardly patron)—himself an amateur performer upon the double-bass—requested Cimarosa to leave some memento of his visit. Yielding to his Majesty's entreaties, Cimarosa composed "Il Matrimonio Segreto." It is singular enough that the story of each of the three operas produced in that particular year turned upon marriage: 1st. "Le Nozze di Dorina," music by Sarti; 2d. "Le Nozze di Figaro," by Mozart; and 3d. "Il Matrimonio Segreto, by Cimarosa. Mozart's opera partially failed, owing to the intrigues of Salieri and the Italian singers. That of Sarti (now forgotten) was popular for a time; that of Cimarosa achieved one of the most brilliant art-successes on record. Its charming melodies, and the vivacity of its action, produced so great an effect, that, at the end of the performance, the Emperor, in his enthusiasm, ordered refreshments to be served to the musicians, and then expressed a wish that the opera should be repeated. In obedience to the imperial humor, the audience, after a short repose, resumed their places, and the artists went through the whole performance a second time. The public did not leave the theatre till daybreak. Such an incident was without precedent, and (the length of our modern operas taken into consideration) is not likely to occur again.

In Naples "Il Matrimonio Segreto" was brought out at the Teatro dei Fiorentini, where tragedy, comedy, and *opera buffa* used to be alternately represented. The "troop" of Florentine singers comprised so many artists of distinguished merit, that the theater was called after them, and henceforth always bore the name of "Teatro dei Fiorentini." Cimarosa's opera made a deep impression, and created, indeed, an extraordinary degree of excitement. At the air, "Pria che spunti in Ciel l'Aurora," the whole audience spontaneously rose, and commenced applauding with enthusiasm. The singer was a tenor, named Benelli, brother of that Benelli who was known in Paris about seventy years ago. Although very young, Pacini the elder was present on this memorable occasion. An uncle of his rented a box at the Fiorentini, spacious enough (which was frequently the case with the boxes in the Italian theaters) to accommodate as many as twelve persons. All the members of the Pacini family assisted at this performance, of which they retained a lively remembrance.

A few years previously, at this same Teatro dei Fiorentini, Paesiello's universally admired opera, "La Nina Pazza d'Amore," was first represented. About this work Pacini the elder has a story worth telling. "La Nina," it

* Antoine-François-Gaëtan-Audier Pacini, born at Naples, the 7th of July, 1778, was a pupil of the Conservatory of that city, and learned harmony and counterpoint under Fenaroli. Pacini settled in Paris in 1802, giving lessons in singing. He brought out at the Théâtre Feydeau two operas: "Isabelle et Gertrude," (1805,) and "Point d'Adversaire, (1806.) He subsequently established his publishing business, which his great age does not yet prevent him from superintending

One of his sons, M. Emilien Pacini, is the author of several librettos, and translated, for the Grand Opera, "Der Freischütz," "Louisa Miller," "Il Trovatore," etc.

appears, was in rehearsal, and the Neapolitans talked of nothing else. Prince Talleyrand, the French Ambassador, not having the patience to wait for the first public performance, requested Paesiello to get up a *soirée* at his own residence, soliciting the honor of an invitation for himself and some of his friends. Paesiello consenting, readily obtained the co-operation of the singers and musicians at the theater. He lived on the third floor of a house in the street of the Santo Spirito; and the Prince, burning with impatience to hear the new opera, was punctual in attendance. The first violinist at the Teatro Mercieri being Pacini's instructor, he was taken under his auspices to Paesiello's. Pacini was enchanted with the opera; as was no less so Prince Talleyrand, who regaled the performers with a sumptuous banquet.

When "Il Matrimonio Segreto" was played in Paris, Parlamagni, the Lablache of the period, was anxious to interpolate a duet composed for him by Farinelli, in the opera of "Teresa e Claudio,"* which he sang admirably, and which had produced a marked sensation in Italy. Farinelli was the best pupil in the Conservatory, and was Pacini's master for *solfeggio*. Pacini was at his studies when Farinelli composed the duet, "the violin's *obligato* accompaniment to which," he declares, "is still ringing" in his ears. The duet, though wonderfully popular in Italy, created little effect in Paris. The cause of this was probably the substitution of new words "which gave the music a wholly different expression." No doubt. We should have preferred, however, more of Paesiello's opera and less of Farinelli's duet—fiddle solo, notwithstanding.

Pacini became acquainted with Cimarosa on leaving the Conservatory, (about the same time as Spontini.) He learned (or tried to learn) composition under "the famous Fenaroli," who was also originally Cimarosa's master. ("The famous Fenaroli" reminds us of "the great Tritto.") Whenever Fenaroli was pleased with a composition of Pacini's, he would tell him to show it to Cimarosa, who used to "advise" him with regard to the scoring. "The composer of "Il Matrimonio Segreto," adds the venerable relator of anecdotes, "is always present to my eyes, and his voice still vibrates in my ears." (M. Pacini's ears are impressionable. What, nevertheless, with the voice "vibrating," and the fiddle "ringing," they must be somewhat perplexed.) "Rossini," says M. Pacini the elder, "adores Cimarosa." Whenever I mention the name, he puts the most minute questions about the appearance and character of the old master. (Cimarosa died rather young, by the way, for an "old" master.) All the existing portraits of Cimarosa are, it seems, in Rossini's possession, added to which, he has had the likeness of the celebrated Neapolitan composer painted on the ceiling of his villa.

There is some remarkably pleasant "chit-chat" in these Pacinian anecdotes—and this, in spite of occasional touches of drivelling senility. The "old man eloquent" at times verges upon the twaddle.—*London Musical World.*

* Farinelli's first dramatic work.

Special Notices.

MUSIC FOR THE ARMY.

WE HAVE JUST PUBLISHED A SELECTION OF MUSIC, ARRANGED IN Four Parts, for MALE VOICES, from the "Young Men's Singing-Book," entitled—

PATRIOTIC SONGS;

Containing the following:—Star-Spangled Banner, Hail Columbia, Firmly Stand My Native Land, The Source of Joy, Freedom's Day, Men of My Country, Never Forget the Dear Ones, Up, Brothers, Up, The Might with the Right, Come Soft and Lovely Evening, and God Speed the Right. The whole making a Pamphlet of 16 octavo pages, and Sold for SIX CENTS.

Also,

A HYMN AND TUNE BOOK FOR THE VOLUNTEERS.

The Sabbath-School Hymn and Tune Book contains more than 200 appropriate Hymns, with Tunes (melodies only), selected from the Sabbath Hymn and Tune Book. This little book has been pronounced by the Chaplains of several Regiments as just the book wanted. It is supplied, at wholesale, at the cost of manufacture; or Six Dollars per 100 copies.

A copy for examination, by mail, TEN CENTS.

Published and for Sale by

MASON BROTHERS, 5 & 7 Mercer Street, New York.

TO TEACHERS OF MUSIC, AND THOSE WHO ARE PREPARING TO BECOME SUCH.

THE NORMAL MUSICAL INSTITUTE, North Reading, Mass.

The Thirteenth Term of this Institution will commence on *Wednesday, July* 16, 1861, and continue EIGHT weeks, under direction and instruction of DR. LOWELL MASON, Messrs. WM. B. BRADBURY, and GEO. F. ROOT, with the assistance of such other competent instructors as may be found desirable.

The leading object of this School is, to afford aid to such persons, male or female, as desire to prepare themselves for teaching, or who wish to make higher attainments in the art of teaching Vocal Music.

The instructions will be specially adapted to the wants of all such as wish to teach in seminaries and schools, or in classes, juvenile or adult, formed expressly to receive musical instruction.

In carrying out the object of the Institute, the exercises will be divided into the following Departments:

1.—THE ART OF TEACHING, especially as applied to the elementary principles of vocal music.

2.—HARMONY AND MUSICAL COMPOSITION.

3.—VOCAL TRAINING, OR CULTIVATION OF THE VOICE, and the application of the same, in training choirs and singing-classes generally.

4.—PRACTICE of Chorus, Class, Choir, and Congregational Music.

The Principals desire to do all in their power in aid of the great work, occupying so much thought and effort at the present day, of raising the standard of teaching from the more mechanical and formal to that which is at once simple and natural, and which, when properly carried out, can not fail to be thorough and successful.

TERMS.—For all the class exercises (payable in advance), $25. For half the term, $15. For a less time, $5 a week.

No expense for books.

Board, about $3 a week.

It is important that those who intend to be members of the School should give early notice of the fact—directing to "Normal Musical Institute," North Reading, Mass.

LOWELL MASON,
WM. B. BRADBURY,
GEO. F. ROOT.

For full particulars please send for a Circular.

BRADBURY'S NEW SUNDAY-SCHOOL SINGING-BOOK,

THE GOLDEN CHAIN,

Is now Ready. Price, $12 per hundred IVISON, PHINNEY & CO., New York.

Send four red stamps for a specimen copy, to

WM. B. BRADBURY, 421 Broome Street, New York.

MR. W. O. PERKINS, of Boston, Mass., will conduct a limited number of Musical Conventions the present season, upon reasonable terms. Please address as early as convenient. 8-6m

Fortnightly Bulletin of New Music.

OLIVER DITSON & CO., BOSTON.

VOCAL MUSIC.

UP WITH THE FLAG OF THE STARS AND THE STRIPES. War Song. Ravnkilde. 25c.—ALL HAIL TO THE STARS AND STRIPES; OR, THE DYING VOLUNTEER. Song and Chorus. L. O. Emerson. 25c.—OUR BANNER SHALL WAVE FOREVER. National Song and Chorus. T. H. Howe. 25c.—GLORY, HALLELUJAH. Popular Refrain, as Sung by the Federal Volunteers. 25c.—I AM RETURNING TO THEE, ANNIE—Answer to "I'm Leaving Thee in Sorrow, Annie." George Barker. 25c.—OUR GOOD SHIP SAILS TO NIGHT, MY LOVE. Song. E. Berger. 25c.

INSTRUMENTAL MUSIC.

CROYEZ MOI (Trust in Me.) For Piano. J. Ascher. 25c.—DARLING NELLY GRAY. Varied. R. Schroeder. 30c.—LA REVEILLE. Grande Marche Militaire. Carl Mayer. 40c.—STAR-SPANGLED BANNER QUICKSTEP. J. W. Turner. 25c.—CASTLES IN THE AIR. Valse Brilliante. R. Fitzgerald. 25c.

BOOKS.

THE SACRED STAR; OR, UNION COLLECTION OF CHURCH MUSIC: Consisting of Psalm Tunes, Anthems, Sentences, and Chants. For the Use of Choirs, Singing-Schools, Conventions, Musical Associations, &c. By Leonard Marshall. $1.

MASON & HAMLIN,

MANUFACTURERS OF

Melodeons & Harmoniums

THE Undersigned beg to inform their friends and the public that they have REMOVED to their new and enlarged manufactory, and that, with the aid of improved machinery and increased facilities, they are now producing Instruments which they are confident will more than sustain the reputation already acquired.

Their MELODEONS and HARMONIUMS have been awarded the first premium at EVERY FAIR where exhibited in competition with others, (TWENTY SIX of which have been received during the past five years,) and they are highly commended by distinguished musicians in this country and in Europe.

Descriptive catalogues sent to any address, and orders respectfully solicited.

4- **MASON & HAMLIN, Boston, Mass.**

J. SCHUBERTH & CO.,

PUBLISHERS AND DEALERS IN

Foreign & American Music

St. Nicholas Hotel Buildings,

98 SPRING ST., NEAR BROADWAY,

New York.

Catalogues of their own publications may be had gratis. 10-

JUST ARRIVED.

SCHUBERT'S SONGS. Vol. 5. $2 75.
Price of the five vols., $12 00.

THE ART OF VIOLIN PLAYING. A collection of the best works for this instrument, from Corelli (1653) to our own times. Edited by C. Witting.

Part I. 6 Sonatas, by Corelli. 75 cts.

Part II. 3 Sonatas by Francesco Geminiana. Three Sonatas, and the celebrated Ciaccona, by J. S. Bach. Capriccios, by Pietro Locatelli. 75 cts.

VIOLIN SCHOOL, by Dr. Volckmar. $1.

POTPOURRIS from MARTHA. WHITE LADY. OBERON, MAGIC FLUTE, ROBERT, FRA DIAVOLO, THE HUGUENOTS, FREISCHUTZ, ROMEO AND JULIET, TANNHAUSSER, and ZAMPA. Each, 25 cts.

JUST OUT.

THE STAR-SPANGLED BANNER. Paraphrase Brillante pour Piano. Par H. A. Wollenhaupt. Price, 50c.

THEODOR HAGEN,

Agent for Holle's Music.

5 & 7 Mercer street, (Care Mason Bros.)

TO THE

MUSICAL PUBLIC.

THE well-known MUSIC STORE, No. 33 COURT STREET, BOSTON, (directly opposite the Court House,) for many years occupied by Mr. HENRY PRENTISS, and more recently by Mr. ELIAS HOWE, has been purchased by Messrs. OLIVER DITSON & CO., and will in future be conducted as a branch of that house, under the name of the junior partner, the style of the firm thus being **JOHN C. HAYNES & CO.**

Special efforts will be taken to make this a FIRST-CLASS MUSIC STORE, in every respect.

A SPLENDID ASSORTMENT OF

MUSICAL INSTRUMENTS

AND

MUSICAL MERCHANDISE

will be kept constantly on hand, together with a large and well-selected assortment of

UMBRELLAS,

(particularly **Sun Umbrellas,** now so much in demand with Ladies.)

PARASOLS, CANES, &c.

Particular attention will be given to furnishing

BANDS AND ORCHESTRAS

with every article required in their formation.

Full sets of **Instruments for Brass and Regimental Bands** supplied on demand, and warranted in every respect, and at the very LOWEST PRICES.

The **DRUM BUSINESS** (an important department in war times) will be a specialty with us. The

SHEET MUSIC AND MUSIC BOOK

Department will be equally complete, and afford to Teachers and Amateurs an ample stock to select from.

MUSICAL INSTRUMENTS, UMBRELLAS, PARASOLS, CANES, &c., NEATLY AND PROMPTLY REPAIRED.

JOHN C. HAYNES & CO.,
33 COURT ST., opposite the Court House,
BOSTON.

THE

BUGLER'S CALL BOOK;

CONTAINING ALL THE

INFANTRY GENERAL CALLS,

AND

CALLS FOR SKIRMISHERS,

USED IN THE UNITED STATES ARMY.

PRICE, 25 Cts. Sent by Mail, Post Paid, to any Address.

PUBLISHED BY

OLIVER DITSON & CO., BOSTON.

HOLLE'S CHEAP MUSIC

JUST ARRIVED.

Schubert's Songs. 4th vol. $2 50. Singly, from 10 to 25c. each.

Dussek's Compositions for Piano (17 pieces for two and 2 pieces for four hands.) $3 50. Singly, from 10 to 50c. each.

Mozart. 18 Duos for Piano and Violin. $3 65. Singly, from 10 to 30c. each.

Brunner. Operatis Potpourris. (New Selection.) 25c. each.

THE WORKS FOR PIANO-FORTE BY Beethoven, Mozart, Haydn, Bach, Clementi, Weber, Hummel, Czerny, Bertini, Herz, Cramer, Kuhlau, Diabelli, Wollenhaupt and others, at about one third of their usual prices. Apply for catalogues.

Beethoven's Trios for Piano, Violin, and Violoncello, $5. Singly, from 30 to 75c. per Trio.

Schubert's Songs. 3 vols, (large size and print French and German text.) Each vol. $2 75. All three $7 50. Singly, from 10 to 37c. per number—containing several Songs.

Wollenhaupt Sparkling Diamonds. 50c.
" Song of the Syrens, Waltz, (Second Edition,) 75c.

Theo. Hagen. Faribol. Marceau de Genre. 30c.

Music sent by mail, free of postage, on receipt of the marked price. Music of every description, foreign as well as American, for sale by

THEODOR HAGEN,
Agent for Holle's Music,
5 & 7 *MERCER STREET*, (*Care Mason Brothers.*)

WM. DOEHLER,

SOLO VIOLINIST

AND

TEACHER OF VIOLIN & PIANO,

Care of THEODOR HAGEN, Esq., 5 & 7 MERCER STREET.

HARPS!

J. F. BROWNE, Manufacturer. Warerooms, 709 BROADWAY, New York, between Fourth street and Washington Place, near the New York Hotel.

Prices and descriptions forwarded by mail.

Strings of the best quality, and every requisite for the Harp.

J. F. Browne would call attention to his large and choice collection of

HARP MUSIC,

both foreign and own publications. Just published, "40 Studies." in four Numbers, forming, with the "FIRST SIX WEEKS," a complete general course of Instruction for the Harp.
2-1y

G. ANDRE & CO.,
IMPORTERS OF
FOREIGN MUSIC
1104 Chestnut St., Philadelphia.

A large assortment of AMERICAN MUSIC constantly on hand. 4-

B. C. BLODGETT,

TEACHER OF THE

PIANO AND ORGAN,

ALSO OF

Harmony, Single and Double Counterpoint, Canon, and Fugue.

7- Address, **HALLET, DAVIS & CO.**

THE

Musician's Guide

(A NEW EDITION.)

THIS WORK IS A

DESCRIPTIVE CATALOGUE

(257 pages.)

Containing an analysis of nearly

5,000 MUSICAL WORKS

Published by

RUSSELL & TOLMAN.

Prefixed to which are sketches of the lives of the following distinguished composers:

JOHN SEBASTIAN BACH,
LOUIS VAN BEETHOVEN,
GEORGE FREDERICK HANDEL,
FRANCIS JOSEPH HAYDN,
WOLFANG AMADEUS MOZART,
SIGISMUND THALBERG.

It is a book of great value to all interested in Music, and to Teachers and Amateurs residing in the country it is indispensable.

THE MUSICIAN'S GUIDE differs materially from any other work of the kind ever published. To the title of every composition are appended a *figure* and a *letter*. The figures, numbering from 1 to 7, inclusive, indicate, according to a scale which may be found in this work, the character of the piece, whether it is difficult or easy. The letters, which are the Musical Alphabet, and extend from A to G, inclusive, show the key in which it is written: i. e., the letter Ab signifies that the composition is in four flats; G, that it is written in one sharp, &c.

EXAMPLE.

Name of piece	Key.	Difficulty.	Composer.	Price
Come to this heart so lonely,	(C).....	2.....	*Sarti.*	25

The above piece is in the key of C, and the figure 2 indicates Second Class.

It will be apparent to all that in this way every piece is as thoroughly described as if it was explained and commented upon by itself, while, by the adoption of this plan, the whole Catalogue is brought within the compass of a pamphlet, which can be mailed at a trifling expense to any part of the world; and enables parties at a distance who are unacquainted with the music to select pieces of any description, or for any particular purpose.

THE MUSICIAN'S GUIDE also contains a Description and Price List of Musical Instruments of every description, such as

PIANO-FORTES, MELODEONS,
GUITARS,
BRASS INSTRUMENTS,
VIOLINS, FLUTES, &c.,

And a variety of valuable information not to be found in any other work of the kind now published.

☞ It may be had GRATIS, on application to the publishers, or will be forwarded to any address in the United States, post paid on receipt of six cents in postage stamps to defray postage expenses.

RUSSELL & TOLMAN, Publishers,
291 Washington St., Boston.

38,000.

THE DIAPASON;

A NEW COLLECTION OF CHURCH MUSIC.

BY

GEORGE F. ROOT,

Composer of "The Haymakers," "The Flower Queen," "The Shining Shore," "Rosalie, the Prairie Flower," etc.; Author of "The Sabbath Bell," "The Shawm," "The Academy Vocalist," etc.

The best evidence of the manner in which Mr. Root's new book is received by the public is afforded by the fact that we have already had occasion to send to press THIRTY-EIGHT THOUSAND COPIES, though it is yet in the beginning of its first season.

It contains about *half as much again more matter* than any other of the new books, affording room for great variety and completeness in all its departments.

It contains an ample and careful selection of the *old, well-known tunes*, which are so generally considered indispensable in Singing-Schools as well as Choirs. Mr. Root succeeded in making arrangements with the proprietors of the copyrights of these to use all that he desired.

Yet its NEW TUNES are of course its main feature. These are from a variety of sources, including a large number from Mr. Root which have never before been published. There are also liberal contributions from Dr. Mason, Mr. Bradbury, and other eminent composers.

NEARLY ONE HUNDRED Anthems and Set Pieces, most of which are new, are included in its pages, affording the most ample variety for special occasions and the ordinary church-services THE SINGING SCHOOL DEPARTMENT is very full, including over three hundred Exercises and Secular Pieces for Practice, *more than two hundred* of which are Songs, Part-Songs, Glees, Rounds, or other pieces set to words. This portion of the work includes also a brief Manual for Musical Instruction, prepared expressly for it by Dr. Lowell Mason.

By a new arrangement, the music is nearly always printed with but *one part on a staff*, while two-thirds of the tunes are on large type, and all on very clear, distinct type.

For sale by Booksellers generally.

Single copies sent by us to teachers for examination, by mail, post-paid, on receipt of Seventy-Five Cents.

Price in New York, $8 per dozen.

THE PEOPLE'S TUNE BOOK:

A CLASS-BOOK OF CHURCH MUSIC FOR CHOIRS, CONGREGATIONS, AND SINGING-SCHOOLS.

BY

LOWELL MASON, Dr. of Music.

Besides containing many excellent new tunes, the PEOPLE'S TUNE BOOK forms especially one of the best collections of the most useful and popular *old tunes* ever issued, and, with its large, clear type, with one part on a staff, and but two tunes on a page, cannot fail to be very popular as a Singing-School Book, as well as for Choirs and Congregations.

Price in New York, $6 per dozen.

HASTINGS' CHURCH MUSIC.

BY

THOMAS HASTINGS, Dr. of Music.

The many friends of Dr. Hastings will welcome this work, which collects in one volume the choicest results of the labors for two score years, of this eminent composer of Church Song. It has, indeed, been prepared at the suggestion of friends, who desired to possess in one volume those pieces which have proved most popular and useful in all the author's previous works. Like the PEOPLE'S TUNE BOOK, it is printed from clear large type, two tunes on a page. Every Choir and Musical Association should have a set of this book.

Price in New York, $6 per dozen.

BRADBURY'S ANTHEM BOOK:

A COLLECTION OF ANTHEMS, CHORUSES, OPENING AND CLOSING PIECES; ADAPTED TO THE WANTS OF CHOIRS, MUSICAL ASSOCIATIONS, CONVENTIONS, ETC.,

BY

WILLIAM B. BRADBURY.

The want of a new Anthem Book which should contain a greater variety of pieces for the various occasions of ordinary or special religious services than it is possible to include in an ordinary collection of Church Music, has led to the preparation of the present volume, which collects together the favorite old pieces, and presents many new ones, especially such as are suitable for opening and closing worship.

Retail price. $1 25.

☞ **Catalogues of our numerous Musical Publications sent to any address on application.**

MASON BROTHERS,

5 & 7 MERCER STREET, NEW YORK.

THE

MUSICAL REVIEW AND Musical World.

5 CENTS SINGLE.] PUBLISHED FORTNIGHTLY, BY MASON BROTHERS. [VOL. XII.—No. 17.

NEW YORK, SATURDAY, AUGUST 17, 1861.

THE NEW YORK MUSICAL REVIEW AND MUSICAL WORLD,

(Being the union of these two long-established and well-known Musical Journals,)

IS PUBLISHED FORTNIGHTLY—

Each number containing sixteen quarto pages, including four pages of new music. THE REVIEW AND WORLD aims to be a comprehensive, able, and impartial musical journal.

MUSICAL INTELLIGENCE

From both hemispheres will be posted up with care and diligence. Especially we mean to keep our readers informed of every thing musical that is happening in America, and our pages will present a record of the concerts, conventions, festivals, societies, and other musical doings, all over the land. In doing this, we shall be much aided by

CORRESPONDENTS

In our own and foreign countries, who will take care to omit nothing of interest which may occur in their different sections.

CRITICISM.

THE REVIEW AND WORLD aims to be impartial and just, yet appreciative. It aims to do justice to its readers, as well as to composers, authors, artists, and manufacturers.

MUSICAL ESSAYS.

Short practical essays on the various topics of interest which may arise will find place in its columns.

MUSICAL INSTRUCTION.

It will be hereafter, as it has been heretofore, the aim of THE REVIEW AND WORLD to be of practical value to its readers. Dr. LOWELL MASON, Messrs. GEO. F. ROOT, WM. B. BRADBURY, and other of the leading teachers in the country. have, from time to time, given in its columns Courses of Instruction in the various departments of music. Similar series of lessons will be given in the future.

MUSICAL TALES,

Of a select character, mostly founded on musical history, are translated from the French or German, or written expressly for it.

MUSIC.

Each number contains four pages of choice music, consisting of Songs, Duets, Trios, Quartets, Part Songs, Anthems, Sentences, Motets, Sabbath Evening Melodies, together with a small proportion of such instrumental music as it is supposed will be likely to be of interest and value to the largest number of our subscribers.

OUR ADVERTISING

Is hardly of less interest to musical readers than the other matter. Here may be found the earliest and fullest announcements of new music, books, instruments, and other matters of which it is important that they should be advised.

FINALLY—

Every teacher of music, every one whose business is in any way connected with music, every lover of music, is interested in extending the circulation of the REVIEW AND WORLD. Wherever it goes, it increases the interest in musical matters, and benefits the cause generally.

TERMS.

One copy per annum,	$1 00
Delivered in New York,	1 25
Five copies for	4 00

Invariably in advance.

ADVERTISEMENTS.

Per square of the space of eight lines agate solid, (seventeen squares to a column.) each insertion,	$1 00	One column, per annum,	$250 00
One column, each insertion,	15 00	One half column, per annum,	150 00
One half column, "	8 00	Professional cards, of four lines or less, per annum,	6 00

☞ MONEY for subscriptions, in sums not exceeding five dollars, may be sent by mail, at our risk, provided it is inclosed in the presence of the post master, and he takes a memorandum of the number and description of the bills.——Subscriptions may commence with any number, but none will be received for less than a year.—Be sure to write the name very plainly, and give the name of the post office, county and *State*.——Subscribers desiring to have their post-office address changed, must always give the name of the town to which their paper has been hitherto sent.——The postage on THE REVIEW AND WORLD is *thirteen cents* per annum, payable quarterly in advance at the office where it is received; if within the State, the postage is one half that amount. Subscribers in Canada will remit *twenty-six* cents in addition to their subscriptions, as we have to pre-pay to the line, at the New York office, one cent on each number. Agents are desired to extend the circulation of THE REVIEW AND WORLD in every town.

THE MUSICAL REVIEW AND WORLD, as well as all our musical publications, may be obtained in Boston, Mass., of CROSBY, NICHOLS, LEE & Co., 117 Washington street, who are authorized to receive subscriptions for us.

Mr. JOHN BOWER, 1514 George street, Philadelphia, is our agent for that city.

Messrs. ROOT & CADY, No. 95 Clarke street, Chicago, are our agents for the North-west.

LOWELL MASON, JR., DANIEL G. MASON. } PUBLISHED BY MASON BROTHERS, 5 & 7 Mercer St., NEW YORK.

MUSIC IN THIS NUMBER.

Sunset. Arranged from Schubert, (op. 114). By B. C. Blodgett....65
Pleasure. L. M. Words and Music by S. W. Tucker....66
Delight. C. M. " " " 66
Gloria By F. J. Keppner....67
Stephen Heller's Studies. (Op. 46, No. 1.)....68

CARL MARIA VON WEBER.

FROM THE GERMAN, BY THEO. HAGEN.

WEBER was born December 18th, 1786, at Eutin, in Holstein. He gave, at an early period, proof of his manifold talents, which, fortunately for him, were soon recognized by his parents and well cultivated. For music and the fine arts in general he seemed to have a most decided predilection, in which he was much encouraged by his father, who, although an amateur, played the violin finely, and took great interest in every thing relating to art and science.

Being closely kept to his studies, and to such enjoyments as were offered at his parents' house by a circle of distinguished people, the boy was often left to himself, and taught to find in his own self, as well as in Painting and Music, the resources of his pleasure. But, if his father wished him to study, he nevertheless soon endeavored to make him acquainted with Life and its necessities. It is for this reason that he often changed his residence, thus interrupting the monotony of his studies.

It was in Hildburghausen, in the years 1796–'97, where the Court Organist, Hauschkel, gave him the first thorough instruction in pianoforte playing, and where he made such good progress, that his father

thought fit to take him for his further instruction to Michael Haydn, in Salzburg, brother of the celebrated composer. But this teacher failed to raise sympathy in Weber, who later confessed that he learned little from him, in spite of the greatest efforts. The fault must be less attributed to Haydn than to the circumstance that Weber was too young for such a teacher.

That, at this time, he should have, nevertheless, tried his hand at some compositions, is a matter of course. He wrote, amongst others, Six Fughetti, which were, for his encouragement, published in 1798, at his father's expense. They found favor with a critic in the *Leipzig Musical Journal*, a circumstance which added greatly to the satisfaction not only of the father but also of his son.

At the end of the year 1798 Weber was taken to Munich, where Vallesi instructed him in singing, and Johann Nepomuk Kalcher in composition, who, according to Weber's own statement in later years, had a great influence upon his musical education. "I owe," he said to a friend, "far the greatest part to the clear, careful, and progressive instruction of Kalcher, my command over the resources of Harmony, especially with regard to four-part writing." He justly thought that this command was as necessary to the composer as the knowledge of orthography and prosody to the poet.

Under the eye of Kalcher he composed, at that time, an operetta—"The Power of Love and Wine." He also wrote a Mass, Sonatas for Piano, Variations, Trios, Songs, etc. But all these experiments of his youth were destroyed by a large fire which broke out in the house of his teacher, and which made such a deep impression upon the young composer, that he, for some time, felt little inclined to renew his musical efforts.

It was at this time that great sensation was created in Germany by the invention of lithography, by *Sennefelder*, in Munich. Strange to say, this invention took such a hold of Weber's imagination, that he cherished the idea to improve upon it by a better machine, and that he even went so far as to go to Freiberg, where the materials for his purpose were better at hand. But he soon found out that the execution of his plan required less imagination than a practical knowledge as well as a mechanical ability. He therefore returned soon to his beloved occupation—composing. He wrote an opera, words by Mr. von Steinsberg—"The Forest Girl"—which, in 1800, was performed, with some success, in Freiberg and other places. But this result was less satisfactory to Weber than one might have supposed. "My opera," he said, "circulated more largely than was agreeable to me. It was given fourteen times in Vienna, translated into Bohemian in Prague, and also successfully performed in St. Petersburg, although it was a highly premature work, in which, perhaps, here and there, I had given proof of invention, and the second act of which I had written in ten days."

In Salzburg, whither he had traveled, in 1801, in family matters, he composed "Peter Schmoll and his Neighbors," which was very well received by his old teacher, Michael Haydn, who gave him a highly flattering certificate to that purpose. Conductor J. Oetter, in Salzburg, too, was highly satisfied with this work, as may be best seen from the concluding words of his certificate: "Really, writ mature ut, Mozart." But, in spite of the eulogistic remarks of the two eminent men, the opera had no success, which is not at all surprising, considering that both excellent musicians knew but very little of what was required for the scene. Nothing but the overture of this opera has been preserved and published.

But if Weber had little success with his compositions he had so much more as a pianist. During a tour, which he made with his father, in 1802, he gave concerts in Leipzig, Hamburg, and in several towns in Holstein, and everywhere created sensation, by the precision and the *bravura* of his playing. In spite of the many interruptions in his studies, caused by concert-giving, he always returned to them, and read every thing which related to harmony and thorough-bass. That he, too, should soon discover the inconsistencies of the old methods, can be easily imagined, from what we know of his sharp and inquiring intellectual powers. Moreover were his doubts sustained by the inquiries of a scholar of his, a physician, who always wanted to know the Why? of every rule,—a curiosity which the teacher, in a great many instances, was unable to satisfy.

Weber went, in the same year, to Vienna, in order to become personally acquainted with those great masters, whose compositions he had admired and studied; and still, in later years, he spoke with warmth of the cordial reception he had received at the hands of Father Haydn. However, the man to whom his musical genius should owe most was not Haydn, but Abbot Vogler. This theoretician was one of the few, who felt more satisfaction in finding out a new path in composition, than to tread in the beaten track. He was, of course, assailed for his daring, by the great and small lights of his time, but, as most of the renovators, he knew how to conquer prejudice and jealousy by his deeds. But, unfortunately, his personal eccentricities were welcome food for his enemies, to ridicule not only the man but his system, and it is chiefly owing to those personal qualities, that even now his reputation is not shining in that pure light which his merits justify.

Weber was one of the few who knew how to appreciate this man, as may be seen from his article "A Word upon Vogler," written in 1809, and found in his posthumous papers: "It is a well-known fate of great men," he says, in this article, "not to be acknowledged during their lifetime, to die, possibly, of starvation, and, after death, to be raised to Heaven by hungry publishers. Man never longs for that lying next to him, he values only what is lost, and thus the world will deal with Vogler. Some stare at him, because they cannot fathom the depth of his intellect; others defame him, because they cannot understand him, and feel themselves endangered by his new theories and his opinions about the monopoly of the unfailing Counterpoint and the traditional Thorough-bass. Vogler, the first who in music proceeds systematically, differs, of course, with a good many other great men. It is true, his system is not yet clothed in the most intelligible form; but, does any one of the critics take the trouble to study his system or to modestly learn from the author what is meant by it? They read it quite artificially, find a few apparently strange expressions, and immediately begin to ridicule them, in order to have the readers on their side, and thus, nothing is left to the author but the consolation that it will be different after his death. By dint of constant defamations these fellows have brought it to this, viz., that a great many amateurs see in Vogler only the *learned* and dry, very dry composer. And how unjust is this? How fluent are all of Vogler's melodies, and how does he know to raise the apparently insignificant theme by his heavenly treatment!"

It was Vogler who advised Weber to leave off composing for some time. The young man followed this advice, and studied two years under his new master, which, according to his own statement, benefited him greatly. He composed, during this time, but a few trifles, and arranged the piano score of Vogler's opera "Zamori."

After he had finished his studies, he was appointed Conductor of the Opera at Breslau, which gave him so much occupation that little time was left to him for composing. "But," he said, "I had time to digest those principles of my art I had learned, until that which was original in me would break to light" He found, however, leisure to alter some of his former works, and to compose the greater part of the opera "Rubezahl," text by Prof. Rohde.

In 1806, Weber changed his somewhat laborious task at Breslau with an appointment at Carlsruhe, given to him by Prince Eugene of Würtemberg. Here he composed two symphonies, several concertos, and pieces for wind instruments, especially some trifles for clarionet and bassoon, for the orchestra of the Prince, all of which were, unfortunately, lost, in consequence of the war. Forced by circumstances, he resolved again upon a tour. He went first to Stuttgart, where he made some valuable acquaintances with distinguished poets and musicians. In Stuttgart, he also composed, besides a cantata by Rochlitz—"The First Tone"—his opera "Sylvana" (1809). The text, by Hiemer, was an alteration of his former opera, "The Forest Girl." The work was finished in February, 1810.

(To be continued.)

The Musical Review & Musical World.

NEW YORK, AUGUST 17, 1861.

ERRATUM.

READ on the first page of the Song "A Farmer I Will Be," in our last number, "*Music*," instead of "*Words* by Wm. B. Bradbury."

CRITICISMS BY LOUIS SPOHR,

ON OLE BULL.

IN a letter to his friend Speyer he speaks thus about this violinist:

"*Ole Bull* has recently given two concerts at the theater,* and the public were very much pleased with him. His playing of chords, and the sureness of his left hand, are admirable, but, like Paganini, he sacrifices too much of the noble instrument to artificial trifles. His tone is bad, in consequence of his poor set of strings, and he cannot make use of the A and D string but in the lower position, owing to the flat bridge of his violin. This causes a great monotony in his playing, if he cannot fire off his artificial feats. We experienced this during the performance of two quartets by Mozart, at my house, in which he took part. However, he plays with much feeling, although with little cultivated taste."

ON RICHARD WAGNER.

"The Flying Dutchman," by Wagner, was to be performed at Whitsuntide, in Weimar. Spohr had received the libretto from Dresden, which he found so very satisfactory, that he called it "a little masterwork," and regretted "not having found such a good one ten years ago for his own use." After having been, in the rehearsals, made better acquainted with the opera, he wrote to Mr. Lüder:

"This work, although it touches hard the boundaries of the new romantical School, *à la Berlioz*, and gives me, on account of its numerous difficulties, much labor, is, nevertheless, highly interesting to me, as it is evidently written with full enthusiasm, and does not prove, in every measure, the intention of the composer to create sensation or to please everybody, as is now so often the case in operatic music. There is much imagination in the work, it is well written for the singers, the ideas are thoroughly noble, and if the score offers enormous difficulties and is somewhat overladen, yet it is full of new effects, and will surely become quite clear and intelligible at the performance, in the larger space of the theater. At the end of this week the rehearsals in the theater will commence, for which I feel a great anxiety, as I want to experience the influence of the fantastical subject, and the still more fantastical music, when performed on the stage. So far, however, I think I am right to say, that I consider Wagner the most gifted of the dramatic composers of the present times."

ON WAGNER'S "TANNHAUSER."

"We are rehearsing 'Tannhauser,' and the opera will be given for the first time on the second day of Whitsuntide. The opera contains much that is good and beautiful, but also some ear-offending music. For the violins and bassos it is of a difficulty never before experienced by me."

After the first performance had taken place, Spohr wrote again to his friend Hauptmann:

"Last night we had 'Tannhauser' for the third time, and again the house was full. The opera has, by its seriousness of purpose, as well as its contents, gained many friends, one of whom I must count myself, if I compare it with other operas of the last years. I am now used to that which I did not like at first, only the want of rhythm in some places and the often-recurring want of well-rounded periods, I cannot digest."

* In Cassel.

Spohr felt such an interest in Wagner's productions that, in expectation of the permission by the management to perform "Lohengrin," he intended to have some of its scenes performed in the concerts of the next following winter, to which effect he wrote the following to his friend *Hauptmann* in Leipzig:

"If you will send us something for our concerts, I beg you to send the music to "Lohengrin." I have been corresponding this summer with Wagner, and he knows that I am anxious to have the opera performed here. He, consequently, will have nothing to say against a previous performance of some scenes. I will also write to him about this on a proper occasion, but I should not like to renew the correspondence without being able to ask him, at the same time, for the score for our theater, which, I think, I can do next summer, for the occasion of the birthday of the Elector."

This expectation, however, was not fulfilled, for the Electoral permission was not granted, in spite of the repeated inquiries by Spohr; and thus it happened that he never heard this opera, although he repeatedly endeavored to do so, in Cassel as well as abroad.

ON BERLIOZ.

"In the opera by Berlioz,* which I heard this summer in London, there are fine details; but, as soon as one begins to feel interested in them, something odd and hard-sounding turns up, so that all pleasure is gone. Especially do I hate his constant speculating upon strange and unusual instrumental effect, because he always spoils by them such of the happy inventions, dramatic as well as melodious, his opera undoubtedly contains. This, I think, it was, what the public in London, who received him very well in the beginning, felt, more and more in the course of the performance; so that, at the end, it broke out in a general hissing, a circumstance which has never before been witnessed at the Italian Opera in London, and, too, in the presence of the Queen!"

TRAVELING SKETCHES.

LEIPZIG, *July*, 1861.

IT is several years that I have not written to you. Since then I have been traveling in a great many countries, Micawber-like, hunting for something "to turn up," but in vain! I found everywhere the same passions; the same jealousies; the same miseries; the same world of artists, which like any other world moves around its own self. And thus I have come back to my dear, old, good Leipzig, where the people drink just as much as ever their *Gose*, and where, after all, some new sensations occasionally do "turn up." It is true, those of the olden times have pretty much passed by, the startling news relating to the music of the future and its apostles, with which I used to entertain you years ago, are no more, for the music of the future itself has become a fixed fact, a thing of the present, one of the old German institutions. The Germans have done as Spohr did, they have become used to Wagner, and accept him as a necessity; but for this very reason is his time and prime gone, and a new man is eagerly looked for. But do not think that Wagner's merits will be so soon forgotten, or that the new man could hold his ground without adhering to the sound principles of the former. Look at all the new operas which have been brought forward in Germany: there is not one in which not a better regard for dramatic truth has been attempted than before; there is not one which does not show in some way or other the influence Wagner has exercised. And those operas in which this influence is least felt, fare worst with the public. It is for this reason that the new man cannot do without Wagner; but he must have something besides Wagner's intellectuality and talent, he must have *common sense*, a thing which has been sadly wanted with German musicians since Mendelssohn. If Wagner had had common sense, he would have been the accepted master of the age. Do not think it is melody or harmony, or what you may call it. Wagner possesses as much of both as any composer living. But what he wants, is common sense, the talent to begin at the right time, and to stop at

* "Benvenuto Cellini."

the right time, or rather the capacity to follow his own genius and a little less his system. Dear me, when I come to think what Mendelssohn, what Meyerbeer owe to this common sense, not only in application to their music, but also in their social intercourse, I cannot but regret that a man of Wagner's powers should fail for want of it; and it is this common sense which the Germans are longing to see in their composers as a rare flower of which they have been deprived for years. They have been bored so long with systems, and æsthetics, and philosophical problems, they have been *talked* to so much about music, that we cannot blame them if they want at last to *hear* some of it. If I had the power I would fine every composer who would write articles on music for the newspaper. It is this which has ruined more talents in Germany for the last twenty years than any thing else. I have known many a fine and healthy talent in this country, who became worn after having once dabbled in newspaper articles. I am not opposed to the musical student reading as much as he can about music as well as about other things useful to know; let him also mingle in life and learn to know what is life, but do not let him become a musical critic or a journalist. His peace, his enthusiasm will leave him; in a short time he will become as sour and philosophical, as—Berlioz has become the celebrated critic *and* composer. I know in some instances this combination will help a man, but it will never help art. Not that a composer ought not to be a critic for himself; on the contrary, self-criticism makes a great composer, as we have seen with Gluck, Beethoven, and a good many others; but do not let him commence his career by writing articles. All this is a modern invention, which in one or two instances may not become fatal, as in that of Schumann (although in my opinion this tone-poet would have left still better works, and perhaps never ended in a lunatic asylum if he had not exhausted his best powers by editing his journal), but as a general rule it will be disastrous to the composer as well as to his art.

Do not feel surprised at this digression from my original purpose. Having lately been in the principal cities of Germany, I could not help being impressed with the change I saw in musical circles, and which I have tried to give utterance in the above remarks. Moreover, there is for the present nothing musically going on in Leipzig worth mentioning. I shall therefore in my future letters relate what I saw in Vienna, Berlin, and other cities, until the time comes when concerts, operas, and the æsthetical clubs of Leipzig will again require the services of your

S. v. W.

MLLE. TITIENS.

Now that Madame Grisi is about to abdicate the imperial throne of tragic Song, the public has no one to look up to as her immediate successor but Mlle. Titiens. No two artists, in many respects, can be more unlike than the Italian *cantatrice* and the German songstress; but in passion, feeling, abandonment, energy, power of voice and grandeur of style, a comparison may be made and established. In certain characters Grisi has left no one to fill her place. These will be found mostly in Rossini's operas, such as *Semiramide*, *Ninetta*, ("La Gazza Ladra,") *Desdemona*, ("Otello,") *Pamira*, ("L'Assedio di Corinto,") *Elena*, ("La Donna del Lago,") &c., to which we may add *Elvira* in "I Puritani," written expressly for her. In not one of these parts has anybody created an impression since she sang them. They all belong to the repertory of pure Italian singing, of which Giulietta Grisi was undoubtedly the greatest mistress since Pasta. That Mlle. Titiens could not contend with her on her own Ausonian soil no one will deny. Her means, her education, her instincts, all forbade. There is, however, one exception—"Norma," in which the German singer may challenge comparison with the Italian, and in which she occasionally surpasses her. In the French and German repertories the younger artist has a decided advantage over the elder, in possessing a voice of such extent as to be enabled to execute the music of the composers without alteration of any kind. Everybody knows that Mlle. Titiens has not only one of the most magnificent and powerful voices ever heard, but also one of the most extraordinary in compass. To sing the music of *Donna Anna*, *Fidelio*, *Valentine*, *&c.*, without transposition or change, and to sing it with power and effect, is granted to few artists. Mlle. Titiens is one of these great rarities; and therefore, without any great stretch of compliment, we may assert that, putting aside the Rossinian repertory, she is destined to wear the mantle of Grisi, which that time-honored and renowned singer is about to let fall from her shoulders. And let those who admire all that is grand and heroic in the lyric drama rejoice that Madame Grisi has left a successor at all. But for Mlle. Titiens, for all we know at present, with Madame Grisi would be removed from the lyric stage *Donna Anna*, *Valentine*, *Norma*, *Lucrezia Borgia*, and other characters of the lofty tragic stamp. We may accept Mlle. Titiens, therefore, as a compensation for the loss of Madame Grisi, and doubly congratulate ourselves that we have obtained a successor who treads so close upon the heels of the original.—(*London Musical World.*)

MUSICAL EDUCATION AND INSTRUCTION.

BY DR. MARX.

(CONTINUED.)

REMARKS ON THE PRESENT STATE OF MUSIC.

MUCH has happened which is calculated to disturb and distress, in our time, the pure enjoyment and the legitimate progress of art. The waves of political events beat awfully in the minds of men, and into all forms of social and inward life; but still there is wanting in the masses a uniting, elevating, and spiritually exciting idea. Overwhelming circumstances and recollections have called forth, on the one side, vehemence of desires, and the habit of impetuously changing impressions; and, on the other, their opposite conditions—relaxation and a deep want of quietude of mind, and of a cessation of mental struggle. In both relations, materiality—as the element of more powerful excitations and effects, or as the soft tranquillizer of mind by lulling the senses—has obtained a height of command unknown to art; and the spectacle more than once witnessed before is now repeated—that in such moments, when the tension of the German mind and character of their own peculiar feelings becomes relaxed, and collapse in the masses of the people, a foreign hand, especially the frivolity and fluttering prosaicalness of France, or the enervating sensuality of Italy, assumes the scepter. Then it is, so far as regards music, at the opera, that the foreign productions gain an easy and sure victory by display and exaggeration. How many wiles are employed to charm the senses in those exhibitions, to distract and intoxicate the mind of the spectator, and to cloud his judgment as to the real matter before him; and how can all the other branches and departments of art remain uninfected by such an influence, when they proceed from the theater—the highest and most commanding position of the arts.

If, on the one hand, we must confess the degrading direction to materialities of the foreign operas, a direction which in these times derives so much influence from our being accustomed, and, indeed, forced, as it were, by the public and political circumstances of the West, to keep our eyes on that quarter, as to the dial-plate of disturbance in Europe; so, on the other hand, we will recognize the positive advantages we have from them (which have been but too much neglected by our musicians and poets) in the more urgent endeavor to produce dramatic, or, at least, scenic animation and effect from combined personal situations in more common relations, and in the public and ordinary events of life. Only when, through the real poverty, degradation, and error of the foreign opera, our musicians shall have recognized this element, and have adopted it with dignity and truth in the German opera, will our art herein also celebrate its inevitable triumph.

Until that period the foreign style will be predominant, will be loved; it will draw after it the artistic requirements of the multitude, and will satisfy them. The inevitable consequences of this dominion are, outward attractions and excitements of the senses, external magnificence with internal poverty superficial contentment in lieu of soundness and depth, a yielding to unworthiness, and a base condescension of dignity position to a mere parade of effect. Degraded music, a mere matter of amusement, is dragged everywhere; it pursues us into our gardens and at our meals; and, in endeavoring to fill up the void in desolated social intercourse, it alike deafens our ears to all rational converse, and deadens our feelings to the true powers of art. Loss of character and significance pervades all its branches, and is followed by increasing loss of interest. The more we depart from the idea of the whole, from the meaning, from the conception of art and the unity of artistic works, the more decided is the progress of that disorder,—that inward death of art occasioned by considering the means as the principal, and neglecting

the end. Thus, those foreign seductive operas have been able to attain their influence over us. We have been blinded by the authority of their origin, and by the fame of their highly-gifted singers; by the extraordinary means employed to produce effect; by the very ridiculousness of some of these incidents, such as a sale by auction, a tender, sentimental post-boy, not to mention more recent instances, which, from their utter novelty on the opera boards, are absolutely startling. On the other hand, we are ourselves reproached, and not without some reason, with not being sufficiently attentive to our means, a bad habit of which we trust bitter experience will correct us.

Hence, music assumes to us at present an aspect which is by no means satisfactory.

We have abundance of music, but little pleasure from it. We obtain from it distraction and amusement, where we might derive thought and elevation. Thus it is with our fashionable opera, where its frequenters are swooning with giddiness for a moment, and then are left empty, and in another moment forget it. So in our concerts, whose utmost effort is to display an extraordinary artist, creating astonishment, the most fruitless of all states of the mind. So in our public music, which, without moving our sympathy, destroys our conversation. So it is, in fine, in our social parties, where confined to heartless school exercises, or ill-judged repetitions of fashionable airs, instead of producing the enjoyments of art, it causes more embarrassment, envy, and tediousness than we are willing to confess to each other, or even to ourselves.

We willingly avert our eyes from the unpleasant spectacle. It is not, however, here the place nor our object, to pronounce a judgment; but we should certainly wish to call the attention of those to the subject, who feel an interest in art, and in popular education. And, indeed, notwithstanding the corruptions and weaknesses which we have lamented, we must be total strangers to the feelings of our kind, not to acknowledge and honor the most earnest and promising exertions and struggles, the strong adhesion to the works of the elder masters, from Beethoven back to Gluck and Sebastian Bach, the most extraordinary, although perhaps technical industry of executants, the zealous competition of youth for scholastic and universal cultivation, so indispensable to artists, all of which has never been so conspicuous as in our times. There is to be observed, however, in all this very praiseworthy labor and exertion, a considerable degree of unconsciousness or indifference as to matter and object, which must be overcome before the proper fruits can be expected; and which presents to our view, occasionally, depth and superficialness, genuine and spurious art, in equal estimation; while the undistinguishing pursuit of good and bad is honored by the name of impartiality, and discrimination is denounced as illiberality.

A widely-spread activity, of great promise if well conducted, prevails in the track and propagation both of the good and of the spurious, but the individualizing, animating idea, the leading consciousness, the highest power of art, have still to be drawn out from their deep recesses.

Many noble-minded and earnestly-thinking people have viewed in this confused whirlpool of struggling powers, the death of that art which has been the bright sunny ray of their lives, in Bach, or Gluck, or Mozart, or Beethoven; but we will hold fast to the conviction that art is a necessity of human nature, and is therefore equally imperishable. On the same ground, we conclude that, in any particular nation, music cannot be destroyed and lost but with the nation itself; although both together may undergo moments of error, delusion, or failure. A well-pondered review of the history of music teaches us this; and an elevated contemplation of what our nation is, and of what music requires and can expect from it, upholds, in times of undeniable retrogression, those hearts which beat for something beyond the fleeting moment.

Sheet Music Review.

(*Classified according to the System adopted in the* METHOD FOR PIANO-FORTE, *by H. A. Wollenhaupt and Theodor Hagen, published in our last volume. The Method, with many additions, will be published separately, early in September.*)

Lee & Walker, Philadelphia.

FIRST PERIOD.

THE CONTRABAND SCHOTTISCHE. Sep. Winner. 25c.
This piece is distinguished by a very funny picture.

COLUMBIA, THE GEM OF THE OCEAN. Arranged by Charles Grobe. 25c.
A very good arrangement.

DOUGLAS FUNERAL MARCH. George W. Hewitt. 25c.
This march answers well its purpose.

ST. PETERSBURG. Quadrilles on Russian Airs. Charles D'Albert. 50c.
The airs are quite pretty.

FOR FOUR HANDS.

GUILLAUME TELL. Arrangement No. 3. By J. A. Getze. 50c.

FOR PIANO AND VIOLIN.

FIFTY PARLOR DUETTS. By Sep. Winner.
Traineaux Mazurka, Zouave's Quickstep, Jovial Schottische, Musidora Mazurka, Starbeam Mazurka. Each 25c.
A good selection. The arrangements are easy and useful.

VOCAL MUSIC.

ON TO THE BATTLE. Henry G. Thunder. 25c.
RED, WHITE, AND BLUE OF '61. Duett and Chorus. A. Bachmann. 25c.
OUR NATIVE FLAG. Solo and Chorus. C. Collins, Jr. 25c.
ELLSWORTH. A Tribute to his Memory. W. J. Lemon. (Colored.) 50c.
Patriotic Songs of the times.

LOVE'S GUIDING STAR. D. W. Belisle. 25c.
According to the title-page, this is "an exquisite song.

MUST I WEEP? C. Voss. Arranged by C. Everest. 25c.
A good melody.

THE COZY NOOK. Alice Hawthorne. 25c.
Simple, but good.

EVEREST'S VOCAL INSTRUCTOR. $1.
A practical Method, which answers well the purpose of the author, viz.:—"To furnish a short and easy Method, whereby the pupil may readily acquire a thorough knowledge of the rudiments of music, learn to read by note, and cultivate the voice. After a careful study of this Method, the use of Conerne's Vocalizer is recommended, thus forming a complete and progressive school for the pupil."

S. Brainard & Co., Cleveland.

FIRST PERIOD.

PETITE ROMANCE ORIGINALE. J. Rummel. 25c.
FAUSTA. J. Rummel. 25c.
THEME DE LOITZING. J. Rummel. 25c.
NORMA. J. Rummel. 25c.
LE NUIT DE NOEL. J. Rummel. 25c.
Good little pieces for teaching purposes.

SERENADE WALTZ. J. P. Weiss. 25c.
Melodious and graceful.

ZOUAVES' BATTLE MARCH. Wm. Dressler. 50c.
A spirited and well-made march.

THE GIRL I LEFT BEHIND ME. Varied. By Wm. Dressler. 35c.
This piece will find a great favor among teachers.

SECOND PERIOD.

EMMES DE PERLES. Charles Voss. 75c.
Very brilliant and fluent. A showy piece.

LES ANGES DU PARADIS. Jules Egghard. 40c.
A good tremolo study.

VOCAL MUSIC.

THE STRIPES AND THE STARS. Adapted and arranged from the Star-Spangled Banner. By Wm. Dressler. 25c.

WITH GUITAR ACCOMPANIMENT.

"THOU ART SO NEAR AND YET SO FAR." Alexander Reichardt. 35c.

Answers to Correspondents.

A POOR SCHOLAR, *Brooklyn.*—Please let me know through the columns of your paper, whether it is possible for one to reach the seventh period of Wollenhaupt's & Hagen's Method for the Piano, (published in the last year's volume of the World & Review,) without the aid of a teacher, and if not, at what period a teacher is necessary. I know all the scales and several pieces, have heard some operas, and have lately bought Richardson's Method. I am also a subscriber to your interesting paper. This is the extent of my knowledge of music. Please give me some advice in the matter, as to what books are best, &c.....It is very difficult to answer your question without knowing your mental and musical abilities. If you possess talent and self-criticism, we think you may be able to acquire the object of your wishes. As to books, we refer you to the method in question.

G. B. L., *Providence.*—Have you the Reviews for 1855 and '56, containing the Pestalozzian course, bound; and if so, at what price per vol., and how far into '57 does the course extend?.....Yes. Price, per vol., $1 50. It extends two numbers into '57, which cannot be had singly.

MUSICAL GOSSIP.

OF the 1,200 Poems and Compositions which were sent to the National Hymn Committee, not one has been found worthy to receive the prize. However, a selection of the best, or rather of those which appeared best to the Committee, has been made, and will be published by Rudd & Carlton in this city.

One of the neatest and most elegant editions of the "Star-Spangled Banner," with illustrations by Darley, music arranged by Mr. Francis H. Brown, *from an arrangement by Mr. A. W. Berg*, is the one published by Mr. Gregory. Price, 25 cents.

A grand complimentary concert was given to Mr. W. A. Powell, at Scranton, Pa., by the members of the Scranton and Hyde Park Choral Societies. The concert, under the auspices of the Hyde Park Literary Society, was conducted by Mr. Powell, and highly successful.

EUROPEAN ITEMS.

Mr. Aptomas, the distinguished harpist, has been performing in concerts in London with great success.

An excellent pianoforte arrangement for four hands, of Schubert's Grand Quartet in C, op. 163, has been published in Vienna. The name of the arranger is August Roese.

Basle.—A performance of J. S. Bach's "Johannes-Passion" was lately given here. It was not only the first performance in Basle itself, but the first that had ever been given in Switzerland. The attendance was very great, several of the visitors having even come from Paris, to be present on the occasion. The solo parts were sung by Herr Julius Stockhausen, and K. Schneider (from Wiesbaden), assisted by excellent amateurs, a chorus of 150 voices, and a fine orchestra. Especially praiseworthy was the feeling of veneration for the great composer, which induced the committee to exert themselves to the utmost in order to restore such instruments as the "viola d'amore," etc., in use in Bach's days, but now fallen into desuetude. The rehearsals for the performance were going on for six months previously, and the highest praise is due to Herr E. Reiter for the energy and untiring perseverance he displayed during the entire proceedings, as well as to Herr Rippenbach-Stehlin, a perfect Mæcenas of music, for the great liberality with which he enabled the Committee to meet the exceedingly heavy expenses they had incurred. Indeed, had it not been for this gentleman's assistance, the performance could not have taken place.

St. Petersburg.—The Russian Society of Music have offered a valuable prize for the composition of the best stringed quartet. Last year it was a cantata, "The Festival of Peter the Great," and of seven competitors two obtained prices. The Society have now established classes, the terms for attending which are fifty silver roubles. Moreover, a plan for the foundation of a well-organized Conservatory has been submitted for the approval of the government. Measures have likewise been taken for establishing in all the principal towns throughout the empire branches of the parent society.

Dresden.—From the annual report just issued by the committee of the Tonkunstlerverein, it appears that the society comprises 120 members, who performed last year 59 instrumental works, of which 43 were played by them for the first time.

Abdul Aziz, the new Sultan of Turkey. Events would seem to justify the more favorable opinion previously formed of the new Sultan's character. That his tendencies inclined towards the old Musselman party, the choice of Namik Pasha, to which I shall presently advert, must be taken to imply. Yet one of his acts would negative the presumption of a blind fanaticism. Signor Guatelli, the late Sultan's bandmaster, has been in the habit of giving lessons on the piano to Abdul Aziz Effendi. On the day after the accession of the latter his music master called at the palace. He was at once admitted to the presence of the new sultan, who asked him to what he was indebted for the honor of the visit. "I have come to give your majesty your lesson on the piano," was the answer. "You know," rejoined the sultan, "a pasha cannot condescend to give lessons in music." Signor Guatelli was thus informed for the first time that he had been raised to the rank of Siva Pasha Marco Bey. His imperial majesty's physician, another Christian, has been raised to the same rank.

Paris.—The storehouse of scenery of the Opera, was destroyed by fire Friday, July 19th, containing 133 sets of scenery beside other properties; the loss amounting to 750,000 francs. The scenery of "Semiramis," "Tannhäuser," "La Sylphide," "La Juive," "Orfa," "La Reine de Chypre," was destroyed, but that of the operas now being played was kept in a different place, so that there will be no interruption of the performances.

Messrs. Puttick & Simpson, in London, had, lately, a more than usually important sale of musical instruments. Among the prices realized were £81 for a Stradivarius; £48 for another violin by the same maker; £84 for an Amati violin (formerly the property of Sir W. Curtis). The violoncelli fetched lower prices; an instrument attributed to Joseph Guarnerius brought £50; another, by Stradivarius, was secured by Signor Piatti for £40.

New operas by MM. Semet and Grisar are in preparation for the new Théâtre Lyrique, in Paris; also, a grand (Biblical?) opera, by M. Halévy, "Noë," in which, says the *Univers Musical*, Madame Viardot will take the principal part. The same authority announces as forthcoming a version, for the new theater, of Dr. Marschner's "Templer und Judinn." It states, too, that "Les Troyens," by M. Berlioz, is not, for the present, to be given at the Grand Opéra. The reappearance there of Madame Viardot in "Le Prophète" has been a great success. It is *her* opera. In the hands of no one else l as the part of *Fides* ever been effective, or appeared probable. The sensation excited has been real enough to decide the adjournment of the production of "Alceste"; and may, possibly, bring on the production of "L'Africaine," since it is notorious that M. Meyerbeer "waits for the echo" with a timidity hardly consistent with the consciousness of creative genius. Handel (and Mendelssohn) were of different stuff, and cared less for the materials of interpretation than to multiply outlets for such inventive faculty as they possessed.

Our Musical Correspondence.

SPRINGFIELD, MASS.

August 3, 1861.—Thirteen Students of Yale College, traveling for pleasure, looked in upon us last Saturday, and by the following Programme you will notice what kind of concert they gave us:—

Part I.—1. Opening Chorus; Chorus.—2. Boatman's Song; Chorus.—3. Play On; Quartette.—4. Lauriger (College Song); Chorus.—5. Red, White, and Blue; Solo and Chorus.—Piano Solo.—6. I-Eel (College Song); Solo and Chorus.—7. Battle Prayer; Solo.—8. Lutzow; Chorus.—9. Call John; Quartette.—10. Star-Spangled Banner; Chorus.

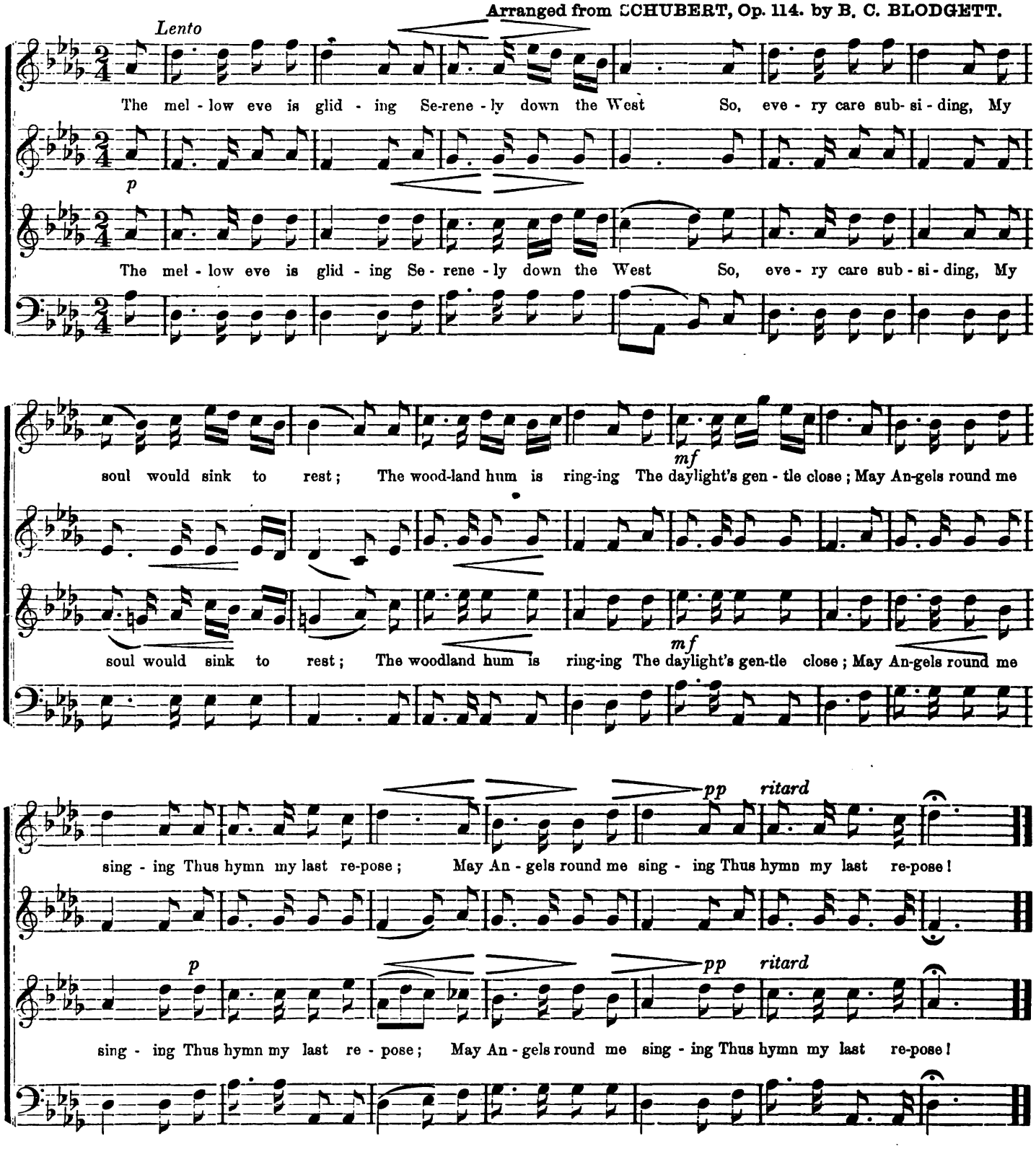
Part II.—1. Echo Chorus; Chorus.—2. My Last Cigar (College Song); Chorus.—3. Nellie's Grave; Quartette.—4. *Garibaldi Hymn; Chorus.—5. Midnight Music (music original); Chorus.—Piano Solo.—6. Upidee (College Song); Solo and Chorus.—7. Serenade; Quartette.—8. Song for the Times; Solo and Chorus.—9. La Marseillaise; Chorus.—10. Parting Song; Chorus.

I regret that author's names are not given; however, some of the unmentioned presented themselves like unbidden guests to those who knew, but least expected them. No. 1. The music was chorus of Druids from Bellini's "Norma." Poor Bellini died young. That "progress man," Heinrich Heine, used to teaze the delicate maestro in Paris, so that the man of sweet sounds disliked meeting him. This opening chorus made me think of the pale composer, and the great critic, and of Tagliafico, Susini, the ponderous Formes, and other *orovesi*—of Druid, priests, and virgins of the tribe, and of one priestess who used to preside at the evening sacrifice and invoke the moon, and "boss the crowd," while, recreant to her vow, she loved a haughty Roman Proconsul. But stay, what has all this to do with No. 1. by Yale College Boys? Nothing. Only the boys called up association, and association made my old quill rather sociable with familiar ideas. No. 2. Somebody's rather indifferent music married to "See o'er the sea." No. 3. A slow thing, rather good. The voices well balanced. No. 4. "*Lauriger Horatius quam dixisti verunt.*" This was encored heartily. The stately Latin moved with majestic gait. Never did patrician vowels united to plebeian consonants, resound with better effect through the music Hall of the good, indefatigable Tilly Haynes. By the bye, Haynes is an institution. What would Springfield be without him? He encourages actors, concert-givers, minstrels, and all who give suitable amusement; and is ever ready to attend to the comfort of visitors to the Hall. There he goes! The Hall isn't crowded to-night,

* The Garibaldi Hymn, which was the greeting to Garibaldi in his receptions throughout Italy, was brought to this country by Col. Terry. The words were written for the 2d Regt. of Connecticut Volunteers, by Miss Rose Terry, of Hartford.

SUNSET.

Arranged from SCHUBERT, Op. 114. by B. C. BLODGETT.



PLEASURE. L. M.

Words and Music by S. W. TUCKER.

SOPRANO

1 I would not al - ways dwell be - low, To taste of earth - ly grief and woe;

ALTO

2 That heaven - ly land I long to tread, For - ev - er on by an - gels led;

TENOR

3 How sweet the thought, what joy to me That soon my fu - ture home I'll see,

BASS

My trea - sure lies be - yond the tomb, Where flor - al wreaths for - ev - er bloom.

My spir - it scents the bal - my breeze, Which from my soul its care re - lieves

There heaven's e - ter - nal beau - ties ope, And nought can blight my fond - est hope.

DELIGHT. C. M.

Words and Music by S. W. TUCKER.

SOPRANO

1 What heavenly bliss will soon be mine, Ere earthly toils are o'er; I'll fly to that e - the-real clime, Where sorrow comes no more.
2 My longing soul will soon un-loose, The bonds that bind it here. And in that land will I repose Where drops no falling tear.

ALTO

3 A mansion bright as ru-bies are For - ev - er shall be mine; And on my brow that guid-ing star E - ter - nal- ly will shine.

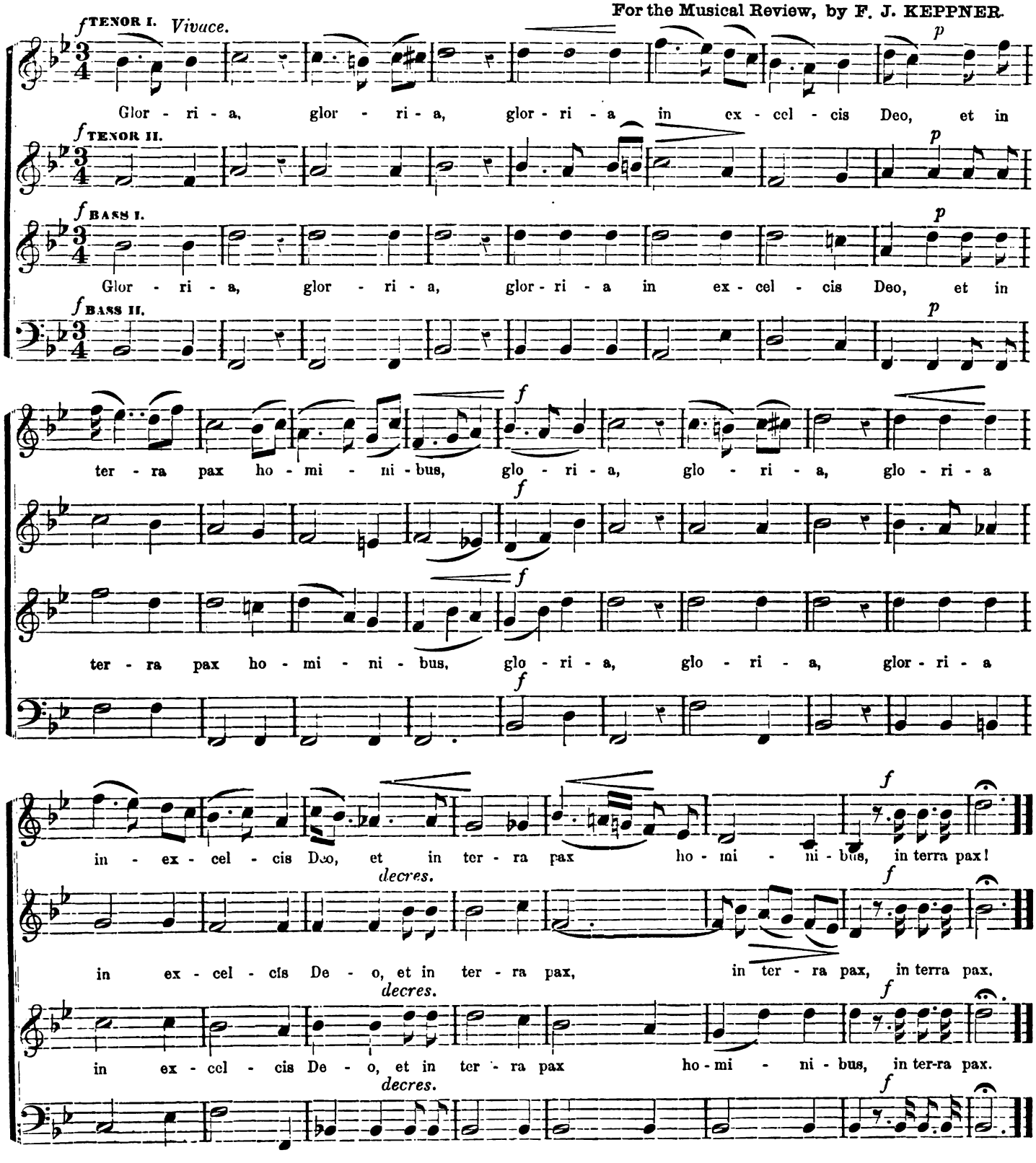
TENOR

4 These transient scenes no more allure, My spir-it here be - low I long to reach my home so pure, That home devoid of woe.

BASS

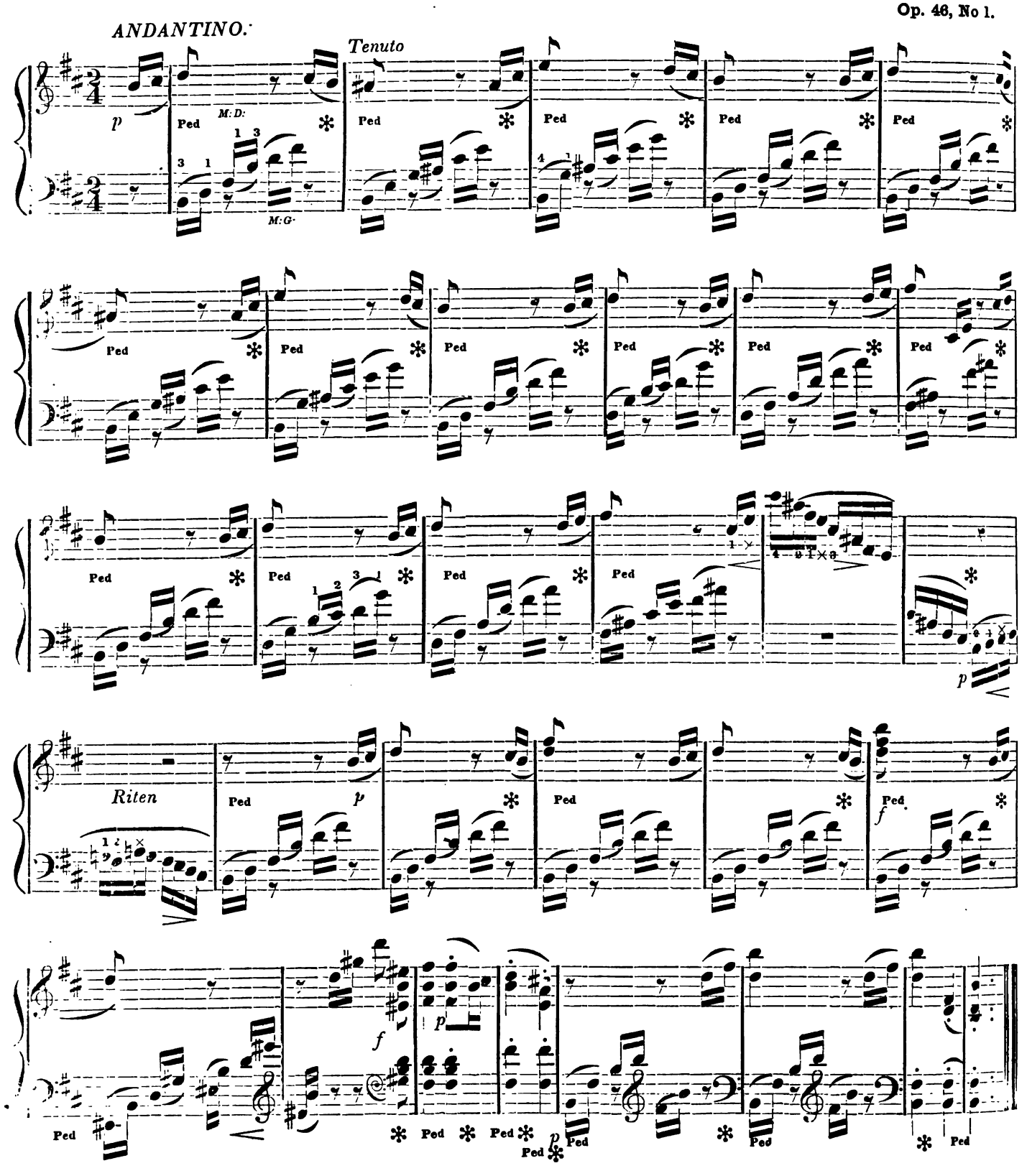
GLORIA.

For the Musical Review, by F. J. KEPPNER.



STEPHEN HELLER'S STUDIES.

Op. 46, No 1.



yet he looks as pleasant as usual, ready to accommodate gentle people, and equally ready to give a hasty passport to "folks who don't know how to behave properly." Bravo Tilly! keep up the reputation of Music Hall, and here's luck to you. So be it. But, *retournons a nos moutons.* The Lauriger took me back to abbeys, cloisters, and sombre walls, and to our own Cathedral at home. How solemn is vespers in the tropics? 'Tis sunset. Evening shadows are playing on the walls. I see the stooping figure of the sacristan moving slowly down towards the Baptistry. Now he returns up the middle aisle, and soon that arch-singer, the Franciscan Padre Romero, entones the reverential word which begins a seeming dialogue between *Cantor and Cantoris.* I hear his manly tenor voice on the reciting note of Gregorian No. 3, intoning "Judicabit nationibus, implebit ruinas, conquassabit capita in terra multorum." Significant words at the present time. Memory of vespers in the Antilles, why crowd upon me now? Is it because the "Yale Boys" pronounce that dead language, with few exceptions, so much like the Franciscan, or is it that that student with the shaved head and large ears singing with all his might resembles Adrian, the jester of my class, whose talent for devouring cocoa nut cakes was marvellous? The Lauriger is over a second time, and the heat is intense, at least where I happen to be. No wonder that I long to go

"To that Cathedral, boundless as our wonder,
Whose quenchless lamps the sun and moon supply,
Its choir, the winds and waves, its organ, thunder,
Its dome, the sky."

No. 5 was accompanied by a miserable square thing, *alias* piano. It reflects against the musical taste of this said-to-be musical place, that a grand piano is not to be had for love or money. Why not keep one in the Hall, and charge so much for its use? Surely the many ladies who find delight in the charms of Piano-music, might with propriety move in this matter, and obtain an instrument worthy of the exertions of solo performers. Mr. Kingsbury, a young organist from New Haven, played Burgmuller's "Carilloneur de Bruges" very acceptably, and later in the evening. Ascher's "Danse Espagnole," which was re-demanded and responded to by Baumbach's hackneyed "Silvery Shower." These were quite good enough for the place and the occasion. I do not wish to be misunderstood, therefore hear and mark. Some time ago an excellent pianist played three solos of the first quality, one of these bearing the signet of the greatest pianist. He was coldly greeted. Why? Simply because his auditors in general could not understand his excellence nor the artistic nature of what he played. A chemist may tell his chemical secrets to a carpenter, but could the latter turn them to any use before being prepared to accept them? What are minor sixths with both hands played distinctly from one end of the piano to the other, chromatic thirds, the beauty of the *Cantabile*, and the piquancy of the *Staccato*, the flowing, wave-like *Arpeggio*, and the impressible octaves played in *Martellato* style, to a people who are mere children in legitimate piano music? In how many houses here do we hear sonatas? What is more truly pianistic than the sonata? The *many* teachers of piano-forte playing in this small place need to be studying under good masters, instead of teaching others to play in some sort of way, that, which in polite circles is not regarded as the right thing. And those who now content themselves with merely learning pretty little tunes for amusement, will find, should they ever launch into the stream of elegant and fashionable Metropolitan life, that the standard of excellence in this line is elevated higher than that which now waves over our benighted musical atmosphere.

No. 6 was very amusing. The solo singer recited rather hastily, and the others rushed to the response like waves against a solitary rock.

No. 7 was sung by the Primo Basso of the troupe, a young man of good appearance, and deep sonorous voice. There was very little of *the Cantabile* in his style, but I feel that one has no business to criticise amateurs; but when amateurs receive money at the door, or sell tickets to their performance, what then?

No. 8. Well, here is half of a Castilian maxim, "Silence is Gold." No. 9. *Sui generis*,—this was the best piece of the evening. It was a trio in which old Momus played a very prominent part. John was called on to sing a song, and the motivo was the tune of Old Folks. In the first train John laid down the time while sol-fa-ing the melody,—the others accompanying, but dissenting from the would-be *maestro's* theory; in the second they supported the air, while John revenged himself with a Buffo accompaniment, styling them blunderheads. Thalia and Momus, what a pair! No. 10. Everybody knows the S. S. Banner. Suffice it to say that the writer has never yet heard it sung uniformly alike by any two sets of singers. The boys sung it heartily and the audience responded *con amore.* How we love our own, whether it be faultless or not! Is it impossible to write better music to the admirable words of this hymn? Is it a hymn? Has it the majesty worthy of such a name?

No. 1, of Part the Second, was made up of melodies from operas. The young men did full justice to it. The Echo was brought out with great effect. No. 2 reminded me of a popular minstrel music. In shadow, if not in substance, the negro goes everywhere.

Some of these days, some uprising American composer will produce a Quartette for string instruments with the Banjo, instead of the Viola, and here and there *motivos* will stand out, reminding the listener of Alabama Joe, Kentucky Home, and ("cela va sans dire") Dixie, to be sure. When will that day come? When might shall have ceased to be right, perhaps. No. 3 was the sweetest thing of the evening,—"Nellie's grave." It was loudly re-demanded, and would you know who commenced the encore? "Alone I did it." It was an easier task than that of conquering the Volscians. Coriolanus took up his sword for the attack, but an insignificant musical reporter, scribbler, or note-taker, laid by his pencil and paper, and with bare hands commenced to ask again for that which gave him so much delight. In the form of an Anglican double-chant was the music, with a minor ending at the close of the first strain. The reciting note was well sustained by the four voices, and Oh, the cadence!

How beautifully in tune do you sing, gentlemen of Yale College, "Ye matchless four." I thank you for those chords, whose mellifluous blending still linger in my ear. Of The Garibaldi I will speak at some future time. I cannot discuss its merits after one hearing, 'tis sufficient to say that it is vigorous. And what Italian music is there that lacks vigor! Even Lucrezia Borgia, weeping in "M'odi m'odi," lacks it not. The appeal is vigorous, though pathetic. But you may say the situation demands vigor, for the extreme hour is near. Well, then, I will try to come vigor also, for my extreme hour is near. The mail will soon close, then all the "m'odi m'odi," on bended knees, will not coax the stern officials to receive and forward this to you.

In the place of No. 5 a song was introduced, by request, "Springfield Mountain." Very funny. Something about an old fellow going on the mountain and was bitten by a "pesky old sarpient,"—a cruel sar-pi ent. The audience laughed heartily. Momus grinned all over his broad old face, and all hands were pleased.

A chanson de pays appeals readily to a mixed audience. Association is active in such. In music, at least, the past is more powerful than the present or the future. The S. S. Banner and Yankee Doodle will call up more warriors than Viva l'America. The National Hymn Committee could not, out of 300 hymns, find one worthy of their selection, because the memory of the Past is dearer than the efforts of the Present. Wagner cannot get his "Music of the Future" appreciated, because the Music of the Past has such a powerful hold on the affections of the people.

I have only time to say that No. 6, "Upidee," was a parody on Longfellow's Excelsior,—very amusing, well sung, justly encored, and kindly responded to by all. The Serenade, No. 7, was sweet, but rather somniferous, as Davison, of the *London Times*, used to say of the "Il Balen del suo Sorriso" The "Song for the Times" was done with solo and chorus, and contained some severe hits on Floyd, Cobb, and Davis, and many words of praise for "Uncle Sa-mu-el."

The Marseillaise, and Parting Song were both rather tamely sung. The former demands fire of intonation, such as burns on the lips of the Frenchman when he says—"Tremblez, Tyrans." The gentlemen of Yale deserve great praise for cultivating their voices and talent for part-singing. They sing well together, and seem to enter into their different parts *con gusto.* In a few months, however, they must part. The little groups will disperse, and in different directions will go forth each of that harmonious band. Later, amid the cares and turmoil of business, memories of musical fellowship will not co e back in vain. May that little band not meet again after the lapse of years?

QUIEN SABE?

BOSTON.

AUGUST 12, 1861.—DEAR REVIEW:—We can hardly refrain from giving your readers a little account of an exceedingly interesting trip to the Normal Musical Institute at North Reading, which we made last week in company with quite a number of friends, members of the Eliot Choir of Newton. Arrangements for the trip having been made previously, the dismal, drizzly,

gloomy aspect of the weather which met our eyes on the morning of the day appointed, could not in the least dampen our enthusiasm; and so at about half-past six in the morning, our party, consisting of ten ladies and four gentlemen, embarked in an omnibus from Newton Corner, and amid the merry jestings attending the packing of so much humanity and dry goods into the vehicle, this lovely village faded away into the distance behind us. Hour after hour sped away in song and chat, village after village was passed, each contributing its share of the incidents and ever-varying experiences of the excursion, and after losing our way to the extent of some seven or eight miles (without *this* the trip would have lacked the essential element of enjoyableness), we arrived about noon, at the above-named place, which is so well known to your readers as not to need a word of description. That veteran in the cause of American Psalmody, Dr. Mason, met us as we drew up before the Institute Building, and kindly welcoming us, went with us into the school just in time to hear the close of Mr. Root's morning vocal training exercises. Mr. R's genial, musician-like manner of class-teaching is too well known to require a syllable of comment, but we were more than pleased to see how much stress he lays upon the musical ideas contained in compositions. A "Normal" can hardly fail of musical growth and development in every direction. After discussing an excellent dinner at Mrs. Campbell's ("the house over the way"), we went into the school again, and, by the invitation of Mr. Root, took part with the class in the performance of some glees and choruses. A couple of hours spent in rich musical enjoyment passed quite too rapidly, and at half-past five we were obliged to take leave of our kind friends and start for home again. "All aboard" once more, and the "Normals" out in full strength to see us off, we mutually sung and cheered until intervening hills shut us each out from the other's view, and so, in the pleasantest manner, closed our deeply interesting visit.

It is sincerely to be lamented that the stringency of the times should have reduced the size of the class so much as to make it a matter of prudence to discontinue sessions for the year after the first half of the originally intended term, for we cannot hesitate in the opinion that no school in our country offers equal advantages with this one to teachers and those who wish to study thoroughly the ordinary branches of musical art and science. Hope for a larger class next year.

Nothing of importance in the musical line has occurred here since our last. Mr. Gilmore is indefatigable, and really gets up good programmes at his Saturday eve promenade concerts. By the bye, speaking of Gilmore in my last letter, your type made me either commit the unpardonable error of doubling the post-script, or of announcing P. S. Gilmore as Mr. *Postscript Gilmore*. Hope condign punishment will rest upon the author of so malicious a misrepresentation. B—.

NORTH READING.

If any person who is fond of singing, glee singing, common tune singing, elementary school singing, chorus singing, solo singing, choir singing, congregational singing, four voiced singing, &c., and who has made sufficient progress to join in such singing himself, wishes to spend a couple of months in a quiet village, where the air and water are pure, where the woods are lofty and shady, where the people are kind and attentive, and where huckleberries are plenty and good, and especially if any one desires to become thoroughly acquainted with the true principles of teaching, whether singing or arithmetic. or any thing else, either as mother or father or primary school teacher, or common school teacher, or any other kind of teacher; and also if one wishes to improve his vocal powers either in their application to speaking or singing; and yet, most of all, if one wishes to get aid in qualifying himself for the work of teacher of vocal music in classes, or to lead a train or to drill a choir, or to become acquainted with the nature of tunes, the facts of musical science, or of conventional musical usage, both in song and in the nomenclature and notation of the song-science, then let him come to North Reading, in Massachusetts, and attend the Normal Musical Institute held here, under the direction of Dr. Mason and the other teachers of the school.

The writer of this (one of the pupils this year) has attended other schools professing to be for the especial benefit of teachers; he has been through with courses of lectures and teachings, with which at the time he was well satisfied, and which were better than he had before seen; but he must say that for clearness, thoroughness, and wide extent of instruction, he has never seen any thing approaching to this school. Those who have attended this school need no minute description of teachers or teaching, and those who never have had this advantage could receive no adequate idea of either by mere description. A charming entertainment was given recently to the class by a distinguished pianist (Mr. Blodgett, of Boston). He was accompanied by some friends who sang with us. Mr. B. gave us compositions of Chopin and others of the classics, in a style that delighted and astonished us all, both teachers and pupils.

We have also had pleasant visits from old Normals who have dropped in for a longer or a shorter time. Our time is drawing to a close. "Canada" has gone back to his work in Montreal; could not stay longer although he almost cried when he left us. One of the N. H. boys too has gone, and we must all follow soon. Alas! that these delightful weeks will fly away so fast.

P. S. Sunday Morning, August 11.—Since the foregoing was written, a deep gloom has been thrown over the whole community. Not only the Normals but all the citizens of the place are called to mourn the departure of Mr. Stephen Smith, who died suddenly about eight o'clock this morning, of some convulsive, spasmodic affection. He will be well remembered by all the former pupils here, for he was always seen in the Post Office and store, and a man more kind, attentive, courteous, gentlemanly, and always at his post, always obliging, is not to be found. We went to church this morning, every countenance told of sadness. Every one knew of the death, and every one felt as if a message had come direct to himself. "Be ye also ready, for in such an hour as ye think not the son of man cometh." The religious services all had reference to the event, the reading of the 90th Psalm, the prayer, the hymn, and the sermon. The tune Windsor was sung to a hymn funereal, and at the close of a very appropriate sermon on the value and uncertainty of life, the fine tune Hereford, majestic, solemn, and grand, was most effectively sung by a large choir, composed mostly of members of the class. A Teacher.

Miscellaneous.

MEMOIRS OF MY LIFE.

[MEMOIREN MEINES LEBENS.]

By Dr. J. F. Castelli. (Prague.)

The writer of this autobiography has had many of the opportunities of Lorenzo da Ponte, and we might have expected a somewhat similar story. He has lived in Vienna the whole of his long life, and since 1801 has been writing for the stage. The number of his dramatic works amounts to a hundred and ninety-nine; for some years he was the poet of the Kärnther-Thor theater; he knew all the singers and some of the composers of the Austrian capital; he remembers a character who figured importantly in the life of Mozart, and the first performance of the "Zauberflöte." He knew Sontag, and Weigl, the composer of a popular German opera, "The Swiss Family," of which he wrote the *libretto;* Zacharias Werner, the dramatist; and Theodor Körner, the patriotic poet. He collected more than 200 songs, 1,800 snuff-boxes, a mass of books of plays, portraits of actresses, autographs of actresses, and all the playbills of Vienna since the year 1600. But, out of all these materials, Dr. Castelli is very far from constructing a living picture, and his life and portrait furnish us a reason. He was most part of his life an *employé*, and his portrait gives us the thorough bureaucratic face of a German *Beamter*. The love of adventures for which Da Ponte's life was chiefly remarkable, figure very slightly with Dr. Castelli; he once loved an actress who was false to him, and once a young Hungarian who could not spell correctly. The chief interest of his autobiography lies in the illustrations of manners and customs of the former time, and the occasional allusion to well-known names which now seem to belong to the past.

A long and interesting sketch of Schikaneder, the author of the text of Mozart's "Zauberflöte," the manager who produced it, the critic who gave Mozart instructions how to write for the public, and the good friend who cheated the composer of the profits of the opera, will be relished by all students of the Life of Mozart. Any one familiar with Mozart's operetta, "The Impresario," will remember many traits of Schikaneder's character which Dr. Castelli fully confirms:

"Schikaneder," he says, "was, strictly speaking, a natural poet; if he had received scientific training, he would have better satisfied æsthetical laws. The verse in his operas was, truly, enough to make one's hair stand on end, and was full of contradictions. Read through the text of the 'Zauberflöte,' which only a Mozart could have set to music. He was a pitiful singer, because in his operas he either wrote the music of all the passages he had

to sing himself, or dictated it to the composer. Thus several of the airs in the 'Zauberflöte' are by Schikaneder himself; Mozart made them works of art by his wonderful instrumentation. The bass Sebastian Meyer told me that Mozart had at first written the duett between Papageno and Papagena, when they first meet, entirely different from the way it stands at present. Both cried out in astonishment 'Papageno!'—'Papagena!' But when Schikaneder heard this he called out to the orchestra—'You Mozart! that is nothing;—the music must produce more astonishment; both must look at each other in silence, then Papageno must begin to stammer—"Pa-papapa-pa;" Papagena must repeat this till at last both have spoken the entire name." Mozart followed the advice, and the duett had always to be repeated so. Further, when the Priests came together in the second act, at the rehearsal, there was no accompaniment to the scene. Schikaneder, however, desired a pathetic march to be composed for it. On this Mozart asked the musicians for their parts, and wrote at once the splendid march which now stands there. It is laughable to relate what Schikaneder said to a friend who complimented him on the success of the 'Zauberflöte,' and on his share in the work. He replied—'Yes, the opera has succeeded, but it would have succeeded much better if Mozart had not spoiled my ideas as he has done.'"

Of the first performance of the opera, Dr. Castelli says: "'The Zauberflöte' was first given on the 30th of September, 1791. On the playbill it was simply stated, Herr Mozart will to-day direct in person."

It is, however, natural that Dr. Castelli should not tell us much about Mozart, whose death took place in the tenth year of the autobiographer's life. The account of Weigl is more detailed, and the history of the "Schweizer-Familie," may be worth repeating:

"I must here observe that I may call the text of the 'Schweizer Familie,' in the fullest sense, my work, for I only took the idea from the French; the characters, the scenes, the dialogue, the situations, and the distribution of songs, were entirely my property. If this is called adaptation or translation, there are very few original works in the world. When I brought the first act to Weigl, he thought it had succeeded fully, and some parts pleased him so that he set to work to compose without waiting for the other two acts. But will any one believe that he did not like the splendid air of Emeline, the air which is the sun of the first act, and he doubted if he would set it to music? It was not till some others had read the first act, and saw the capabilities of the air, that, at their earnest prayer, he set it to music; and then he had to compose it three times over before he contented himself. I must here observe that Weigl, in all his operas, as soon as he had composed any piece, would play it over on the piano to those two friends for whom he always wrote the best parts, and would ask their advice. I now worked at the other two acts of the opera, and then read the whole at Weigl's house to himself and his two friends. It pleased them thoroughly. I thought I had now completed my work, but I had not by any means. The poet must go hand-in-hand with the composer, if they would bring into the world a capable child. Weigl soon asked me to put a couple more verses in one place, or to strike out a couple in another; one time he wanted verses with a single, another time with a double rhyme. At the rehearsals one speech must be shortened, another lengthened. At last, on the 14th of March, 1809, the opera was given in the Kärnther-Thor, and received with enthusiasm. It was not a success, it was a jubilee. Now that I had earned so much honor, how did I come off in the pecuniary question? It has long and justly been a subject of complaint in Germany, that dramatic writers receive so little payment for their works, while authors in France build themselves country houses, and touch yearly rents of 20, 50, 80, 100,000 francs. The 'Schweizer-Familie' had a European reputation, partly from the excellent music of Weigl, partly, also, from my text. It has been given in every theater of Germany, and has succeeded in every one. In Vienna it was given more than a hundred times. It has been translated into French, Italian, Russian, and Danish. Guess what I received. You will never guess. I got 8 florins ($4.) True I got 100 florins in bank-notes, but to bring the bank-notes to the level of silver, you had to divide first by five, and again by two and a half."

Dr. Castelli's adventures with his patriotic songs were as unfortunate as his *librettos* could have been. On one occasion he was refused permission to print a song of his own which another was allowed to pirate. At the time of the French invasion of Austria, a patriotic song was the cause of Dr. Castelli's proscription. He applied to the Emperor of Austria for help, but the Emperor, on hearing that he had written a war-song, asked who had told him to do so. The mention of the Censorship, which forbade him to print his own works, yet suffered another to pirate them, leads us naturally to the most amusing passage in Dr. Castelli's autobiography, his chapter on the Viennese Censorship.

The first censor of whom Dr. Castelli had any experience, was a certain Hager, whose reverence for the name of God was so profound, that he only allowed the name to be employed in the Court Theater. All the suburban theaters had to substitute Heaven, and once a rhyme of Dr. Castelli's was cruelly murdered, sacrificed to the Censor's reverence. The precision of Censor Hagar in all delicate matters was equally commendable, and not even the stage directions escaped his observation. When it was written "He kisses her," the Censor would alter it to "He gives her a kiss." The production of Schiller's "Don Carlos" was long forbidden, because *Don Carlos* loved his stepmother; in "The Robbers," the *Father* was turned into an uncle, and a stupendous effect was produced by the cry of "Unclecide," substituted for Parricide. A composer wrote a sonata to the manes of Hummel, but there was a law of the censorship that no Dedication might be printed without the permission of the person to whom it was offered. Accordingly the Censor asked the composer to produce the permission of the manes of Hummel. Another time a censor struck out a long quotation from Montesquieu, and re-wrote it in the opposite sense, and, probably, in a dissimilar style. But it had to figure as a quotation from Montesquieu. Dr. Castelli was twice fined for disrespectful remarks on the language of the official journal of Vienna, though his remarks appeared in Dresden. The *Imperial Royal Vienna Gazette* placed among its deaths, "Marianna H——, Lady in-waiting to Her Majesty the Empress, born Hölzl," and Dr. Castelli observed, "According to this wording, the Empress's maiden name was Holzl." Next time, an Academy was announced for the benefit of "The in-the-town hospital-grown-poor citizens," and the Doctor remarked it must be an ill-conducted hospital in which citizens grew poor!

The first volume of Dr. Castelli's autobiography brings us to the year 1813. Two or three more volumes are promised to bring the life nearer to the memory of men still living.

ONSLOW.

Cherubini's successor at the Institute was George Onslow.

Onslow had written several works for the Opéra Comique: "L'Alcade de la Vega," (1821); "Le Colporteur," (1827); and "Guise, ou les Etats de Blois," (1837).

Of these three works the best is "Le Colporteur," which obtained some success on the German stage under the title of "Der Hausirer." It is to be regretted that his labors for the stage did not meet with greater encouragement. Onslow is one of the musical glories of France, occupying, as he incontestably does, the highest place among those of our composers who have written chamber music.

I would fain be allowed even to observe, in a passing way, while touching on this subject, that his works are not held in sufficient estimation. I do not see, except very rarely, in the programmes of the public performances of chamber music, which have sprung up, it is agreeable to say, in such multiplied numbers of late, the quartets and quintets of Onslow; and yet they have an original stamp, spirit, movement, heightened by modulations of piquant effect, a merit which justly places them in the highest class.

Our readers may, perhaps, take an interest in following, through its different phases, the ascending progress of the diapason during the last two centuries—a progress which has just been summed up in an ingenious piece of workmanship, by M. Emile Pfeiffer, of the firm of Pleyel, Wolf & Co.

Under the form of a vertical instrument, in front of which are nine keys corresponding to nine diapasons, M. Pfeiffer's invention e hibits in four synoptical tables the principal lyric works represented on the French stage from 1680 to 1859.

The first commences with Lully's "Armide," sung to a diapason giving 810 vibrations, according to the first scientific experiment made by Sauveur, and quoted by M. Lissajous,* in the notice he read before the *Société d'Encouragement.*

In a similar manner, if we strike all the keys in succession, we perceive in an ascending progression, eight principal epochs, corresponding to the first representation of "Les Danaïdes," (1784–818 vibrations;) "Richard Cœur

* It is to this learned natural philosopher that the opera, also, will be indebted for the important improvement which has recently been made in the arrangement of the "float."

de Lion," (1785–820 vibrations;) "Adolphe et Clara," (1799–838 vibrations;) "La Vestale," (1807–848 vibrations;) "Guillaume Tell," (1829–860 vibrations;) "Robert le Diable," (1831–865 vibrations;) "Le Pré aux Clercs," (1833–868 vibrations;) and lastly, "Faust," (1859–898 vibrations.)

In the intervals between these epochs we find exhibited the other masterpieces which have added fresh glory to the French Opera, and which were the productions of Rameau, Glück, Piccini, Berton, Lesueur, Méhul, Cherubini, Della-Maria, Nicolo, Boieldieu, Rossini, Carafa, Auber, Hérold, Halévy, Ambroise Thomas, Verdi, Félicien David, and Gounod, in the chronological order in which they were brought out.

We see that, from 1807 to 1859, the upward progression was greater than before. This necessarily required the reform which the French Commission properly adopted, when they restored the diapason to the elevation at which, within a few vibrations, it stood at the time of the production of "Guillaume Tell" and "Robert le Diable."

We believe that M. Pfeiffer intends to send his work to his Excellency M. Lvoff, Master of the Russian Court, and director of the Imperial private bands, an eminent composer and musician, to whom Russia owed the adoption of the normal diapason, even before it was generally introduced into France.

THE music-mistress is giving a lesson to the young lady of the house. The mother of the young lady is seated in the room—which opens into the counting-house—to take care that the hard-worked teacher does not waste a minute of the hour. Suddenly she hears the following dialogue:—

MUSIC-MISTRESS. "F sharp, Miss; F sharp!"

YOUNG LADY. "But it is F, and not F sharp in the music."

MUSIC MISTRESS. "That is wrong. Take your pencil and make a sharp before the note."

MAMA, (*speaking to Paterfamilias through the open door in the counting-house,*) "There, my dear, you hear that! But it is just like you. When *you* buy music, you take anything that is offered. The publisher leaves out the sharps and flats. Of course! It is so much extra profit!"

Special Notices.

MUSIC FOR THE ARMY.

WE HAVE JUST PUBLISHED A SELECTION OF MUSIC, ARRANGED IN Four Parts, for MALE VOICES, from the "Young Men's Singing-Book," entitled—

PATRIOTIC SONGS;

Containing the following:—Star-Spangled Banner, Hail Columbia, Firmly Stand My Native Land, The Source of Joy, Freedom's Day, Men of My Country, Never Forget the Dear Ones, Up, Brothers, Up, The Might with the Right, Come Soft and Lovely Evening, and God Speed the Right. The whole making a Pamphlet of 16 octavo pages, and Sold for SIX CENTS.

Also,

A HYMN AND TUNE BOOK FOR THE VOLUNTEERS.

The Sabbath-School Hymn and Tune Book contains more than 200 appropriate Hymns, with Tunes (melodies only), selected from the Sabbath Hymn and Tune Book. This little book has been pronounced by the Chaplains of several Regiments as just the book wanted. It is supplied, at wholesale, at the cost of manufacture; or Six Dollars per 100 copies.

A copy for examination, by mail, TEN CENTS.

Published and for Sale by

MASON BROTHERS, 5 & 7 Mercer Street, New York.

TO TEACHERS OF MUSIC, AND THOSE WHO ARE PREPARING TO BECOME SUCH.

THE NORMAL MUSICAL INSTITUTE, North Reading, Mass.

The Thirteenth Term of this Institution will commence on *Wednesday, July* 16, 1861, and continue EIGHT WEEKS, under direction and instruction of DR. LOWELL MASON, Messrs. WM. B. BRADBURY, and GEO. F. ROOT, with the assistance of such other competent instructors as may be found desirable.

The leading object of this School is, to afford aid to such persons, male or female, as desire to prepare themselves for teaching, or who wish to make higher attainments in the art of teaching Vocal Music.

The instructions will be specially adapted to the wants of all such as wish to teach in seminaries and schools, or in classes, juvenile or adult, formed expressly to receive musical instruction

In carrying out the object of the Institute, the exercises will be divided into the following Departments:

1.—THE ART OF TEACHING, especially as applied to the elementary principles of vocal music.

2.—HARMONY AND MUSICAL COMPOSITION.

3.—VOCAL TRAINING, OR CULTIVATION OF THE VOICE, and the application of the same, in training choirs and singing-classes generally.

4.—PRACTICE of Chorus, Class, Choir, and Congregational Music.

The Principals desire to do all in their power in aid of the great work, occupying so much thought and effort at the present day, of raising the standard of teaching from the mere mechanical and formal to that which is at once simple and natural, and which, when properly carried out can not fail to be thorough and successful.

TERMS.—For all the class exercises (payable in advance), $25. For half the term, $15. For a less time, $5 a week.

No expense for books.

Board, about $3 a week.

It is important that those who intend to be members of the School should give early notice of the fact—directing to "Normal Musical Institute," North Reading, Mass.

LOWELL MASON,
WM. B. BRADBURY,
GEO. F. ROOT.

For full particulars please send for a Circular.

BRADBURY'S NEW SUNDAY-SCHOOL SINGING-BOOK,

THE GOLDEN CHAIN,

Is now Ready. Price, $12 per hundred IVISON, PHINNEY & CO., New York.

Send four red stamps for a specimen copy, to

WM. B. BRADBURY, 421 Broome Street, New York.

MR. W. O. PERKINS, of Boston, Mass., will conduct a limited number of Musical Conventions the present season, upon reasonable terms. Please address as early as convenient. 8-6m

---

THE ADDRESS OF *GEORGE B. LOOMIS* FOR THE PRESENT IS "*BENNINGTON, NEW YORK.*"

Fortnightly Bulletin of New Music.

LEE & WALKER, PHILADELPHIA.

THE CONTRABAND SCHOTTISCHE. Sep. Winner. 25c.—COLUMBIA, THE GEM OF THE OCEAN. Arranged by C. Grobe. 25c.—DOUGLAS FUNERAL MARCH. G. W. Hewitt. 25c.—ST. PETERSBURG QUADRILLES. Charles D'Albert. 50c.—GUILLAUME TELL. Arrangement No. 3. For four hands. By J. A. Getze. 50c.

FOR PIANO AND VIOLIN.

FIFTY PARLOR DUETTS. By Sep. Winner. Each, 25c.

VOCAL MUSIC.

ON TO THE BATTLE. H. G. Thunder. 25c.—RED, WHITE, AND BLUE OF '61. A. Bachmann. 25c.—OUR NATIVE FLAG. C. Collins, Jr. 25c.—ELLSWORTH. W. J. Lemon. (Colored.) 50c.—LOVE'S GUIDING STAR. D. W. Belisle. 25c.—MUST I WEEP? C. Voss. Arranged by C. Everest. 25c.—THE COZY NOOK. Alice Hawthorne. 25c.

S. BRAINARD & CO., CLEVELAND.

PETITE ROMANCE ORIGINALE. J. Rummel. 25c.—FAUSTA. J. Rummel. 25c.—THEME DE LOITZING. J. Rummel. 25c.—NORMA. J. Rummel. 25c.—LA NUIT DE NOEL. J. Rummel. 25c.—SERENADE WALTZ. J. P. Weiss. 25c.—ZOUAVES' BATTLE MARCH. Wm. Dressler. 50c.—THE GIRL I LEFT BEHIND ME. Varied. By Wm. Dressler. 35c.—EMMES DE PERLES. Chas. Voss. 75c.—LE ANGES DU PARADIS. Jules Egghard. 40c.

VOCAL MUSIC.

THE STRIPES AND THE STARS. New Version of the Star-Spangled Banner. Arranged by W. Dressler. 25c.—"THOU ART SO NEAR AND YET SO FAR." With guitar. 35c.

MASON & HAMLIN,

MANUFACTURERS OF

Melodeons & Harmoniums

THE Undersigned beg to inform their friends and the public that they have REMOVED to their new and enlarged manufactory, and that, with the aid of improved machinery and increased facilities, they are now producing Instruments which they are confident will more than sustain the reputation already acquired.

Their MELODEONS and HARMONIUMS have been awarded the first premium at EVERY FAIR where exhibited in competition with others, (TWENTY SIX of which have been received during the past five years,) and they are highly commended by distinguished musicians in this country and in Europe.

Descriptive catalogues sent to any address, and orders respectfully solicited.

4- **MASON & HAMLIN, Boston, Mass.**

A LADY WISHES A SITUATION AS MUSIC (PIANO OR PIANO AND ORGAN) TEACHER in some seminary, for which she will

TAKE LESSONS ON THE HARP,

and a very small salary. Best of references given. Address for two weeks MUSICAL REVIEW AND WORLD office to MISS LYMAN, or to Boston Post Office.

J. SCHUBERTH & CO.,

PUBLISHERS AND DEALERS IN

Foreign & American Music

St. Nicholas Hotel Buildings,

98 SPRING ST., NEAR BROADWAY,

New York.

Catalogues of their own publications may be had gratis. 10-

JUST ARRIVED.

SCHUBERT'S SONGS. Vol. 5. $2 75
Price of the five vols., $12 00.

THE ART OF VIOLIN PLAYING. A collection of the best works for this instrument, from Corelli (1653) to our own times. Edited by C. Witting.

Part I. 6 Sonatas, by Corelli. 75 cts.

Part II. 3 Sonatas by Francesco Geminiana. Three Sonatas, and the celebrated Ciaccona, by J. S. Bach. Capriccios, by Pietro Locatelli. 75 cts.

VIOLIN SCHOOL, by Dr. Volckmar. $1.

POTPOURRIS from MARTHA, WHITE LADY, OBERON, MAGIC FLUTE, ROBERT, FRA DIAVOLO, THE HUGUENOTS, FREISCHUTZ, ROMEO AND JULIET, TANNHAUSER, and ZAMPA. Each, 25 cts.

JUST OUT.

THE STAR-SPANGLED BANNER. Paraphrase Brillante pour Piano. Par H. A. Wollenhaupt. Price, 50c.

THEODOR HAGEN,
Agent for Holle's Music.
5 & 7 Mercer street, (Care Mason Bros.)

A NEW GLEE BOOK.

THE UNION STAR:

A COLLECTION OF

Operatic Choruses, Glees, Quartets, &c., &c.,

FOR THE USE OF

CONVENTIONS, SCHOOLS, CLUBS, AND THE SOCIAL CIRCLE.

EDITED BY B. F. BAKER AND W. O. PERKINS.

CONTENTS.

Away, my Gallant Bark. - - - - W. O. PERKINS.
Away, the Morning freshly breaking. - - Opera of "MASANIELLO."
Behold, how brightly breaks the Morning. " "
Chough and Crow. - - - From "GUY MANNERING."
Come out, this Joyous Summer Day.
Deserted Wife.
Fisherman's Glee. - - - - - - STEVENSON.
Foresters, Sound the Cheerful Horn. - - - - BISHOP.
Hail, Smiling Morn. - - - - - - SPOFFORTH.
Hosanna. - - - - - Prayer from "LA JUIVE."
Home Again. - - - - - - - PIKE.
Hark, the Lark at Heaven's Gate Sings. - - - COOKE.
Hail Columbia.
Happy and Light of Heart. - - - - "AMILIE."
Last Rose of Summer.
Marseilles Hymn. - - - - - DE LISLE.
My Sighs shall on the Balmy Breeze. - - - "LUCIA."
Oft in the Stilly Night.
Phantom Chorus. - - - - "LA SONNAMBULA."
Row the Boat. (Catch.)
Shells of Ocean. - - - - - - CHERRY.
Sabbath Bell. (Quartette.) - - - - B. F. BAKER.
See, the God of Love descending. - - - STEVENSON.
Star-Spangled Banner.
Silver Moon.
To the Mountain away. - - - - - "AMILIE."
The Welcome Back. - - - - - B. F. BAKER.
Tramp Chorus. - - - - - - BISHOP.
The Storm-King comes forth. - - - - "ERNANI."
They Played in Air. (Quartette.)
Victoria, Victoria. - - - - - "FRA DIAVOLO."
When Daylight's going. - - - - "LA SONNAMBULA."
Wind, Gentle Evergreen.
Yes, 'tis the Indian Drum. (Round.) - - - - BISHOP.

PRICE, 50 Cents. $5 per Dozen. Mailed, post-paid.

PUBLISHED BY

OLIVER DITSON & CO., BOSTON.

MUSICAL INSTRUMENTS FOR BANDS AND ORCHESTRAS.

The Subscribers would call attention to the fact, that they have made arrangements for manufacturing **Brass and German Silver Rotary Valve Musical Instruments** of every description.

The American made Instruments have acquired great celebrity for their superior tone and finish, more perfect action, and greater reliability. The principal obstacle in the way of their introduction into general use, has been that imported Instruments, which are of an inferior character, have been offered at a much lower price.

The arrangements, however, we have made for their manufacture, will enable us to furnish them at prices at least 15 to 20 per cent. less than the rates heretofore adopted, and but little in advance of the imported Instruments. At the same time, we are confident of being able to supply Instruments equal in every respect to any manufactured in this country, and much superior to those which are imported.

Price Lists furnished on application.

JOHN C. HAINES & Co.,

33 COURT ST., opposite the Court House, Boston.

HOLLE'S CHEAP MUSIC

JUST ARRIVED.

Schubert's Songs. 4th vol. $2 50. Singly, from 10 to 25c. each.

Dussek's Compositions for Piano (17 pieces for two and 2 pieces for four hands.) $3 50. Singly, from 10 to 50c. each.

Mozart. 18 Duos for Piano and Violin. $3 65. Singly, from 10 to 30c. each.

Brunner. Operatis Potpourris. (New Selection.) 25c. each.

THE WORKS FOR PIANO-FORTE BY Beethoven, Mozart, Haydn, Bach, Clementi, Weber, Hummel, Czerny, Bertini, Herz, Cramer, Kuhlau, Diabelli, Wollenhaupt and others, at about one third of their usual prices. Apply for catalogues.

Beethoven's Trios for Piano, Violin, and Violoncello, $5. Singly, from 30 to 75c. per Trio.

Schubert's Songs. 3 vols, (large size and print French and German text.) Each vol. $2 75. All three $7 50. Singly, from 10 to 37c. per number—containing several Songs.

Wollenhaupt Sparkling Diamonds. 50c.
" Song of the Syrens, Waltz, (Second Edition.) 75c.

Theo. Hagon. Faribol. Marceau de Genre. 30c.

Music sent by mail, free of postage, on receipt of the marked price. Music of every description, foreign as well as American, for sale by

THEODOR HAGEN,
Agent for Holle's Music,
5 & 7 MERCER STREET, (Care Mason Brothers.)

WM. DOEHLER,

SOLO VIOLINIST

AND

TEACHER OF VIOLIN & PIANO,

Care of THEODOR HAGEN, Esq., 5 & 7 MERCER STREET.

HARPS!

J. F. BROWNE, Manufacturer Warerooms, 709 BROADWAY, New York, between Fourth street and Washington Place, near the New York Hotel.

Prices and descriptions forwarded by mail.

Strings of the best quality, and every requisite for the Harp.

J. F. Browne would call attention to his large and choice collection of

HARP MUSIC,

both foreign and own publications. Just published, "40 Studies," in four Numbers, forming, with the "FIRST SIX WEEKS," a complete general course of Instruction for the Harp. 2-1y

G. ANDRE & CO.,

IMPORTERS OF

FOREIGN MUSIC

1104 Chestnut St., Philadelphia.

A large assortment of AMERICAN MUSIC constantly on hand. 4-

B. C. BLODGETT,

TEACHER OF THE

PIANO AND ORGAN,

ALSO OF

Harmony, Single and Double Counterpoint, Canon, and Fugue.

7-. Address, **HALLET, DAVIS & CO.**

THE

Musician's Guide

(A NEW EDITION.)

THIS WORK IS A

DESCRIPTIVE CATALOGUE

(257 pages,)

Containing an analysis of nearly

5,000 MUSICAL WORKS

Published by

RUSSELL & TOLMAN.

Prefixed to which are sketches of the lives of the following distinguished composers:

JOHN SEBASTIAN BACH,
LOUIS VAN BEETHOVEN,
GEORGE FREDERICK HANDEL,
FRANCIS JOSEPH HAYDN,
WOLFANG AMADEUS MOZART,
SIGISMUND THALBERG.

It is a book of great value to all interested in Music, and to Teachers and Amateurs residing in the country it is indispensable.

THE MUSICIAN'S GUIDE differs materially from any other work of the kind ever published. To the title of every composition are appended a *figure* and a *letter*. The figures, numbering from 1 to 7, inclusive, indicate, according to a scale which may be found in this work, the character of the piece, whether it is difficult or easy. The letters, which are the Musical Alphabet, and extend from A to G, inclusive, show the key in which it is written: i. e., the letter Ab signifies that the composition is in four flats; G, that it is written in one sharp, &c.

EXAMPLE.

Name of piece	Key.	Difficulty.	Composer.	Price
Come to this heart so lonely,	(C)	2	*Sarti.*	25

The above piece is in the key of C, and the figure 2 indicates Second Class.

It will be apparent to all that in this way every piece is as thoroughly described as if it was explained and commented upon by itself, while, by the adoption of this plan, the whole Catalogue is brought within the compass of a pamphlet, which can be mailed at a trifling expense to any part of the world; and enables parties at a distance who are unacquainted with the music to select pieces of any description, or for any particular purpose.

THE MUSICIAN'S GUIDE also contains a Description and Price List of Musical Instruments of every description, such as

PIANO-FORTES, MELODEONS,

GUITARS,

BRASS INSTRUMENTS,

VIOLINS, FLUTES, &c.,

And a variety of valuable information not to be found in any other work of the kind now published.

☞ It may be had GRATIS, on application to the publishers, or will be forwarded to any address in the United States, post paid, on receipt of six cents in postage stamps to defray postage expenses.

RUSSELL & TOLMAN, Publishers,

291 Washington St., Boston.

38,000.

THE DIAPASON;

A NEW COLLECTION OF CHURCH MUSIC.

BY

GEORGE F. ROOT,

Composer of "The Haymakers," "The Flower Queen," "The Shining Shore," "Rosalie, the Prairie Flower," etc.; Author of "The Sabbath Bell," "The Shawm," "The Academy Vocalist," etc.

The best evidence of the manner in which Mr. Root's new book is received by the public is afforded by the fact that we have already had occasion to send to press THIRTY-EIGHT THOUSAND COPIES, though it is yet in the beginning of its first season.

It contains about *half as much again more matter* than any other of the new books, affording room for great variety and completeness in all its departments.

It contains an ample and careful selection of the *old, well-known tunes*, which are so generally considered indispensable in Singing-Schools as well as Choirs. Mr. Root succeeded in making arrangements with the proprietors of the copyrights of these to use all that he desired.

Yet its NEW TUNES are of course its main feature. These are from a variety of sources, including a large number from Mr. Root which have never before been published. There are also liberal contributions from Dr. Mason, Mr. Bradbury, and other eminent composers.

NEARLY ONE HUNDRED Anthems and Set Pieces, most of which are new, are included in its pages, affording the most ample variety for special occasions and the ordinary church-services. THE SINGING SCHOOL DEPARTMENT is very full, including over three hundred Exercises and Secular Pieces for Practice, *more than two hundred* of which are Songs, Part-Songs, Glees, Rounds, or other pieces set to words. This portion of the work includes also a brief Manual for Musical Instruction, prepared expressly for it by Dr. Lowell Mason.

By a new arrangement, the music is nearly always printed with but *one part on a staff*, while two-thirds of the tunes are on large type, and all on very clear, distinct type.

For sale by Booksellers generally.

Single copies sent by us to teachers for examination, by mail, post-paid, on receipt of Seventy-Five Cents.

Price in New York, $8 per dozen.

THE PEOPLE'S TUNE BOOK:

A CLASS-BOOK OF CHURCH MUSIC FOR CHOIRS, CONGREGATIONS, AND SINGING-SCHOOLS.

BY

LOWELL MASON, Dr. of Music.

Besides containing many excellent new tunes, the PEOPLE'S TUNE BOOK forms especially one of the best collections of the most useful and popular *old tunes* ever issued, and, with its large, clear type, with one part on a staff, and but two tunes on a page, cannot fail to be very popular as a Singing-School Book, as well as for Choirs and Congregations.

Price in New York, $6 per dozen.

HASTINGS' CHURCH MUSIC.

BY

THOMAS HASTINGS, Dr. of Music.

The many friends of Dr. Hastings will welcome this work, which collects in one volume the choicest results of the labors for two score years, of this eminent composer of Church Song. It has, indeed, been prepared at the suggestion of friends, who desired to possess in one volume those pieces which have proved most popular and useful in all the author's previous works. Like the PEOPLE'S TUNE BOOK, it is printed from clear large type, two tunes on a page. Every Choir and Musical Association should have a set of this book.

Price in New York, $6 per dozen.

BRADBURY'S ANTHEM BOOK:

A COLLECTION OF ANTHEMS, CHORUSES, OPENING AND CLOSING PIECES; ADAPTED TO THE WANTS OF CHOIRS, MUSICAL ASSOCIATIONS, CONVENTIONS, ETC.,

BY

WILLIAM B. BRADBURY.

The want of a new Anthem Book which should contain a greater variety of pieces for the various occasions of ordinary or special religious services than it is possible to include in an ordinary collection of Church Music, has led to the preparation of the present volume, which collects together the favorite old pieces, and presents many new ones, especially such as are suitable for opening and closing worship.

Retail price. $1 25.

☞ **Catalogues of our numerous Musical Publications sent to any address on application.**

MASON BROTHERS,

5 & 7 MERCER STREET, NEW YORK.

THE

MUSICAL REVIEW

AND

Musical World.

5 CENTS SINGLE.] PUBLISHED FORTNIGHTLY, BY MASON BROTHERS. [VOL. XII.—No. 18.

NEW YORK, SATURDAY, AUGUST 31, 1861.

THE NEW YORK MUSICAL REVIEW AND MUSICAL WORLD,

(Being the union of these two long-established and well-known Musical Journals,)

IS PUBLISHED FORTNIGHTLY—

Each number containing sixteen quarto pages, including four pages of new music. THE REVIEW AND WORLD aims to be a comprehensive, able, and impartial musical journal.

MUSICAL INTELLIGENCE

From both hemispheres will be posted up with care and diligence. Especially we mean to keep our readers informed of every thing musical that is happening in America, and our pages will present a record of the concerts, conventions, festivals, societies, and other musical doings, all over the land. In doing this, we shall be much aided by

CORRESPONDENTS

In our own and foreign countries, who will take care to omit nothing of interest which may occur in their different sections.

CRITICISM.

THE REVIEW AND WORLD aims to be impartial and just, yet appreciative. It aims to do justice to its readers, as well as to composers, authors, artists, and manufacturers.

MUSICAL ESSAYS.

Short practical essays on the various topics of interest which may arise will find place in its columns.

MUSICAL INSTRUCTION.

It will be hereafter, as it has been heretofore, the aim of THE REVIEW AND WORLD to be of practical value to its readers. Dr. LOWELL MASON, Messrs. GEO. F. ROOT, WM. B. BRADBURY, and other of the leading teachers in the country, have, from time to time, given in its columns Courses of Instruction in the various departments of music. Similar series of lessons will be given in the future.

MUSICAL TALES,

Of a select character, mostly founded on musical history, are translated from the French or German, or written expressly for it.

MUSIC.

Each number contains four pages of choice music, consisting of Songs, Duets, Trios, Quartets, Part Songs, Anthems, Sentences, Motets, Sabbath Evening Melodies, together with a small proportion of such instrumental music as it is supposed will be likely to be of interest and value to the largest number of our subscribers.

OUR ADVERTISING

Is hardly of less interest to musical readers than the other matter. Here may be found the earliest and fullest announcements of new music, books, instruments, and other matters of which it is important that they should be advised.

FINALLY—

Every teacher of music, every one whose business is in any way connected with music, every lover of music, is interested in extending the circulation of the REVIEW AND WORLD. Wherever it goes, it increases the interest in musical matters, and benefits the cause generally.

TERMS.

One copy per annum,	$1 00
Delivered in New York,	1 25
Five copies for	4 00

Invariably in advance.

ADVERTISEMENTS.

Per square of the space of eight lines agate solid, (seventeen squares to a column,) each insertion,	$1 00	One column, per annum,	$250 00
One column, each insertion,	15 00	One half column, per annum,	150 00
One half column, "	8 00	Professional cards, of four lines or less, per annum,	6 00

☞ MONEY for subscriptions, in sums not exceeding five dollars, may be sent by mail, at our risk, provided it is inclosed in the presence of the post master, and he takes a memorandum of the number and description of the bills.——Subscriptions may commence with any number, but none will be received for less than a year.—Be sure to write the name very plainly, and give the name of the post office, county and *State*.——Subscribers desiring to have their post-office address changed, must always give the name of the town to which their paper has been hitherto sent.——The postage on THE REVIEW AND WORLD is *thirteen cents* per annum, payable quarterly in advance at the office where it is received; if within the State, the postage is one half that amount. Subscribers in Canada will remit *twenty-six* cents in addition to their subscriptions, as we have to pre-pay to the line, at the New York office, one cent on each number. Agents are desired to extend the circulation of THE REVIEW AND WORLD in every town.

THE MUSICAL REVIEW AND WORLD, as well as all our musical publications, may be obtained in Boston, Mass., of CROSBY, NICHOLS, LEE & Co., 117 Washington street, who are authorized to receive subscriptions for us.

Mr. JOHN BOWER, 1514 George street, Philadelphia, is our agent for that city.

Messrs. ROOT & CADY, No. 95 Clarke street, Chicago, are our agents for the North-west.

LOWELL MASON, Jr., DANIEL G. MASON. } PUBLISHED BY MASON BROTHERS, 5 & 7 Mercer St., NEW YORK.

MUSIC IN THIS NUMBER.

Anthem.—Bless the Lord, O My Soul. Wm. Aubrey Powell..... 69

Rock Me to Sleep, Mother. Words by Florence Percy. Music by Daniel Kane O'Donnell. 71

CARL MARIA VON WEBER.

FROM THE GERMAN, BY THEO. HAGEN.

(CONTINUED.)

WEBER, having been elected one of the Chamberlains of the King of Wurtemberg, stayed nearly a year in Stuttgardt, chiefly occupied with his musical studies; but, as might have been easily expected, Court service did not suit the nature of our composer; he fell soon into Royal disgrace, and had to leave the capital of Wurtemberg. Without sure means of existence, he turned his eyes upon Mannheim, where the distinguished theoretician Gottfried Weber resided, and with whom Carl Maria became soon intimately acquainted.

The friendly relations between these two men are best proved by their correspondence, only interrupted by Weber's death. The letters on the part of the composer, written from various places in Europe, mostly contain some spicy and interesting remarks and criticisms on the then living masters and their works.

Weber had not been long in Mannheim, when he resolved to undergo a final course of studies with his former teacher *Vogler*, who held an appointment at Darmstadt. For his fellow-students he had Meyerbeer and Gänsbacher, with whom he, as well as his friend Gottfried Weber,

formed a kind of Musical League, for the purpose of upholding and advocating in their art every thing pure and good. They also intended to publish a musical journal, in order to better advocate their cause, but this intention was not carried out. It is even asserted by some daring and dissatisfied critics of the present, that one of the founders of that league has, later, occasionally forgotten to be guided in his works by the above principles.

Weber, in order to obtain the means of his living, had to give concerts, mostly in the neighborhood of the place of his studies—Darmstadt. But this did not interfere with his plans for composition. It was in Frankfort, where he finished the first allegro of his concerto, and where his opera "Sylvana" was performed with success. "'Sylvana' has pleased," he said, in one of his letters to Gottfried, "and created sensation; for, people say, the music is not by Wenzel Muller,* and not stolen from anyboby else. A couple of songs from the opera will be published shortly." He further wrote: "My concert will not take place before the end of October. I am now engaged upon a very bad job, six little sonatas for piano and violin; they give me more trouble than so many symphonies; but what can I do?"

These very sonatas, however, although evidently written for the purpose of deriving some pecuniary help from them, found no grace in the eyes of the publisher, Mr André, in Offenbach, who returned them with the remark, that "they were too *good*, the music ought to be more trashy, the violin part not obligato." Weber, like a true artist, replied, that he could not and would not write in such a manner.

With regard to his concerto, he wrote, in September, 1810, from Darmstadt: "My Piano Concerto is quite finished. Yes, I have even copied it, for here a copyist charges twenty kreutzer per sheet. As soon as I have finished the sonatas, I shall compose 'Abu Hassan.'"

This was a little opera, in one act, which was published in Darmstadt, *in print*, toward the end of 1810.

In 1811, he went to Berlin, where he heard an oratorio by Meyerbeer, "God and Nature." "A glowing fire, a hearty loveliness, and especially the true power of the rising genius, are evident in this music," he wrote, and, after having analyzed the different choruses and arias, he concluded his letter with the following observations: "The scoring is well planned, original, and never overladen. All the melodies, even the softest, remain in the boundaries of the severe style. May Meyerbeer continue in the path of art with that energy, industry, and modesty, which, until now, one could so highly esteem in him, and we may prophecy that art will reap rich fruits of this genius."

The concerts he undertook, in 1811 and 1812, in Munich, Berlin, Weimar, and other cities, gave, of course, rise to a great many criticisms, not only in his letters to his friend Gottfried Weber, but also in journals. It really seems that at least at that period Weber occupied himself quite as much with literary as with musical composition, and we can hardly help noticing the similarity of his proceedings with those of his follower Richard Wagner, as well as of another member of the romantic school, Robert Schumann.

In 1813, Weber was called to Prague, to the post of a conductor of the opera. Although he gave his whole heart to his new occupation, yet he found time to compose several of the songs which Theodore Koerner had written under the title "Lyre and Sword," and which had mostly reference to the wars with Napoleon, then raging. Weber's Songs met with great success, but he thought, in his own opinion, only a few for four voices had any merit in them. The then prevailing enthusiasm for the overthrowing of the French tyranny caused him to compose the cantata, "Struggle and Victory," words by Wohlbrück, a composition full of inventive powers, but yet bearing traces of want of experience and finish. Weber, not much satisfied with the constant opposition against his tendencies for the German opera he met in Prague, left his charge in 1816, resumed his traveling, and was a year later called to found the German opera in Dresden, a task which could probably afford no artist a greater satisfaction than him. It was January 30th, in 1817, when he opened the theater in Dresden, with Mehul's Opera: "Jacob and his Sons." A few days before he addressed the public in a programme, calling their attention to the difficulties he had to contend with, but also assuring them of his earnest desire to overcome them. He further informed them that he would issue, before the performance of a new opera, some notices upon its history, its character, and its merits and shortcomings, in order to prepare the public for a better understanding of the work. Of these notices, which somewhat remind us of the programmes now generally distributed in the concerts in London, Weber wrote eighteen, which have been preserved in his literary works.

To the satisfaction he felt in the pursuit of his new duties, was added in the next following year the happiness of married life. It was the well-known actress Miss Caroline Brand, from Prague, who was wedded to him, and with whom he lived very happily. But besides his wife he found a dear friend in *Friedrich Kind*, the poet, and author of the libretto of "Der Freischütz." Kind lived in Dresden, and had become previously acquainted with Weber. "It may have been in summer or fall in 1816," he wrote to a friend, "when a member of the orchestra, Mr. Schmidt brought a stranger to me, dressed in black; pale, but with fine intellectual features, about my height, only somewhat thinner, in whom or rather in whose somewhat long arms and hands, I thought to recognize a pianist. He called himself Carl Maria von Weber. I was very pleased to make his acquaintance, as his name had become endeared to me on account of some of his songs by Koerner, Herder, and by myself; and also because I had heard that he was intended to be the conductor of our opera. We were soon on good terms, and spoke about a good many subjects. At last he said that we should be still better acquainted, I ought to write him a libretto. I confessed that I hardly knew the notes, but he replied that it was all the same to him."

Weber was very much gratified with the choice of the subject of "Der Freischütz," and found in *Kind* a most willing and kind collaborator. For instance, the poet had opened the first scene with a conversation by Agathe and the hermit. Weber wished for another opening, the one which is now universally adopted, viz.: the discharge of a rifle, and the confusion ensuing thereupon, and although Kind considered his opening better; yet, he willingly yielded to the reasons of his fellow-artist. There was scarcely a day when both did not see each other, and consulted together. "When Weber had composed something belonging to the opera," wrote Kind, "for instance, the song of the bride-maids, Caspar's aria, the Hunting Choruses, I was called to him. He or his wife, or perhaps both together, sang the pieces with pianoforte accompaniment. When we left the city, and, crossing the Elbe, saw the old hunting figures on the small gallery of the *ägerhof* (Hunters Court), we exclaimed, "something like that! and we were happy." Weber himself was quite enraptured with the subject of his work. "There are things in this opera," he wrote to a friend, "which in this style have never been treated on the stage, and, left without a model, I must rely entirely upon my own imaginative powers. Please God, that I have done the right thing!" In spite of his enthusiasm and his energy, however, did he but slowly proceed with his new opera. The sickness of his wife, the necessity to compose a Mass in honor of the jubilee nuptials of the Royal Family in 1819, as well as several journeys to different places in Germany and Holstein, caused him to leave it for a long time in an unfinished state. In fact another work of his, "Preciosa," was performed earlier than the "Freischütz." It is true, that the score of this work contained but ten numbers beside the overture, but the *shorter* the music, the *longer* the impression it produced upon the public. It was first performed in Berlin, in 1820, with an immense success, and even at the present time is the drama "Preciosa," with Weber's music, a standard piece in the German repertory. Weber justly considered it a good forerunner for his "Freischütz," as the public could by no means be better prepared for the many novelties and beauties, with which the score of the "Freischütz," at least for the time being, abounded.

(To be continued.)

* A very favorite composer of operatic trifles, which have entertained the German public for more than half a century. He was born in 1767, and died in 1835.—Ed. Musical Rev. and World.

The Musical Review & Musical World.

NEW YORK, AUGUST 31, 1861.

IMPROVEMENTS IN KEY-BOARDS OF PIANO-FORTES AND OTHER INSTRUMENTS.

There is no doubt that at the present time the manufacture of piano-fortes has reached a very high degree of perfection, and that some of our American squares, and even a few of our grands, can very well compete with the best made in Europe. While the attention of the manufacturers has been called to a great many different points, it is surprising that an improvement in key-boards has escaped them. This is so much more remarkable, if we come to consider how the key-board has been originated and transferred to the piano-forte. It has been derived from the organ. At first the organ was played, not by pressing down the keys with the fingers, but by beating them with the fist. As the note C was made the basis of the natural scale, and most of the church music was written in C major, it was found convenient to place all the keys of this scale on one level; consequently, when, later, the sharps (black keys) were added, only half of the length of the whole key could be given to them, and thus was caused the denomination of half or semi-tones. These sharps could only be placed in groups of 2 and 3, which, even, after it had become a habit to play with the fingers, instead as formerly, with the fist, did not improve much the art of playing. The only thing that could be said in favor of these groups was, that they would be easily seen and distinguished, an advantage which might have been achieved in many other ways. The system of groups causes difficulties with regard to the fingering of the different scales, and makes the execution of certain chords in a rapid tempo almost impossible. All intervals, extending an octave, the legato playing of which is of such high importance in reference to the melody as well as the accompaniment, can not be produced on the key-board of the piano-forte, and compositions for the orchestra can only be played after having been narrowed down to the limited space of the present system. To overcome these difficulties by the use of the pedal, has not only caused great labor to the pupil, but in many instances spoiled his taste, giving him the queer notion to find only that beautiful what is difficult. Finally, the anatomical construction of the hands facilitates the movements of the fingers, if they are kept close and the arms rest quiet, while the system of our present key-board makes it necessary to keep the fingers always stretched, and to move, sometimes even very suddenly, the arms to the right and to the left.

When this system of the key-board was applied from the organ to the spinet and clavichord, and from these to the piano-forte, the theory of music was very little developed. Some of the most important intervals were not known at all, and were introduced at a later period. Even the tuning of such instruments could only be done partly, so that it was impossible to play pieces in all the clefs on the same instrument, because all the notes could not be brought to such a purity of tone as was pleasant to the ear. Only after the exertions of such men as Eubert, Rameau, and Lambert, towards the middle of the 18th century, who, combining knowledge of music with that of mathematics, succeeded to find out a perfect musical temperature, carried out by practical tuners, it became possible to compose and play pieces in all the clefs. And only then could the celebrated composer, J. S. Bach, write the series of Preludes and Fugues, known under the title: "Le clavecin bien temperé," by which title was at once indicated that the work contained pieces written in all the clefs. Since this great master, in his unsurpassed compositions, has laid the foundation of the modern piano-forte playing, the latter has been brought to a very high degree of perfection, so much so, that most of the classical works of the old masters are now set aside as being too simple. In spite of all this, our system of the key-board is still the same. It is true, a very few attempts at an improvement have been made, but without any kind of success, for the were founded upon the overthrowing of the whole system, a thing which is quite impossible, considering that all our piano-forte music is based upon it.

In the latest improvement of this kind, this great block in the way of all inventions applied to the key-board, has been avoided. Mr. Schünemann, from Berlin, now residing among us, has hit upon a plan which leaves the whole system of the key-board quite unaltered, being only an addition to it, that can be used by the player according to his own discretion, and with which he can become acquainted in a very little time. After a short practice he will be able to play the chromatic scale *sliding*, which can not be done on the present piano-forte. How important this is, can be easily learnt from the fact, that the chromatic scale belongs to every clef, and that the possibility of producing with ease the *glissando* chromatic scale, will give to the performer the means of adding to the effect of light and shade in his playing. The sliding can be done with one or both hands, in octaves or any other combinations, upwards and downwards. With the same facility as the simple chromatic scale, the pianist can play chromatic passages of minor and major thirds or fourths, minor and major sixths, of octaves, and also chromatic successions of chords, as for instance the sixth, including the third, the octave including the third, the chord of the diminished seventh, shortly, every chromatic passage of every description. Triads or other harmonic combinations can be executed either chromatically or in keys, requiring sharps and flats, with much greater facility than at present, setting aside the complicated fingering now in use, and bringing the different clefs to the same level as that of C major. This invention will be undoubtedly welcome to composers as well as performers, on account of the old key-board remaining unchanged, and of the new resources which is offered to them by the addition. We hear that the latter will increase the price of the piano-forte only a trifle.

TRAVELING SKETCHES.

VIENNA.

The last time I was in Vienna, good music was at a discount. At the opera-houses, people cared more for Donizetti and Balfe than for Beethoven and Mozart, and the little that was done in concert and chamber-music might have been scarcely called satisfactory in a small provincial town, how much less in a city like Vienna, where the works of our greatest masters were written, and submitted to the verdict of an enlightened public. It was a time, when a pianist could make his fortune with half-a-dozen fantasias, well played, when concert-polkas were at a premium, and Prume, with his "Melancholy," and Ernst, with his "Elegy," were considered more interesting and charming than a score of the best composers, with their "old-fashioned" music of sonatas and symphonies. The patrons of concerts moved in extremes. It had to be either a dance or something very sad—either a laugh or hysterical tears —farce or some knock-me-down sentimentality. Of course, at the opera, they had, once or twice in a year, their "Don Giovanni" and their "Nozzedi Figaro;" they had, also, occasionally, a symphony by Mozart and Beethoven, at the *Concerts Spirituels*, and people went even *en masse* to listen to the old, familiar music; but what a relief when the thing was over, when the customary duty was performed, and when there could be a return to Donizetti and Flotow! Of Schubert, the noble son of Vienna, his own countrymen did not know more, than that he had been a poor and somewhat dissipated musician "of much promise;" that he had written the "Wanderer" and "Eulogy of Tears," the Serenade, and, also, a Symphony, said to be fine, but entirely unknown to the great mass of Vienna amateurs. In fact, Schubert was less known than Proch, although, being a Viennese, greatly admired. It was by dint of patriotism that his name, as well as those of his great countrymen, Haydn and Mozart, were held sacred; but, if they honored their names, they little honored their music. If Beethoven had not lived so long among them, they would have set aside most of his works as being "Northern Music," for which they felt the utmost contempt. They prided themselves upon the warmth and enthusiasm of their feelings, which could find no nourishment in the "cold" strains of Northern

symphonists. Every thing appeared "cold" and dull, that could not be grasped in an instant, and even Mendelssohn's clear and melodious music met with little sympathy in the hearts of the true Viennese.

The great aim of everybody in music, in literature, as well as in social intercourse, seemed to be amusement; everybody seemed to act upon this one principle: Life is short, and every minute must be given to enjoyment and pleasure. Thus it came, that if Life was short for them, Art was still shorter, and that great art, which had once shone in all its glory in their midst, had, at least for them, long subsided in darkness. The sun of the music of the great masters had gone down, and had risen upon another portion of the German people. The Northern Beethoven had again become the sole property of the north, and it was northern intelligence and northern earnestness that increased the value of this property and made it better understood.

Of all this the Viennese were little aware. Schumann and his doings were scarcely known, and, consequently, rich food for ridicule. But, as to the so-called Music of the Future, which then dawned upon the north of Germany, only a few here and there whispered about it as a mystery, only fit to be solved by lunatics.

This was the state of musical matters in Vienna about fifteen years ago. Since then a great change has been slowly, but most surely accomplished. In the opera, Donizetti has made room for Verdi and Richard Wagner, and, in the concert-programmes, Schumann is one of the standard authors. In fact, there is scarcely a concert in which not one or the other piece by Schumann is performed. Where they formerly knew hardly his name, they play now his symphonies, his trios, and quartets, they sing his songs, and even his cantatas. Schubert, too, has been revived, his splendid songs and choruses, with orchestral accompaniments, are brought to light, even they remembered one of his little operas, and had it performed. But more than all this, some resolute and energetic men have risen to defend what is right and sound in music, and to struggle for its supremacy. There is, for instance, the Editor of the *New Vienna Musical Journal*, who seems to be full of earnestness of purpose, and who upholds what is good and lasting not less in Bach, than he does with regard to Brahms, Schumann, and even Wagner. He is one of the few German critics, who combine knowledge and impartiality with common sense. He has been hard upon Wagner as he has been upon Meyerbeer and Ferd. Hiller, but he also acknowledges their especial merit whenever he finds an opportunity.

To him opposed are the Wagner-party, yes, the disciples and admirers of that man who formerly could scarcely command the curiosity of a few musicians, and who is now the admired chief of a pretty large and influential party in Vienna. At the head of this party stands Count Laurençin, an amateur, and a very amiable little man, of a rather advanced age. He is a thorough musician, and especially well versed in Church Music. It may appear strange that such a man should so enthusiastically embrace the so-called new faith, as laid down in Liszt's and Wagner's music, but enthusiasm, a child-like enthusiasm, is his very nature. If he speaks, for instance, with raptures about some of the strange modulations in Liszt's Mass and "Symphonic Poems," and tries to explain them, and prove their admissibility, he is thoroughly in earnest. He enjoys them, and really considers them beautiful. Totally different in his feelings and character appears to me Dr. Ellsner, another advocate of the new school, and especially of Liszt's music, with which, it must be confessed, the Viennese at large do not so much sympathize as with Wagner's. But that the latter has really a hold upon them may be best seen from the fact that his "Tannhauser," his "Lohengrin," and his "Flying Dutchman," are constantly on the *repertoire* of the opera, and draw more money, than any other operas. I simply state this fact, to illustrate the great change in the taste which the public of Vienna have experienced.

S. v. W.

A PSALM FOR THE TIMES.

The following version of the 60th Psalm of David, written so many years ago by Dr. Watts, is as appropriate now as if specially composed. Let our readers try it to good old Windsor or any other appropriate tune, and witness if it be not an Army Hymn, as well adapted as may be to our present needs. It was sung at the North Reading Musical Institute, August 17th :—

Lord, hast thou cast the nation off?
Must we forever mourn?
Wilt thou indulge immortal wrath?
Shall mercy ne'er return?

The terror of one frown of thine,
Melts all our strength away;
Like men that totter, drunk with wine,
We tremble in dismay.

Go with our armies to the fight,
Their guardian and their God;
In vain *Confed'rate* powers unite
Against thy lifted rod.

Our troops shall gain a wide renown,
By thine assisting hand:
'Tis God who treads the mighty down,
And makes the feeble stand.

Watts. Ps. 60.

Sheet Music Review.

(*Classified according to the System adopted in the* Method for Piano-forte, *by H. A. Wollenhaupt and Theodor Hagen, published in our last volume. The Method, with many additions, will be published separately, early in September.*)

Theodor Hagen, New York. (5 & 7 *Mercer Street.*)

Second Period.

My First Waltz. By Caroline Schneider. 35c.
This is a very pretty waltz, full of grace and melody, denoting, by far, on the part of the composer, not a common talent.

Firth, Pond & Co., New York.

First Period.

Hail Columbia. Arranged by A. W. Berg. 35c.
Yankee Doodle. Do. Do. 35c.
Two good pieces for teaching purposes.

The Star-Spangled Banner. Transcribed by Jean Manna. 30c.
Short, and well done.

A Requiem in Memory of Ellsworth. By G. W. Warren. 35c.
Very good.

VOCAL MUSIC.

I'd Rather be a Violet. Ballad. By Fr. Buckley. 25c.
Pretty and quite characteristic.

Slumber Song. A. H. Wood. 50c.
Very expressive.

Chant des Batelieres. Henri Drayton. 35c.
Charming. Ought to sell well.

Our Country, Right or Wrong. E. Muzio. 25c.
Our Birthright—Liberty. National Anthem. Prof. G. W. P. Nugent. 25c.
The Patriotic Flag. J. R. Thomas. 25c.
Patriotic Songs. The one by Mr. Thomas we like best, its melody being more natural and more to the point. The anthem by Mr. Nugent is simple, but answers its purpose.

Horace Waters, New York.

The Volunteer Yankee Doodle of '61. A humorous ballad. Words and music by Louis Lille. 25c.
The music is quite characteristic, and may possibly meet with public favor.

MUSICAL GOSSIP.

The Concerts at the Central Park enjoy a vast popularity; although it may be safely said, that the majority of visitors can hardly hear what Dodworth's band are discussing. But what is deficient in music is made up by plenty of fresh air, and this gives to the concerts in the Central Park a decided advantage over their competitors in the city.

Mr. Hermann, the great *prestidigitateur*, will commence his operations at the Academy of Music next week. The man ought to attract large audiences, for a great many people will be anxious to know what that awful name means, with which the posters of Mr. Ullmann have puzzled the New Yorkers during the last fortnight.

Signor Brignoli and the other members of the late Italian troupe are in the city, ready for any thing which may "turn up" in the way of an engagement. Signor Brignoli is said to be willing to sing for less than 1,000 dollars a month this winter.

EUROPEAN ITEMS.

Mrs. Catherine Hayes, the ballad singer, died in Sydenham, near London.

In 1651 the Electoral Orchestra in Dresden contained 18 members, who received a salary per year of about 1,200 dollars. Besides, the Electoral Prince, who was fond of Italian music, had at his disposal a small band of 13 musicians and singers, and 6 boys. In 1663 the expenditure for singers and instrumentalists was about $4,500. In 1689 the orchestra cost about $3,500, the Italians about $2,500, the actors $800, the trumpeters and kettle-drummers $1,500. The violinists were paid in the average about $150 each per year, the Italian singers each $420, the lady singers each $1,000, and the two conductors, one $500. the other $400. In 1611 a bass viol cost $15, a tenor violin about $3.

For the Vice-King of Egypt a Piano-Billiard has been manufactured in Paris, which serves as a Billiard-Table as well as a Piano. The best item in this news is, that the new instrument is not more expensive than an ordinary Grand. A splendid opportunity for our young men of fashion to play on a musical instrument without being musical.

Robert Franz, in Halle, in honor of his merits as a composer, has been created a Doctor of Philosophy. As an offset to this, it is hinted that David Strauss, the celebrated author of "The Life of Jesus," will be made a Doctor of Music.

Flotow, the author of "Martha," is engaged upon a new opera, text by the well-known German poet, Franz Dingelstedt.

The second festival of French *Orpheonistes*, numbering 225 choral societies, who contributed in all 8,000 singers, is to be held in Paris from the 13th to the 17th of next month.

The first prize at the monster Nurnberg Meeting—"a magnificent goblet, given by the town of Berne,"—was carried away by the Vienna singers.

The New Grand Opera at Paris.—The plan of the New Grand Opera-house is now definitively settled. The design adopted is that of M. Garnier. The form of the edifice, says the *Siècle*, is a parallelogram, with rounded angles, flanked at the sides by two projecting pavilions, at right angles to the streets abutting on them. The western pavilion—that is to say, the pavilion fronting the Rue de Rouen—is intended for the private entrance of the Emperor; the eastern pavilion, looking upon the Rue de Lafayette, will be the entrance for carriages. The principal facade, reserved for predestrians, is an imposing mass. It offers some analogy with that of the Garde-Meuble, but its colonnade is composed of coupled columns, like those of the Louvre. Persons arriving by the eastern pavilion will alight under a covered gallery, leading to a circular waiting-room, situated immediately under the audience part of the theatre. This waiting-room resembles, to a certain degree, the vestibule of the Théâtre Français. Round it is a circular gallery communicating with the entrance gallery. The grand staircase bears some analogy to that of the Doria Palace at Genoa. It will lead only to the grand tier of boxes and the other first-class places. From the extremities of the vestibule will spring two secondary staircases—worthy, however, of the edifice—for all the stories. These staircases, the plan of which is a semicircle, open in its diameter, consists of a succession of winding flights, sustained by superposed arcades. The visitor reaches the grand staircase by a central vestibule, while he gains access to the other two by lateral galleries opening into the broad peristyle which takes up the whole facade next the Boulevard. This peristyle, a sort of *Salle-des-Pas-Perdus*, communicates with galleries which enable the public to circulate under cover round the entire edifice. M. Garnier's plan is kept within the lines laid down by the Municipal Board of Works; for these lines, despite the sharp criticism to which they have been subjected, have been but very slightly modified or rather not been modified at all. The new edifice will cover a superficial area of 11,226 square meters—that is to say, double the area occupied by the present Opera-house and its outbuildings. Now, 14,000 meters having been granted by the bill framed for the purpose, there will remain 2,774 meters for the squares and plantations. The works will be commenced on the 1st August. They will be completed in three years, at a cost of about twelve million francs.

The 965th number of the *Builder* contained a full account of the works in prospect for the New Opera House in Paris, and of the new method of lighting the present one, lately devised by M. Lissajous, and put into operation. The following extract will interest all who are occupied in the construction of theaters: "The gas-burners in a row, are placed 80 centimètres below the stage, where they are completely enclosed. The luminous rays are gathered by opposed reflectors of curved form in section, and projected to the *scène* through a conveniently inclined slit or opening in that part of the contrivance which is necessarily above the stage, extending the length of the 'ramp,' as of the row of lights below, and which opening is glazed with ground glass. The eyes of the actors are not dazzled; and sitting in the pit, we can say there is a very decided gain for the spectators. Some of the principal singers were at first not pleased with the change; but such objections, we believe, may disappear when it is discovered that sound will now more readily than before, reach the audience. It remains to be explained that the products of combustion being passed by the several chimneys of the burners into the long horizontally-placed light-reflecting recipient, pass from that by transverse ducts (of terra cotta) into a pipe or channel placed parallel to the former, and connected at each end, that is, each side of the house, with a pipe placed perpendicularly and ending above the roof. There may be a question as to the quantity of light, as at present arranged; but in the diffusion of the light, as well as those respects which are obvious, the system is a great improvement on the old one. There is so little danger to persons on the stage, that we are told a cambric handkerchief can be dropped on the 'ramp' without being ignited."

Our Musical Correspondence.

SPRINGFIELD, MASS.

August 21, 1861:—"What!" do you say, "two correspondents in one little city!" Yes. Times are hard and leisure begins to be plenty, and I am moved, as of old, to indite an epistle to our "Dear Review." Once we had things musical worth writing about, but lately there is little, and that little is actively improved by your racy, many-tongued friend, "Quien Sabe!" I suppose I might tell you of the wretched Peak concert we had the other night, but I will leave it for Q. S. aforesaid. So, avoiding the unpleasant task of criticism,—unpleasant when you have nothing worth criticizing—let's have a quiet talk by ourselves. As I have mentioned your new correspondent, let me say that I was not a little amused at his remarks on the "S. S. Banner" and national hymns generally. But first of the S. S. B. he talks interrogatively in this wise: "Is it impossible to write better music to the admirable words of this hymn? Is it a hymn? Has it the majesty worthy of such a name?" Turning over my files of the Review, I find the editorial opinion expressed that the melody of the Star-spangled Banner is "so beautiful and vigorous, and at the same time so well known, that *it would be almost impossible to produce any thing better*." This last opinion is echoed not only by every *musician* in the land, but by the *people*, and queries such as the above will not be likely to change our love for the grand old hymn. This whole hymn business, from the conception of the idea that inspiration could be bought with gold,—that a man could write with a $500 medal before his eyes—down to the inevitable rejection of all MSS., was a ridiculous farce. National hymns never were, and never will be composed in any such way.

Do not think the change too abrupt, if I pass to tell you something about the organists we have in this region. What would you think if some Sabbath you should hear a long voluntary played almost exclusively "on the swell," the Tremulant being used at least seven-eighths of the time, and that too, not with the softest stops alone, but with half the swell-stops drawn? Another instance: not long since I heard an experienced organist play, and in the interludes the triads of the tonic, sub-dominant, and dominant were used incessantly and—nothing else! These are undoubtedly good chords,—excellent chords,—don't know how music could do without them,—but for some reason (the imperfection of our nature, perhaps), we sometimes crave what is

not so good. As I sat and listened over and over again to the mellifluous progression, my feelings overcame me and inwardly I cried, "Oh, for a diminished seventh!" Speaking of organs, I am reminded of the organ to be put in the new Catholic church here. The church, or more properly cathedral, is being rapidly pushed forward to completion and promises to be the finest building of the kind in this part of the State at least. The organ is also in progress of erection at the manufactory of the Messrs. Hook, Boston. I have not seen the specification of stops, but understand the instrument will be a two-banker.

The "Sabbath Hymn Book" has been introduced in two of our churches and gives universal satisfaction. Repeatedly have I heard the remark made by those qualified to judge, that it is without doubt the best collection extant. Some of the beautiful new hymns have become great favorites. One exception to the universality mentioned came under my observation the other day. I asked a gentleman, "How do you like the new hymn book?" (In justice to him, be it said, quite new to that church.) "Not at all. The old hymns are mutilated, and it isn't half as good as the old-fashioned Episcopal hymn book." While we were speaking a choir was singing from his favorite book the hymn in which these verses occur:

"Who know what's right;—not only so,
But always practice what they know."

"If this," thought I, "is your idea of a fine hymn, your ideas and mine are somewhat dissimilar." He was not aware that what he characterized as mutilations, were in fact restorations.

Congregational singing is attempted in but one church in this city, and, that you may judge with what success I will tell you about the book used. In the preface you read: "In the selection of the music, the aim has been to *avoid extremes*, and to secure adaptation, variety, and availability." When you are informed that, among other things, a florid arrangement of the prayer from *Der Freyschütz* is inserted, you will see how well extremes have been avoided, and what kind of singing results from the use of such a book.

I would not, in closing, say a word about the unmusical subject of war, all-absorbing as it is, if by the war Springfield had not lost (only temporarily, we hope) one of her most esteemed musicians. Byron Porter was acknowledged by all to be a right down good fellow, and by many—those not interested in other directions—was thought a good teacher. Like Southard of Hartford, his love of country overcame his love of art, and he has "gone to the wars." God preserve him in the *fortissimo* of battle! D. Y. S.

TROY,

August 8, 1861:—We are accustomed to consider our large cities as almost the only places where we can enjoy the pleasure of hearing good music well performed. But a few weeks' stay in the country has convinced me that true musical culture is by no means confined to them. Among the quiet Berkshire hills in Massachusetts, I have lately had the privilege of attending a concert worthy of the most fastidious audience in your city;—the music being strictly classical and rendered with such taste and correctness as I have rarely heard equaled—I refer to a soirée at the Mendelssohn Musical Institute at Pittsfield, under the direction of Prof. E. B. Oliver, who is well fitted both by talent and experience for the position which he fills. The institute is a family school, the number of scholars being limited to nine. For thorough training in music and general influence it is believed by many to be without an equal in this country. I send with this the programme of the soirée I have mentioned.

PROGRAMME.

Part First.—1. Overture, (Egmont)—*Beethoven;* Misses Harriet A. Hall and Janet M. C. Doig. 2. Song, "Liebe's Botschaft," (Love's Message)—*Fesca;* Miss S. Louise Monre. 3. Grand Rondo, Aufforderung zum Tanze, (Invitation to Dance)—*Weber;* Miss Helen Mac Gregor. 4. Vocal Trio, L'Esperance, (Hope)—*Rossini;* Misses Hall, Merrill, and Doig. 5. Song without Words, Blumen Stueck, (Flower Piece)—*Robert Schumann;* Miss Monroe. 6. Song, "Liebe's Fruehling," (Love's Spring-time)—*Mendelssohn;* Miss Mac Gregor. 7. Sonata in D Major—*Haydn;* Miss Eleanor L. Glazier.

Part Second.—8. Prelude and Fugue in G—*Bach;* Miss Elizabeth F. Merrill. 9. Aria, "Non so piu cosa," from "Figaro's Hochzeit"—*Mozart;* Miss E. L. Glazier. 10. Sonata in E b—*Clementi;* Miss Doig. 11. Vocal Trio, Roaming Song—*Abt;* Misses Mac Gregor, Hall, Monroe, Doig, Glazier, and Merrill. 12. Grand Morceau de Concert—*Schubert;* Andantino, Allegretto, Allegro; Misses Monroe and Merrill.

All the pieces were finely performed; the Prelude and Fugue by Bach, and the Morceau de Concert, especially attracted the attention of the audience, and I ought also to mention particularly the song by Fesca, "Liebe's Botschaft," and the Blumen Stueck by Schumann. The pupils had evidently received the most careful training, and their playing showed an intelligent appreciation of the works of these great composers, which is only too rare even among professed artists. The science which Prof. Oliver is rendering to the cause of music in this country cannot be too highly estimated.

R.

KEENE, N. H.

We have had a week here of rare musical enjoyment and advantage. People seemed glad to turn away from "war's alarms," and give themselves to the pleasures and benefits of the annual convention of the Cheshire Musical Institute which has just taken place.

By one of the official reports we learn that there were four hundred and nine members present, about three hundred of whom were singers, and the town hall was tested in its capacity by a most interested audience of some hundreds more, during the entire session. Mr. G. F. Root was the conductor assisted by Geo. B. Loomis. There were present several well-known musical men, among whom may be mentioned Mr. E. H. Frost, of Boston, Mr. L. O. Emerson, of Greenfield, Messrs. W. O. & H. S. Perkins, of Boston. Among the "Normals" new and old present, were Wyman, Towne, Kimball, Abbott, Smith, and Poland, all of whom have "made their mark," and are useful and successful men. Among other music sung were some of the choruses from the Messiah, and it is not too much to say that they would have done credit to any society of any city in the country. Last but not least, the distinguished pianist, Mr. B. J. Lang, of Boston, happening to be visiting here, gave us magnificent specimens of organ and pianoforte playing, at the invitation of our conductor, who by this act added much to the obligation we feel under to him for the thorough and efficient manner he has performed the arduous duties of the week. One of the base.

Miscellaneous.

ROSSINI'S FIRST LOVE.

A MUSICAL LEGEND.

Translated from the German, by Charles Grobe.

The time of the Carnival was at hand. There lived at that time at Rome, a young artist, Gioachimo, who was anxious to produce a work suitable for the approaching festival, that should exceed all that he had hitherto accomplished and place him above all other masters of the time. He had already written several small operas that had given him an enviable notoriety, not confined to his own countrymen, but which readily gained him admission into the society of distinguished foreigners at Rome.

Among these was the Countess G——, a celebrated Russian lady, who, to a cultivated and refined musical taste, added a pure and beautiful voice, and played and sang the best compositions of the times.

Soon Gioachimo's visits were no longer confined to the evening soirees of the Countess; he had become her constant companion, and his presence was continually required to accompany her in arias and duetts. Though he passed the most of his time in the house of his patroness, who honored and distinguished him above all others, yet far from rendering him proud and haughty, these favors only seemed the more to humble him.

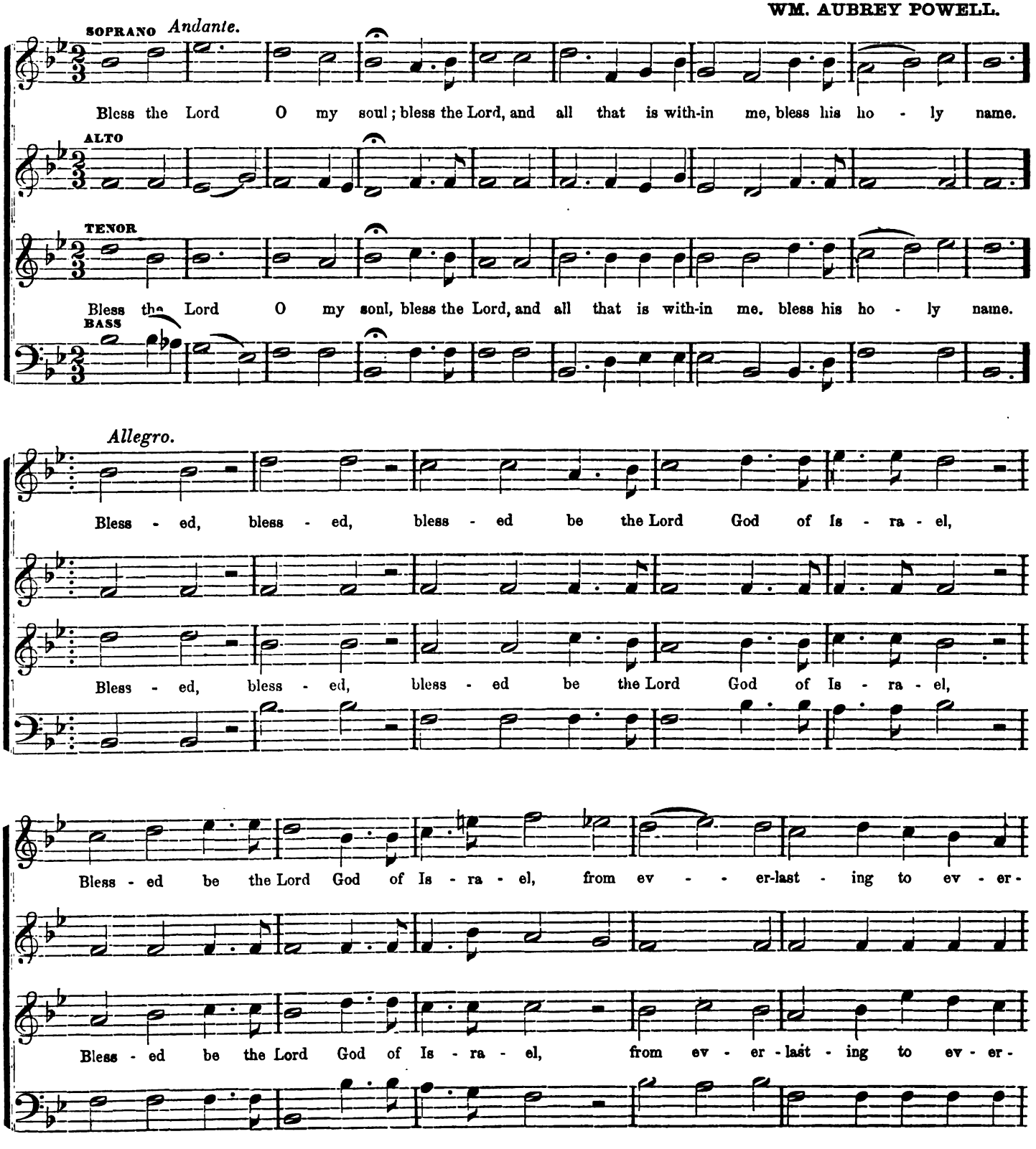
The Countess, though yet young, had seen and tried life in many lands, and had everywhere commanded admiration and homage, became at last offended at the respectful distance maintained by the artist, and began to employ every means in her power to chain him to her triumphal car.

Whether the part assumed by her, daily evinced by so many unmistakable signs, really escaped the notice of Gioachimo, or whether he only pretended not to observe it, we will not stop now to consider; suffice it that it was most manifest, the more so, that she had grown very suspicious of his flattering attentions to one of her young attendants—Helena by name.

Of a slight, fragile, delicately moulded form, the fair girl possessed a face of rare and classic beauty; a marble paleness overspread her features, and upon her polished brow rested a cloud of sorrow, which the ill winds of an adverse fortune had early carried there; the shadows of the evening of life had come in the morning of hers, and her young days were passed in an ungrateful dependency—she was a slave. Long had this vision of quiet, silent loveliness dwelt with Gioachimo, when one day he suddenly surprised her in the midst of her young companions, celebrating one of their national dances. It was accompanied, not with the loud noise of instruments, but with a simple song; the motions, too, were not in bold, fanciful leaps, but in gentle, bending, waving inclinations; it was the more graceful and picturesque that it evolved a little national drama.

Anthem.---Bless the Lord, O my Soul.

WM. AUBREY POWELL.



last - ing, Bless - ed be the Lord, Bless - ed be the Lord,

- last - ing, Bless - ed be the Lord, Bless - ed be the

last - ing, Bless - ed be the Lord Bless - ed be the Lord,

last - ing, Bless - ed be the Lord, Bless - ed be the

Bless - - - - - - - ed be the Lord God of Is - ra - el, from

Lord, Bless - ed, Bless - ed be the Lord God of Is - ra - el, from

Bless - - - - - - - ed be the Lord God of Is - ra - el,

Lord, bless - ed, bless - ed, be the Lord God of Is - ra - el,

Adagio.

ev - er - last - ing to ev - er - last - ing, A - men, A - men.

ev - er - last - ing to ev - er - last - ing, A - men, A - men.

from ev - er - last - ing to ev - er - last - ing, A - men, A - men.

ROCK ME TO SLEEP, MOTHER!

Words by FLORENCE PERCY. Music by DANIEL KANE O'DONNELL.

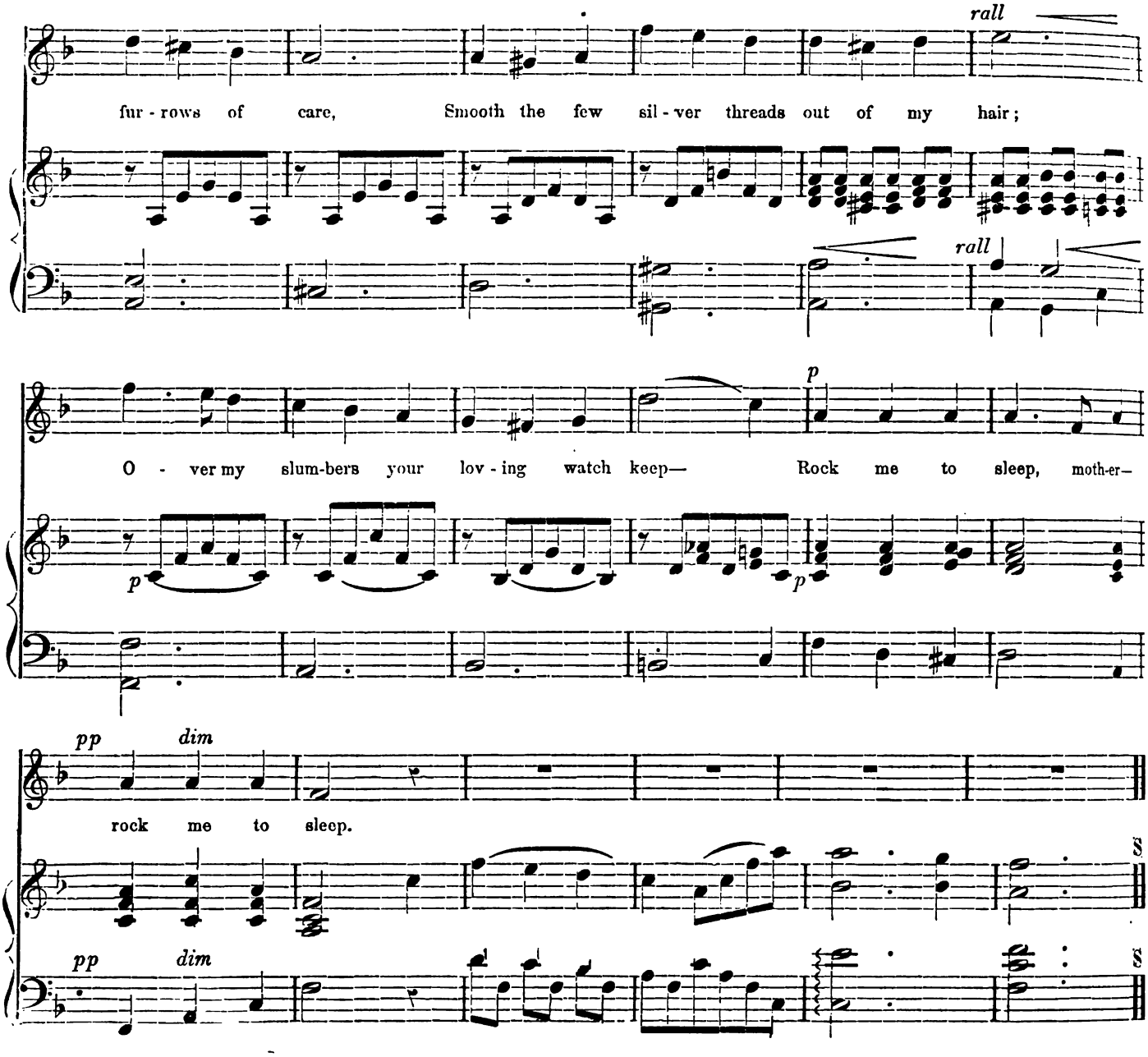
Andantino con affetuoso.

Back - ward, turn back-ward, O Time, in your flight, Make me a child a-gain-

just for to night! Moth - er, come back from the ech - o-less shore,

Take me a - gain to your heart as of yore; Kiss from my fore - head the

Agitato



2 "Backward, flow backward, O tide of years!
I am so weary of toil, and of tears;
Toil without recompense, tears all in vain,
Take them, and give me my childhood again!
I have grown weary of dust and decay,
Weary of flinging my soul-wealth away,
Weary of sowing for others to reap,
Rock me to sleep, mother—rock me to sleep!

3 "Tired of the hollow, the base, the untrue;
Mother, O Mother! my heart calls for you!
Many a summer, the grass has grown green,
Blossomed and faded, our face between;
Yet with strong yearning and passionate pain,
Long I to night for your presence again;
Come from your silence so long and so deep,
Rock me to sleep, mother—rock me to sleep!

4 "Mother, dear Mother! the years have been long
Since last I was hushed by your lullaby song,
Sing, then again! to my soul it shall seem
Womanhood's years have been only a dream;
Clasp to your arms in a loving embrace,
With your light lashes just sweeping my face,
Never hereafter to wake or to weep;
Rock me to sleep, mother—rock me to sleep!

At the sudden appearance of the young artist in their midst, Helena, who sustained the principal character, would gladly have fled from the presence of the stranger, but in the confusion of the moment, could not find an egress. Gioachimo hastened to her, seized her hand and detained her with many gentle words of admiration of the graceful dance and beautiful song, and his heart was still more deeply touched, when the maiden, who had before spoken only her own language in his hearing, answered him now in the soft flowing words of his own Italy.

Never before had those tones sounded half so silvery to his ear. He would gladly have confessed his love on the spot, but for the presence of her companions.

From thence, the form of the fair Russian girl was ever with the young composer, sleeping or waking; it moved before him as he sat at his opera, which was now nearly finished. Many times he repaired to the Countess in hopes of gaining a moment's interview with his loved one, that he might confess his passion, but the Countess seemed to have guessed the secret of his love, and sedulously cut off every opportunity that could lead to an explanation.

Perhaps the work at which the artist was busy, offered the best counsel for the accomplishment of the desired end; it was the "Barber of Seville." Accordingly he wrote to Helena and slipped the letter into her hand as she opened the door of her mistress's boudoir to admit him, and he was not a little surprised at receiving one in return. There was no time now for an explanation, still less to read the letter, for the Countess entered a moment afterward.

So soon as he could be released, he hurried home that he might peruse the letter. Certainly a lady's gentle hand had penned it; it was written, too, in purest Italian; no trace of the foreigner was discoverable. How flattering for Gioachimo!

Helena stood before him now in her statue-like beauty, changed as by magic, from the dumb silent, unconscious slave, to the breathing, spiritual maiden; he, the Pygmalion who had waked and warmed her into life.

The letter bade him earnestly not betray the confidence she had placed in him, entreated him by all that was holy, to meet her in the church of St. Nicholas in the twilight of the next evening, and to think no evil of her. The letter was certainly nothing less than a confession of love in soft, tender, *minor* tones, which were too soon, alas! to be changed into the rough, harsh *major*. He wrote through the long night and the following day to calm the storm within his heart.

His work was finished, and the song which Helena had sung formed the principal melody for the conclusion; he carried it to the copyist, and wandered again towards his home, and yet it seemed as though the day would never end.

At last the shadows of evening gathered over the great city, and Gioachimo hastened to the church of St. Nicholas. He had not stood long in the aisle of the church, when he recognized in the dim distance, the form of Helena—kneeling.

His heart beat more quickly for the thought—she prayed for him. So soon as he could, Gioachimo made her a sign and they left the church; when without the gate he seized her hand and led her to a seat beneath the shadows of some poplars, clasped her in his arms, gathered her to his heart, and breathed his burning vows of love as only an Italian can; she gave him no word of reply, but only sought to disengage herself from his embrace, and at last burst into a flood of tears.

It seemed to the lover that they were tears of sorrow that she wept, and he thought that he had better console than caress her; so he questioned her kindly as to the cause of her grief. It was long before he could encourage her to speak; at last in words broken by sobs, she told her single story. Oh! it congealed the warm blood in Gioachimo's heart, to hear this recital; a chilling shudder ran through his frame, but he nerved himself for the trial, and listened in the calmness of despair.

His beautiful Helena loved another! Alas! in the arms of another Pygmalion she had been waked into life and love. Antonio was the happy lover's name; a young pastry-cook, to whose shop Helena had often been sent by her mistress.

Their acquaintance had ripened into love, and the young people would gladly marry, but it was impossible unless Helena could obtain her freedom. In the extremity of her need, she thought of Gioachimo, and built all her hopes of happiness upon his influence and intercession with the Countess; and there she besought him so earnestly to intercede for her, that the poor, heart-sick Gioachimo would not withstand her prayers. "It is far otherwise than I thought," he sadly replied, "yet I will try to accomplish what you desire; you shall yet be happy. If I cannot be Almaviva I will play Figaro's part; the kiss which is my reward I have taken already; greet thine Antonio for me, I know the fellow well; tell him that I will not grudge him his happiness."

Thus saying, Gioachimo turned sadly towards his home, and with the dawn of the next morning he repaired to the palace of his patroness. He told her that he had just finished the "*Finals*" of his opera, with which he was sure she would be pleased. He seated himself at the piano and sang the part which preceded the melody, and at last commenced the Russian song "Ach nah schtosch bilo orgorodit."

She was in raptures at his expression of his homage and admiration, and bid him name his reward. Gioachimo respectfully kissed the hand of his patroness, and asked for the freedom of Helena, that she might marry the pastry-cook.

The first mention of her name excited the jealousy of the Countess, but when she knew all, she readily consented, and the same evening saw Helena free and the lovers happy.

The next day witnessed the representation of the "Barber of Seville;" as the last tones died away, the Countess recognized her fairest triumph in the homage thus expressed by so renowned an artist, in his chief work. Helena, who was also present, wept tears of thankfulness, while Gioachimo thought painfully upon the termination of this singular little adventure, and left the house to go forth into the wide world to meet his glorious destiny—GIOACHIMO ROSSINI.

A LETTER ABOUT CHOPIN.

Translated from LE MÉNÉSTREL.

MY DEAR SIR,—I have read with lively interest the letters which M. Barbedette has devoted to Chopin and his works. The striking points in the man and the musician are faithfully reproduced. M. Barbedette admires Chopin, and what is more, loves him. Being imbued with two such sentiments, he might be expected to perform his task well, and he has done so. His articles are sure to be appreciated by the professors of the piano and the students who habitually read the *Ménéstrel*, in which they find some admirable instruction. It was no easy matter to analyze the music of Chopin, for every one of his works is a complex production in the *composite* style; the plan and outline being far from apparent. I do not mean by this to say that Chopin's works are deficient in inspiration, that his style is strained and labored, or that his nature was not true and impulsive; but that same nature of his contained so many elements! A sentiment of elegance and delicate refinement amounting to coquetry; ingenuous frankness, full of *abandon;* capricious fits of gaiety and folly; accents of profound grief; an elevated and believing soul; a weakly and voluptuous temperament; a sickly sensibility; a fine and exquisite mind, are all mixed up and confounded in Chopin, forming a unity at once admirable and eccentric. This is a fact which M. Barbedette has clearly perceived, and he has introduced into his analysis a number of reflections very remarkable for their justice.

As you perceive, my dear Editor, I do not take up my pen for the purpose of criticizing a criticism. Such a course would be all the less becoming in me, as I myself am a critic, and it would be easy to inflict upon me just retaliation. I wish, with your permission and that of M. Barbedette, merely to point out an omission in the latter's articles; though, after all, it is not an omission, since the fact I desire to submit to your notice is mentioned,—only sufficient stress is not laid upon it. M. Barbedette, when referring to Chopin, has spoken at great length of the love of one's native country. This noble sentiment has inspired him to write two noble and touching pages, which must still be in the minds of all your readers. Let us examine how far this sentiment affected Chopin. "He did not study," says M. Barbedette, "to be a national musician. Like all true national poets, he sang, without fixed design and without preconcerted plan, whatever his inspiration dictated most spontaneously; and thus it is that in his songs there springs up, without care and without effort, the most idealized form of national genius." A few lines further on, M. Barbedette adds: "After having become a Parisian, Chopin did not cease to keep up his relations with his native land, though absent from it. We follow the trace of this *in the numerous melodies which circulate under his name in Poland*,—melodies which he adapted to certain patriotic songs of his country, and which he sent there as pledges that he still recollected it."

I stop at this last sentence. The portion which I have underlined expresses an undoubted fact; as to the other, I have, I confess, some trouble in comprehending the meaning which M. Barbedette attaches to it.

For my part, I know (and I will proceed to tell you how I know it) that Chopin composed a number of songs, and *not melodies adapted to patriotic songs*, but original songs, which have become popular in Poland; it is a singular thing, too, that his country which sings them is ignorant that he was the author, or, at least, was ignorant of it before his death. I know that, during the latter years of his life, Chopin fondly entertained the idea of collecting and publishing his songs, as well as a collection of national airs. This I can certify. Alas! his plan, like so many plans formed by men, men of genius as well as simple mortals, here below, was never realized.

M. Barbedette is well acquainted with his Chopin; he is deeply versed in most of what he said and did; let him allow me to instruct him fully concerning the circumstance I have mentioned above. I was an old acquaintance of Chopin, when he took up his residence, for a lengthened period, in the Square d'Orléans, where I have lived during twenty years. We met very frequently, and not without interchanging kindly words, as well as, sometimes, criticisms and opinions on art and artists. Chopin was too much a man of the world, and possessed too much good taste to offend the feelings of persons who had musical sympathies different from his own. He first of all established the points of contact, and then, with infinite cleverness, seasoned with a slight dash of epigram, maintained a system of reservation on the disputed points. Frequently, when you thought you had him at your mercy, he escaped from you; he glided from your grasp, with incomparable address—nay, I will even say, grace. He was like his own music. It was necessary to know him intimately before you could appreciate him, just as, in order to appreciate all the worth of his music, you had to make it a subject of profound study. It was no easy thing to approach the man, any more than his music. There was something of the sensitive plant in one and in the other. I speak according to my own impressions.

One evening Chopin and myself met in the *foyer* of the Italian Opera. This was somewhere in 1847 or 1848. He told me there was an empty stall in the orchestra next to his own, and advised me to take it. I did so. "Il Matrimonio" was being performed. I do not know why I had fancied Chopin could not like such music, because in the first place, it was Italian, and then because it was so easy, so simple, so flowing in style, so limpid, and so natural, that it struck me as diametrically opposed to his. He, on his part, imagined that it could not please *me*. Judge, my dear Editor, what must have been the surprise of both of us when we discovered that we were both enthusiastically fond of it! Our mutual *suspicion* greatly amused us.

"Ah! what a master-piece," said Chopin. "What an adorable composer is this Cimarosa! How he imparts a value to the slightest trifles, to the simplest modulations! What grace! What fertility! What riches! Did you remark the minor phrase in the finale of the first act? It is the only one in the entire act. How full of charm is that phrase in A minor!"

"How pleased I am to hear you speak thus," I observed. "I thought—"

"And what great delight I experienced," he replied, "at finding you feel and admire such a work."

After the performance, we proceeded towards our respective dwellings in the Rue St. Lazare. We walked slowly; he leaned upon my arm, and we spoke without the least restraint. The ice between us was broken. He communicated to me his most inward thoughts concerning the old masters, and certain composers of the day as well.

"How right you are," he remarked, "to undertake the defence of so-and-so! but—"

There was a "*but;*" if it was a criticism, it implied, also, an eulogium.

"Chopin," I said to him, "will you allow me to express a desire, although it may, perhaps, be very indiscreet?

"What is it?"

"Would you consent to give me your biography? We live in the same house. I would come to your apartments two or three successive mornings. I would take down from your dictation all you choose to tell me concerning your masters, your studies, your compositions, your travels—"

"My travels?" he observed, interrupting me. "I am always traveling. I am only at Paris *en passant*."

He then related the following anecdote in reference to his passport:—Some weeks previous to the Revolution of 1830, he was in Poland, where he had long charmed the Russians and his own countrymen by his double talent as a composer and *virtuoso*. Suddenly he was seized with a desire to travel. He intended to go through Italy, but, while he was at Vienna, the news of the insurrection of several provinces in the Peninsula caused him to change his route, if not his resolution. He asked for a passport for London. The desire, however, of seeing Paris, and the still greater desire of seeing our musical celebrities there, (above all, Cherubini,) induced him to visit France; so he had the words "*Passant par Paris*" added on his passport.

"You see," he continued, "that I am here only as a bird of passage. No matter; I shall be delighted to render you acquainted with my biography, and you may be assured of one fact: several persons have made the same request, but I have always refused them."

It was settled that I should go and see him the next day but one. The moment I entered his room, he said—

"Since you are about to become my nistorian, I must inform you that people do not know half the works I have composed."

He then went on to tell me of the number of songs and national airs he had written, and which his countrymen sang without knowing these compositions to be his. As you may easily fancy, my dear Editor, such an announcement made a deep impression on me, and I carefully entered it among my notes.

At the period of which I am speaking, Chopin did not exactly know his age, for I find in my notes that he was born at Zelazowo-Wala, *about* 1810. "It is impossible for us," I wrote, "to give more exactly the date of his birth. He himself could only fix approximately the day on which he first saw the light, by a watch sent him, in 1820, by Mad. Catalani, and on which were engraved the words, "*Given by Mad. Catalani to young Frederick Chopin, aged ten years.*" This, by the way, leads us to suppose that, in his boyhood, he was a little prodigy, a fact, however, of which he did not boast. To return to Chopin's age. M. Barbedette asserts that he was born on the 1st March, 1810. M. Fétis, in the new edition of his *Biographie universelle des Musiciens*, fixes on the 8th March in the same year as the correct date.

However this may be, I wrote Chopin's biography *from his own dictation*. I kept it in my portfolio until after his decease, which took place on the 17th October, 1849. M. de Lamennais, who had become the chief editor of a republican paper, *La Tribune*, as far as I can remember, asked me for the manuscript, that he might publish it in his journal. I gave it him. The journal, however, suddenly stopped, and I took the biography to the *Opinion Publique*, in which it appeared, on the 23d November ensuing, without the author's name. I trust that M. Barbedette will excuse me if the supposition I am about to make is incorrect, but I have reason to believe that my sketch of Chopin met his eye, for independently of the somewhat vague manner in which the popular songs are mentioned, I find in the articles of *Le Ménéstrel* certain details, especially that about the passport, of which other biographers have said nothing.

M. Barbedette has judged Chopin correctly. Chopin's nature was most rare and exquisite, but it moved in a restricted sphere. Even in the works of Weber we feel the horizon diminished around us; we experience somewhat of the oppression caused by the sight of lofty mountains, where great and dazzling effects follow deep shadows and fantastic apparitions. Except Beethoven and Rossini, despite the peculiar shades of difference in their genius, there are scarcely any composers who breathe and florish in the full height of the sun. Chopin leads us into a region full of melancholy and mystery. But we cannot remain there long; we experience a feeling of suffocation; we grasp for air. Persons suffering from some diseases seek out shaded and solitary walks: an extensive view causes them to turn giddy.

J. D'Ortigue.

CHERUBINI.

Among those of his colleagues in the Institute with whom Méhul had the most sympathy, Cherubini ranked the first. When Napoleon offered the author of "Joseph" the place of director of the Imperial chapel, Méhul requested that his friend might share the post with him. The Emperor refused, and gave the place to Lesueur. Cherubini, indeed, during his entire career, enjoyed but little of the Imperial favor. His character, which was extremely original, and his freedom of speech frequently somewhat unparliamentary, were not unconnected with this disfavor. It is related that General Bonaparte, on being received at the Conservatoire, had to undergo the performance of certain laudatory cantatas composed by Lesueur, Méhul, and Cherubini. The conqueror of Italy addressed to the last-mentioned some critical remarks upon his production. "General," said Cherubini, "when you lay down the plan of a battle, you only consult your own genius." Upon which, it is said, the great captain turned his back upon him.*

* Elwart, A. "Histoire de la Société des Concerts."

Between Cherubini and Méhul there was a certain affinity of talent. Although an Italian by birth,* by his works he approached more nearly the German school than that to which he owed his education. In truth, the style of Cherubini belonged, far more than did that of Méhul, to that eclectic school which characterizes the musical productions of the French stage. He brought on towards perfection that style to which the existing composers of France devote themselves, and who, for the most part, are his pupils. "His manner," says Adolphe Adam, "is less Italian than that of Mozart; it is purer than that of Beethoven. In it we see rather the resurrection of the ancient Italian school, enriched with the discoveries of modern harmony."

A singular fact comes out in respect to the works of Cherubini. His scores exercised an immense influence on those of his contemporaries. He was, in some sort, the fixed star round which gravitated the planets Lesueur, Berton, Kreutzer, who each had satellites of their own, such as Steibelt, Gaveaux, Solié, Devienne, Bruni, Bochsa, &c.; and yet the operas of the illustrious director of the Conservatoire are now scarcely ever played in France. Posterity bows to him as one of the great artists of the age; and the greater part of those who would burn incense at his altar are unacquainted with his works. A hundred times superior to Nicolo as a musician, he never attained the popularity of the composer of "Joconde." Something of the same kind was shown to have occurred in the case of Phillidor and Monsigny.

Cherubini wrote for the dainty in music; and the subtleties of touch which swarm in his scores passed unheeded before the eyes, or rather in the ears, of the audience. The many are far more deeply impressed by the actual thoughts of the author than by the manner in which they are expressed. Delicacies of style are not estimated at their true value save by the learned and those initiated in the craft. This is why Cherubini has not obtained, as I before observed, the degree of success proportioned to his immense worth.

His worship of form and completeness in the development of musical ideas betrayed him into prolixities which, however much in their place in ecclesiastical or chamber music (in the Credo or the Consecration Mass, for example), retard, upon the stage, the march of the drama. The audience are more likely to complain of the tediousness of the dramatic action than to admire the high finish of the work. "In the operas of Cherubini," says M. Fétis, in his first letter to dramatic composers, "there are pieces which have always commanded the admiration of a select audience, when executed on the piano, and which are as remarkable for their dramatic expression as for their beauty of form; yet they failed to produce any effect on the stage, because the great artist did not understand that the music is not the most important thing in an opera."

If we go back to the time when Cherubini was receiving his first lessons from several Florentine masters, we shall find the youthful maestro, at the age of twelve, producing a mass of his own composition. Having thus made his *début*, he wrote both for the church and the stage, until the Duke of Tuscany, Leopold II., astonished at the precocity of his intellect, sent him, in 1778, to Bologna, with a pension, that he might study under the direction of Sarti. This master so improved the education of Cherubini, that the pupil was soon as learned as the professor, or, in other words, he became the most learned musician of the age.

He began by composing operas for several of the towns of Italy, and then proceeded to England, where he worked for the Royal Theater (His Majesty's). He some time after came back to Paris, then returned to Italy, and made a second stay in London. He finally settled altogether in France, in 1798, and presented the opera with "Démophon," which was produced on the 2d of December, but met with no great success.

After writing a number of pieces which were interpolated into the operas that were played by an Italian troop formed by Viotti at the theater of the Foire St. Germain, and whose rehearsals were conducted by Cherubini, the maestro made his *début* at the Opéra Comique with "Lodoiska" on the 20th of July, 1791.

One of the causes which had operated against the entire success of "Démophon" was evidently to be found in the fact that Vogel had treated the same subject; the much-admired overture of the German composer was already known in France, and every one felt a degree of sympathy with the young composer, of whom a premature death had deprived the musical art. It was thought strange that a comparatively unknown musician should follow in the fresh track of the lamented deceased. Now a similar cause prejudiced the success of "Lodoiska." Kreutzer a little time before had treated the same subject. Cherubini's "Lodoiska" was nevertheless extremely remarkable from those new effects produced by the development of musical ideas and the richness of the instrumentation which Mozart was making Germany acquainted with, but had not yet reached ourselves.

At the close of 1794 he produced at the Feydeau Theatre "Elisa, ou le Mont St. Bernard," one of his masterpieces. This score, notwithstanding the fine pieces of which it consisted (the introduction, for instance, and almost all the choruses), failed to maintain itself upon the stage on account of the feebleness of the libretto. This was the fate of almost all his pieces, with the exception of the "Deux Journées," a pleasant poem by Bouilly, who was not wanting in sensibility.

The choruses of "Elisa" chiefly requiring mention are these: "O ciel, daigne exaucer mes vœux!" "Buvons," and "Allons, en route!" In these pieces he manifested a sustained inspiration, united with a richness of style which never failed him.

1797 beheld the appearance of "Médée, a lyrical drama, for which he wrote a score in a grave and elevated style well adapted to the subject. The principal part was supported by Mad. Scio*, a distinguished singer and actress, who in this opera won admiration by the rare intelligence of the requirements of the stage which she displayed, the expression of her singing and the silvery purity of her voice.

"Médée," as with all the works of Cherubini, was more frequently performed abroad, and particularly in Germany, than in France.

In 1777 he had produced a one act for a temporary occasion, called "La Mort du Général Hoche."† In the following year he had "l'Hotellerie Portugaise" played at the Favart, a score in which the most noticeable feature is a delicious trio. In this piece he unites two qualities which, in certain musical works, are too frequently found to exclude one the other—inspiration and method. Yet did "l'Hotellerie Portugaise" meet with but a half success. The composer had expended his labor upon a libretto devoid of interest. His speculative genius too often only regarded an opera as an assemblage of words, indispensably necessary as a means of conveying the sounds of the voice. Accordingly he was never nice in the choice of a word-writer (*parolier*). He, in some degree, wrote his dramatic works as though they were symphonies. Nevertheless, Cherubini was not defieient in the dramatic sense, far otherwise, as he has abundantly proved whenever his poet had supplied him with interesting situations, as Bouilly had in "Les Deux Journées," which obtained a colossal success.

Among the most remarkable pieces in this opera are, besides the overture—a finely-carved gem of instrumentation—the finale of the first act, and the duo for a soprano and tenor, "Me séparer de mon époux;" that for the tenor and bass, "O mon libérateur," and the delicious romance, "Guide mes pas O Providence." "Les Deux Journées" was one of the pieces in which Mad. Scio shone the most brilliantly.

To complete the list of operas of which Cherubini composed the scores, unaided by a colloborator, there remains to be mentioned "Koucourgi,"‡ subsequent to "Lodoiska," and never published; "La Punition" (1799), a one act, at the Montansier Théâtre, and "Le Crescendo" (1810). In the last-named work, having to write for Martin an air, the subject of which was the narrative of a combat uttered in the presence of one who hates all noise, he wrote the piece to be sung *sotto voce*, and composed a quartet accompaniment *en sourdine*. This original effect was completely successful.

Honored with the dignity of commander in the Legion of Honor, a member of the Institute, and director of the Conservatoire, with which his name is inseparately connected, Cherubini died in Paris, on the 14th of March, 1842.

It was his good fortune to be painted by one of the greatest artists of our

* Marie Louis Charles Zenobi Salvador Cherubini was born at Florence, September 8, 1760. M. Elwart, in the interesting work just referred to, fixes the date of his birth on the 14th of September, contrary to other biographers.

* Julie Angélique Legrand was born in Lille in 1798. She met with great success in the theaters of the south of France, where she made her *début*, and became acquainted with Scio (Etienne), first violin at the Marseille theater. They went to Paris and were first engaged at the Théâtre Molière, then at the Feydeau, where Mad. Scio attained the foremost rank, which she kept even after the union of the two theaters—the Feydeau and Favart. She died in Paris, at the age of thirty-nine, of phthisis. Etienne Scio composed several small operas of exiguous merit.

† Hoche was a friend of Cherubini.

‡ The music of "Koucourgi" was introduced into the score of "Ali Baba," a grand opera, which was more successful in Germany than France.

age, M. Ingres, who introduced a portrait of him in the historical painting with which all are familiar. The countenance of the musician, whom the Muse is crowning, is the mirror of a spirit which, if it showed itself rough at the first address, became quickly subdued to gentleness. This grand physiogomy will descend to posterity on a twofold account; through the interest which is felt in the original, and through the merit of the work itself. It well became M. Ingres to bequeath to us the features of the great master of the modern French school of Music; for the author of the apotheosis of Homer was not alone a painter of the highest rank, but an excellent musician besides.

"Of all the titles to glory held by Cherubini," says Adolphe Adam, "there is one which cannot too frequently be blazoned forth; he was the master of Boieldieu, of Auber, of Carafa, and of Halévy." *

* Of all the pupils of Cherubini, M. Halévy appears to me the one whose style approximates most nearly to the manner of Cherubini. Yet the composer of "La Juive" is more thoroughly imbued with dramatic feeling than his illustrious master.

Special Notices.

MUSIC FOR THE ARMY.

WE HAVE JUST PUBLISHED A SELECTION OF MUSIC, ARRANGED IN Four Parts, for MALE VOICES, from the "Young Men's Singing-Book," entitled—

PATRIOTIC SONGS;

Containing the following:—Star-Spangled Banner, Hail Columbia, Firmly Stand My Native Land, The Source of Joy, Freedom's Day, Men of My Country, Never Forget the Dear Ones, Up, Brothers, Up, The Might with the Right, Come Soft and Lovely Evening, and God Speed the Right. The whole making a Pamphlet of 16 octavo pages, and Sold for SIX CENTS.

Also,

A HYMN AND TUNE BOOK FOR THE VOLUNTEERS.

The Sabbath-School Hymn and Tune Book contains more than 200 appropriate Hymns, with Tunes (melodies only), selected from the Sabbath Hymn and Tune Book. This little book has been pronounced by the Chaplains of several Regiments as just the book wanted. It is supplied, at wholesale, at the cost of manufacture; or Six Dollars per 100 copies.

A copy for examination, by mail, TEN CENTS.

Published and for Sale by

MASON BROTHERS, 5 & 7 Mercer Street, New York.

TO TEACHERS OF MUSIC, AND THOSE WHO ARE PREPARING TO BECOME SUCH.

THE NORMAL MUSICAL INSTITUTE, North Reading, Mass.

The Thirteenth Term of this Institution will commence on *Wednesday, July* 16, 1861, and continue EIGHT weeks, under direction and instruction of DR. LOWELL MASON, Messrs. WM. B. BRADBURY, and GEO. F. ROOT, with the assistance of such other competent instructors as may be found desirable.

The leading object of this School is, to afford aid to such persons, male or female, as desire to prepare themselves for teaching, or who wish to make higher attainments in the art of teaching Vocal Music.

The instructions will be specially adapted to the wants of all such as wish to teach in seminaries and schools, or in classes, juvenile or adult, formed expressly to receive musical instruction

In carrying out the object of the Institute, the exercises will be divided into the following Departments:

1.—THE ART OF TEACHING, especially as applied to the elementary principles of vocal music.

2.—HARMONY AND MUSICAL COMPOSITION.

3.—VOCAL TRAINING, OR CULTIVATION OF THE VOICE, and the application of the same, in training choirs and singing-classes generally.

4.—PRACTICE of Chorus, Class, Choir, and Congregational Music.

The Principals desire to do all in their power in aid of the great work, occupying so much thought and effort at the present day, of raising the standard of teaching from the mere mechanical and formal to that which is at once simple and natural, and which, when properly carried out, can not fail to be thorough and successful.

TERMS —For all the class exercises (payable in advance), $25. For half the term, $15. For a less time, $5 a week.

No expense for books.

Board, about $3 a week.

It is important that those who intend to be members of the School should give early notice of the fact—directing to "Normal Musical Institute," North Reading, Mass.

LOWELL MASON,
WM. B. BRADBURY
GEO. F. ROOT.

For full particulars please send for a Circular.

BRADBURY'S NEW SUNDAY-SCHOOL SINGING-BOOK,

THE GOLDEN CHAIN,

Is now Ready. Price, $12 per hundred. IVISON, PHINNEY & CO., New York.

Send four red stamps for a specimen copy, to

WM. B. BRADBURY, 421 Broome Street, New York.

MR. W. O. PERKINS, of Boston, Mass., will conduct a limited number of Musical Conventions the present season, upon reasonable terms. Please address as early as convenient. 8-6m

THE ADDRESS OF *GEORGE B. LOOMIS* FOR THE PRESENT IS "*BENNINGTON, NEW YORK.*"

Fortnightly Bulletin of New Music.

THEODOR HAGEN, NEW YORK. (5 & 7 MERCER STREET.)

MY FIRST WALTZ. By Caroline Schneider. 35c.

FIRTH, POND & CO., NEW YORK.

HAIL COLUMBIA and YANKEE DOODLE. Arranged by A. W. Berg. Each, 35c.—THE STAR-SPANGLED BANNER. Transcribed by Jean Manns. 30c.—ELLSWORTH REQUIEM. G. W. Warren. 35c.

VOCAL MUSIC.

I'D RATHER BE A VIOLET. F. Buckley. 25c.—SLUMBER SONG. A. H. Wood. 50c.—CHANT DES BATELIERS. H. Drayton. 35c.—OUR COUNTRY, RIGHT OR WRONG. E. Muzio. 25c.—OUR BIRTHRIGHT—LIBERTY. G. W. P. Nugent. 25c.—THE PATRIOTIC FLAG. J. R. Thomas. 25c.

HORACE WATERS, NEW YORK.

THE VOLUNTEER YANKEE DOODLE OF '61. Louis Lille. 25c.

OLIVER DITSON & CO., BOSTON.

VOCAL MUSIC.

WHERE ARE ALL THE YOUNG MEN GONE? Song. J. M. Jollie. 25c.—O, IF I HAD SOME ONE TO LOVE ME. Song. F. Buckley. 25c.—THE MEMORY OF ELLSWORTH. Quartett. W. A. Springer. 25c.—THE VOLUNTEER'S WIFE. Song and Chorus. F. H. Pease. 25c.—OUR GLORIOUS LAND, LAND OF THE FREE. Song. J. W. Turner. 25c.—THEN WAVE YE STRIPES. Patriotic Song. Miss Howell. 25c.—MARY BELL. Song and Chorus. G. F. Benkert. 25c.—I'M LEAVING THEE IN SORROW, ANNIE. For Guitar. Dorn. 25c.

INSTRUMENTAL MUSIC.

GENERAL SCOTT'S GRAND REVIEW MARCH. Colored title. S. Glover. 50c.—HEART'S EASE Valse a Tyrollenne. C. Faust. 35c.—GIRL I LEFT BEHIND ME. Varied. C. Grobe. 25c.—THE CAPTAIN. Varied. C. Grobe. 25c.—EARLY MORNING GALOP. J. Smalley. 25c—GLORY, HALLELUJAH QUICKSTEP. Turner. 25c.—PEARLS OF THE EAST SCHOTTISCHE. 25c.—COMIN' THRO' THE RYE. "Crown Jewels." A. Baumbach. 35c.—LES MARTYRS. "Bouquet de Melodies." F. Beyer. 50c.

BRASS BAND MUSIC.

GLORY, HALLELUJAH, and HAIL TO THE CHIEF. Printed on Cards. Burditt. $1.—PRISON SONG FROM "IL TROVATORE." Printed on Cards. Burditt. $1.

AWARDED TO For The Best MELODEONS (AND) HARMONIUMS. MASON & HAMLIN.

MASON & HAMLIN,

MANUFACTURERS OF

Melodeons & Harmoniums

THE Undersigned beg to inform their friends and the public that they have REMOVED to their new and enlarged manufactory, and that, with the aid of improved machinery and increased facilities, they are now producing Instruments which they are confident will more than sustain the reputation already acquired.

Their MELODEONS and HARMONIUMS have been awarded the first premium at EVERY FAIR where exhibited in competition with others, (TWENTY-SIX of which have been received during the past five years,) and they are highly commended by distinguished musicians in this country and in Europe.

Descriptive catalogues sent to any address, and orders respectfully solicited.

4- **MASON & HAMLIN, Boston, Mass.**

A LADY WISHES A SITUATION AS MUSIC (PIANO OR PIANO AND ORGAN) TEACHER in some seminary, for which she will

TAKE LESSONS ON THE HARP,

and a very small salary. Best of references given. Address for two weeks MUSICAL REVIEW AND WORLD office to MISS LYMAN, or to Boston Post Office.

J. SCHUBERTH & CO.,

PUBLISHERS AND DEALERS IN

Foreign & American Music

St. Nicholas Hotel Buildings,

98 SPRING ST., NEAR BROADWAY,

New York.

Catalogues of their own publications may be had gratis. 10-

JUST ARRIVED.

SCHUBERT'S SONGS. Vol 5. $2 75.

Price of the five vols., $12 00.

THE ART OF VIOLIN PLAYING. A collection of the best works for this instrument, from Corelli (1653) to our own times. Edited by C. Witting.

Part I. 6 Sonatas, by Corelli. 75 cts.

Part II. 3 Sonatas by Francesco Geminiana. Three Sonatas, and the celebrated Ciaccona, by J. S. Bach. Capriccio, by Pietro Locatelli. 75 cts.

VIOLIN SCHOOL, by Dr. Volekmar. $1.

POTPOURRIS from MARTHA, WHITE LADY, OBERON, MAGIC FLUTE, ROBERT, FRA DIAVOLO, THE HUGUENOTS, FREISCHUTZ ROMEO AND JULIET, TANNHAUSSER, and ZAMPA. Each, 25 cts.

JUST OUT.

THE STAR-SPANGLED BANNER. Paraphrase Brillante pour Piano. Par H. A. Wollenhaupt. Price, 50c.

THEODOR HAGEN,
Agent for Holle's Music.
5 & 7 Mercer street, (Care Mason Bros.)

THE STANDARD METHOD OF INSTRUCTION

IN

VOCAL MUSIC.

Bassini's Art of Singing:

AN ANALYTICAL, PHYSIOLOGICAL, AND PRACTICAL SYSTEM

FOR THE CULTIVATION OF THE VOICE.

BY CARLO BASSINI.

EDITED BY R. STORRS WILLIS.

This work is one of the greatest excellence as a system of thorough and scientific instruction in the art of vocalization. To say that, as a book of this kind, it has no superior, would award to it but partial justice, since the best judges of the merits of such works readily admit that it has no equal. No better testimony in support of this statement can be desired than the book itself, but as those who have not access to it may wish to know the views of those who have examined it, the subjoined, few of many, expressions of opinions are submitted to their consideration.

In the first nineteen pages of this method is embodied more sound sense on the nature and capabilities of the human voice than can be found in half a dozen similar works by European masters. Those masters may have been good musicians and apt teachers, but they have failed, as a rule, to state the result of their studies in language which the ordinary reader may understand. And so, it came to be received, that their methods, and the teachers using them, must effect the development of the voice by processes intuitive and imitative, rather than by a combination of these with clear appeals to the intellect. So satisfactory is Mr. Bassini's work in both of these respects, that we do not hesitate to recommend it to teachers and vocalists of every grade of experience. The more advanced will find in it a confirmation of their best views of the subject, while newer laborers will discover the very information which they most need, and about which the vast mass of singers are most in doubt. What can be more necessary, for example, to both teacher and pupil, than the very names and location of the vocal organs, and in what positions and states of the body they can be most favorably used? How proceed to practice effectively without intimately knowing the exact registers and scope of voices? How produce that subtle and truly electric effect upon an audience which only a nice appreciation of the *clear* and *sombre timbres* will secure? What can be more simple than Bassini's mode of combining the registers? and yet what thick darkness generally prevails upon this most necessary point. We welcome this as the most valuable work of its kind yet contributed to the advancement of American vocal art in its higher walks.—*Musical World, New York.*

Carlo Bassini is well known to the musical public as the leading teacher of vocal music in New York, and when it was known that he intended publishing a work upon singing, it was expected that his production would be the best upon the subject yet given to the world. So far as we have learned it has not disappointed this expectation. Admirably clear and concise it immediately wins attention. A pupil of Zingarelli and Crescentini, he says he has applied himself to the system of Garcia, to which he adds several years' experience as a teacher as credentials in attempting a work upon the voice. The work must commend itself to teachers as a most efficient aid, and for those who have not the benefit of instruction, we believe there is no book as suitable; there can certainly be none better.—*Palladium, Worcester.*

A thorough and elaborate treatise on a subject by no means merely, or even mainly, of importance to professional singers. If such a manual could be introduced into our Theological Seminaries, and their pupils could be put through a thorough course of vocal training, such as is contemplated here, the preaching of the Gospel would forthwith assume a more natural, melodious, and persuasive aspect. This work is constructed on a rigidly scientific basis, considering the mechanism of the vocal organs, the different qualities of voice, the just methods of articulation, the true process of culture, &c., &c., with a connected series of exercises advancing from the simplest methods of uniting the chest and medium registers, to the most difficult trills, &c. The suggestions on the hygiene of the voice are very important to clergymen as well as singers.—*Congregationalist, Boston.*

PRICES OF BASSINI'S METHOD:

Complete,	**$3 00**
Abridged,	**$2 00**

BASSINI'S METHOD FOR TENOR VOICE,

Comprising all the excellent features of the above Method for Soprano.

Price, - - $3 00.

Copies will be sent by mail, *post-paid*, on receipt of the price.

Published by OLIVER DITSON & CO., BOSTON.

HOLLE'S CHEAP MUSIC

JUST ARRIVED.

Schubert's Songs. 4th vol. $2 50. Singly, from 10 to 25c. each.

Dussek's Compositions for Piano (17 pieces for two and 2 pieces for four hands.) $3 50. Singly, from 10 to 50c. each.

Mozart. 18 Duos for Piano and Violin. $3 65. Singly, from 10 to 30c. each.

Brunner. Operatis Potpourris. (New Selection.) 25c. each.

THE WORKS FOR PIANO-FORTE BY Beethoven, Mozart, Haydn, Bach, Clementi, Weber, Hummel, Czerny, Bertini, Herz, Cramer, Kuhlau, Diabelli, Wollenhaupt and others, at about one third of their usual prices. Apply for catalogues.

Beethoven's Trios for Piano, Violin, and Violoncello, $5. Singly, from 30 to 75c per Trio.

Schubert's Songs. 3 vols. (large size and print French and German text.) Each vol. $2 75. All three $7 50. Singly, from 10 to 37c. per number—containing several Songs.

Wollenhaupt Sparkling Diamonds. 50c.

" Song of the Syrens, Waltz, (Second Edition.) 75c.

Theo. Hagen. Faribol. Marceau de Genre. 30c.

Music sent by mail, free of postage, on receipt of the marked price. Music of every description, foreign as well as American, for sale by

THEODOR HAGEN,

Agent for Holle's Music,

5 & 7 *MERCER STREET*, (*Care Mason Brothers.*)

WM. DOEHLER,

SOLO VIOLINIST

AND

TEACHER OF VIOLIN & PIANO,

Care of THEODOR HAGEN, Esq., 5 & 7 MERCER STREET.

HARPS!

J. F. BROWNE, Manufacturer Warerooms, 709 BROADWAY, New York, between Fourth street and Washington Place, near the New York Hotel.

Prices and descriptions forwarded by mail.

Strings of the best quality, and every requisite for the Harp.

J. F. Browne would call attention to his large and choice collection of

HARP MUSIC,

both foreign and own publications. Just published, "40 Studies." in four Numbers, forming, with the "FIRST SIX WEEKS," a complete general course of Instruction for the Harp.

2-1y

G. ANDRE & CO.,

IMPORTERS OF

FOREIGN MUSIC

1104 Chestnut St., Philadelphia.

A large assortment of AMERICAN MUSIC constantly on hand. 4-

B. C. BLODGETT,

TEACHER OF THE

PIANO AND ORGAN,

ALSO OF

Harmony, Single and Double Counterpoint, Canon, and Fugue.

7- Address, **HALLET, DAVIS & CO.**

THE

Musician's Guide

(A NEW EDITION.)

THIS WORK IS A

DESCRIPTIVE CATALOGUE

(257 pages,)

Containing an analysis of nearly

5,000 MUSICAL WORKS

Published by

RUSSELL & TOLMAN.

Prefixed to which are sketches of the lives of the following distinguished composers:

JOHN SEBASTIAN BACH,
LOUIS VAN BEETHOVEN,
GEORGE FREDERICK HANDEL,
FRANCIS JOSEPH HAYDN,
WOLFANG AMADEUS MOZART,
SIGISMUND THALBERG.

It is a book of great value to all interested in Music, and to Teachers and Amateurs residing in the country it is indispensable.

THE MUSICIAN'S GUIDE differs materially from any other work of the kind ever published. To the title of every composition are appended a *figure* and a *letter* The figures, numbering from 1 to 7, inclusive, indicate, according to a scale which may be found in this work, the character of the piece, whether it is difficult or easy. The letters, which are the Musical Alphabet, and extend from A to G, inclusive, show the key in which it is written: i. e., the letter Ab signifies that the composition is in four flats; G, that it is written in one sharp, &c.

EXAMPLE.

Name of piece	Key.	Difficulty.	Composer.	Price
Come to this heart so lonely,	(C).....	2.....	Sarti.	:5

The above piece is in the key of C, and the figure 2 indicates Second Class

It will be apparent to all that in this way every piece is as thoroughly described as if it was explained and commented upon by itself, while, by the adoption of this plan, the whole Catalogue is brought within the compass of a pamphlet, which can be mailed at a trifling expense to any part of the world; and enables parties at a distance who are unacquainted with the music to select pieces of any description, or for any particular purpose.

THE MUSICIAN'S GUIDE also contains a Description and Price List of Musical Instruments of every description, such as

PIANO-FORTES, MELODEONS,

GUITARS,

BRASS INSTRUMENTS,

VIOLINS, FLUTES, &c.,

And a variety of valuable information not to be found in any other work of the kind now published.

☞ It may be had GRATIS, on application to the publishers, or will be forwarded to any address in the United States, post paid on receipt of six cents in postage stamps to defray postage expenses.

RUSSELL & TOLMAN, Publishers,

291 Washington St., Boston.

38,000.

THE DIAPASON;

A NEW COLLECTION OF CHURCH MUSIC.

BY

GEORGE F. ROOT,

Composer of "The Haymakers," "The Flower Queen," "The Shining Shore," "Rosalie, the Prairie Flower," etc.; Author of "The Sabbath Bell," "The Shawm," "The Academy Vocalist," etc.

The best evidence of the manner in which Mr. Root's new book is received by the public is afforded by the fact that we have already had occasion to send to press THIRTY-EIGHT THOUSAND COPIES, though it is yet in the beginning of its first season.

It contains about *half as much again more matter* than any other of the new books, affording room for great variety and completeness in all its departments.

It contains an ample and careful selection of the *old, well-known tunes*, which are so generally considered indispensable in Singing-Schools as well as Choirs. Mr. Root succeeded in making arrangements with the proprietors of the copyrights of these to use all that he desired.

Yet its NEW TUNES are of course its main feature. These are from a variety of sources, including a large number from Mr. Root which have never before been published. There are also liberal contributions from Dr. Mason, Mr. Bradbury, and other eminent composers.

NEARLY ONE HUNDRED Anthems and Set Pieces, most of which are new, are included in its pages, affording the most ample variety for special occasions and the ordinary church-services. THE SINGING SCHOOL DEPARTMENT is very full, including over three hundred Exercises and Secular Pieces for Practice, *more than two hundred* of which are Songs, Part-Songs, Glees, Rounds, or other pieces set to words. This portion of the work includes also a brief Manual for Musical Instruction, prepared expressly for it by Dr. Lowell Mason.

By a new arrangement, the music is nearly always printed with but *one part on a staff*, while two-thirds of the tunes are on large type, and all on very clear, distinct type.

For sale by Booksellers generally.

Single copies sent by us to teachers for examination, by mail, post-paid, on receipt of Seventy-Five Cents.

Price in New York, $8 per dozen.

THE PEOPLE'S TUNE BOOK:

A CLASS-BOOK OF CHURCH MUSIC FOR CHOIRS, CONGREGATIONS, AND SINGING-SCHOOLS.

BY

LOWELL MASON, Dr. of Music.

Besides containing many excellent new tunes, the PEOPLE'S TUNE BOOK forms especially one of the best collections of the most useful and popular old *tunes* ever issued, and, with its large, clear type, with one part on a staff, and but two tunes on a page, cannot fail to be very popular as a Singing-School Book, as well as for Choirs and Congregations.

Price in New York, $6 per dozen.

HASTINGS' CHURCH MUSIC.

BY

THOMAS HASTINGS, Dr. of Music.

The many friends of Dr. Hastings will welcome this work, which collects in one volume the choicest results of the labors for two score years, of this eminent composer of Church Song. It has, indeed, been prepared at the suggestion of friends, who desired to possess in one volume those pieces which have proved most popular and useful in all the author's previous works. Like the PEOPLE'S TUNE BOOK, it is printed from clear large type, two tunes on a page. Every Choir and Musical Association should have a set of this book.

Price in New York, $6 per dozen.

BRADBURY'S ANTHEM BOOK:

A COLLECTION OF ANTHEMS, CHORUSES, OPENING AND CLOSING PIECES; ADAPTED TO THE WANTS OF CHOIRS, MUSICAL ASSOCIATIONS, CONVENTIONS, ETC.,

BY

WILLIAM B. BRADBURY.

The want of a new Anthem Book which should contain a greater variety of pieces for the various occasions of ordinary or special religious services than it is possible to include in an ordinary collection of Church Music, has led to the preparation of the present volume, which collects together the favorite old pieces, and presents many new ones, especially such as are suitable for opening and closing worship.

Retail price. $1 25.

☞ **Catalogues of our numerous Musical Publications sent to any address on application.**

MASON BROTHERS,

5 & 7 MERCER STREET, NEW YORK.

THE

MUSICAL REVIEW

AND

Musical World.

5 CENTS SINGLE.] PUBLISHED FORTNIGHTLY, BY MASON BROTHERS. [VOL. XII.—No. 19.

NEW YORK, SATURDAY, SEPTEMBER 14, 1861.

THE NEW YORK MUSICAL REVIEW AND MUSICAL WORLD,

(Being the union of these two long-established and well-known Musical Journals,)

IS PUBLISHED FORTNIGHTLY—

Each number containing sixteen quarto pages, including four pages of new music. THE REVIEW AND WORLD aims to be a comprehensive, able, and impartial musical journal.

MUSICAL INTELLIGENCE

From both hemispheres will be posted up with care and diligence. Especially we mean to keep our readers informed of every thing musical that is happening in America, and our pages will present a record of the concerts, conventions, festivals, societies, and other musical doings, all over the land. In doing this, we shall be much aided by

CORRESPONDENTS

In our own and foreign countries, who will take care to omit nothing of interest which may occur in their different sections.

CRITICISM.

THE REVIEW AND WORLD aims to be impartial and just, yet appreciative. It aims to do justice to its readers, as well as to composers, authors, artists, and manufacturers.

MUSICAL ESSAYS.

Short practical essays on the various topics of interest which may arise will find place in its columns.

MUSICAL INSTRUCTION.

It will be hereafter, as it has been heretofore, the aim of THE REVIEW AND WORLD to be of practical value to its readers. Dr. LOWELL MASON, Messrs. GEO. F. ROOT, WM. B. BRADBURY, and other of the leading teachers in the country, have, from time to time, given in its columns Courses of Instruction in the various departments of music. Similar series of lessons will be given in the future.

MUSICAL TALES,

Of a select character, mostly founded on musical history, are translated from the French or German, or written expressly for it.

MUSIC.

Each number contains four pages of choice music, consisting of Songs, Duets, Trios, Quartets, Part Songs, Anthems, Sentences, Motets, Sabbath Evening Melodies, together with a small proportion of such instrumental music as it is supposed will be likely to be of interest and value to the largest number of our subscribers.

OUR ADVERTISING

Is hardly of less interest to musical readers than the other matter. Here may be found the earliest and fullest announcements of new music, books, instruments, and other matters of which it is important that they should be advised.

FINALLY—

Every teacher of music, every one whose business is in any way connected with music, every lover of music, is interested in extending the circulation of the REVIEW AND WORLD. Wherever it goes, it increases the interest in musical matters, and benefits the cause generally.

TERMS.

One copy per annum,	$1 00
Delivered in New York,	1 25
Five copies for	4 00

Invariably in advance.

ADVERTISEMENTS.

Per square of the space of eight lines agate solid, (seventeen squares to a column,) each insertion,	$1 00
One column, each insertion,	15 00
One half column, "	8 00
One column, per annum,	$250 00
One half column, per annum,	150 00
Professional cards, of four lines or less, per annum,	6 00

☞ MONEY for subscriptions, in sums not exceeding five dollars, may be sent by mail, at our risk, provided it is inclosed in the presence of the post master, and he takes a memorandum of the number and description of the bills.——Subscriptions may commence with any number, but none will be received for less than a year.—Be sure to write the name very plainly, and give the name of the post office, county and *State*.——Subscribers desiring to have their post-office address changed, must always give the name of the town to which their paper has been hitherto sent.——The postage on THE REVIEW AND WORLD is *thirteen cents* per annum, payable quarterly in advance at the office where it is received; if within the State, the postage is one half that amount. Subscribers in Canada will remit *twenty-six* cents in addition to their subscriptions, as we have to pre-pay to the line, at the New York office, one cent on each number. Agents are desired to extend the circulation of THE REVIEW AND WORLD in every town.

THE MUSICAL REVIEW AND WORLD, as well as all our musical publications, may be obtained in Boston, Mass., of CROSBY, NICHOLS, LEE & CO., 117 Washington street, who are authorized to receive subscriptions for us.

Mr. JOHN BOWER, 1514 George street, Philadelphia, is our agent for that city.

Messrs. ROOT & CADY, No. 95 Clarke street, Chicago, are our agents for the North-west.

LOWELL MASON, Jr., DANIEL G. MASON. } PUBLISHED BY MASON BROTHERS, 5 & 7 Mercer St., NEW YORK.

MUSIC IN THIS NUMBER.

Never Rail at the World. Quartet and Chorus. Words by Charles Swain. Music by James R. Murray 73

Firth. Words by T. F. Winthrop. Music by J. R. Murray 75

Erster Verlust. (First Loss.) By Goethe. The English Version by John A. Dorgan. Music by F. Schubert 76

CARL MARIA VON WEBER.

FROM THE GERMAN, BY THEO. HAGEN.

(CONTINUED.)

WEBER finished the "Freischütz" in the beginning of 1821, and received an invitation from Berlin to conduct his opera at the opening of the new theater. When he arrived in Berlin, he found great preparations going on for the opera "Olympia," by Spontini, which caused a very great delay in the performance of his own work. With regard to Spontini's opera, he wrote to Kind: "The performance of the opera 'Olympia' is the most beautiful spectacle one can see. It costs more than 20,000 dollars. Spontini was called out at the first performance, and presented with bouquets. The second performance was pretty void of all demonstrations. To-morrow it will be given for the third time. What kind of means are put in motion here, you may learn from the following: The President of the Censorship of the Press has given orders, which prohibit to cast, in the journals, any blame upon Spontini's music. Praise, of course, is allowed. What do you say to this? Is it not heart-rending to an artist to see how a man like Spontini can lower himself so much, by allowing such means to be employed?"

It was June 15th, in 1821, when the first performance of the "Freischütz" took place. Six days later, Weber wrote to Kind: "Victoria, my dear friend and collaborator, the 'Freischütz' has hit the mark. Last night was the second performance, and it went off just as well as the first, and the enthusiasm again was very great. All the tickets for to-morrow night's (the third) performance are sold. Nobody remembers ever having seen an opera so successful, and, considering that the 'Freischütz' comes immediately after the performance of 'Olympia,' for which was done so much, it is really the greatest triumph one can experience."

Strange to say, this very triumph led to a rupture in the friendly relations between the composer and the author of the words. The latter thought himself neglected. As usual, everybody spoke of the composer, and very few of the librettist. Kind was quite aware of the naturally subordinate position of the poet to the composer, which, especially at that time, prevailed in Germany, but he justly thought, Weber might have occasionally mentioned the man, who helped him to achieve such glorious triumphs. Unfortunately, this was not the case. Weber, on public occasions, thanked managers, singers, orchestra, machinists, but never mentioned the poet. This caused, of course, irritation in Kind's mind, fostered by so-called friends, who whispered about large sums of money and precious presents which had been given to Weber; and thus it happened that two dear friends, and the joint authors of that popular work called the "*Freischütz*," became separated for ever.

We think Weber had serious cause to mourn the loss of his friend, or, rather, of his collaborator, as the librettos of his other operas amply prove. It was also unfortunate for him, that the acquaintance with the well-known critic, Ludwig Rellstab, which he made in 1821, had no result, with regard to a libretto Rellstab intended to write for him, for the latter would, under any circumstances, have done better than Madame Helmina de Chezy did, the authoress of the book of the next opera, "Euryanthe," which Weber undertook to compose. The subject was taken from an old French novel, and treated in a manner, by the authoress, which met with constant remonstrations on the part of the composer.

"We can not make use of so many persons," he wrote to her on one occasion; "we can not have more than five acting performers; for "Euryanthe" must go over *all* the stages. There are so many of these, where, at the utmost, only one soprano, a second soprano, a basso, a tenor, and a baritone, can be brought together. As to the luxuries of the *mise en scene*, we must do it in this way, that we can resort to them, but, also, that we can omit them altogether. On a small stage, the whole spectacle must be thrown overboard.

"You must try to find another name. I can not compose that of *Gerhard*, (the authoress proposed first this one;) only get a very musical one, which ends in *a*, if possible. *Euryanthe* is also a very musical name, but here and there a little long for composing. I think it might be occasionally changed into *Eiriant*. And now, with regard to the poem; do not make the verses as they generally do in operas; use all your imagination, all your cleverness; do not spare me. *Pile difficulties upon difficulties; think of meters which might bring a man to despair.*

"That will inspire me. 'Euryanthe' must be something entirely new; must stand for itself in its high region. There are verses which are so entirely musical, that the composer can add nothing to them. 'I trust to God and my *Euryanthe*.' This will go like an enlivening breeze through the whole composition, and be felt even in the overture."

Nevertheless, there were moments when he was afraid the new opera would not succeed. This was chiefly caused by the news he received about the constantly-increasing popularity of his "Freischütz." "To go beyond all this," he writes, "is now the task; and what a hard one!" "Oh, the labor!" he exclaimed at another time; "the labors! Nobody knows how life is consumed by them, nobody thanks us for it."

On New Year's day, 1822, Helmina von Chezy had finished the first version of "Euryanthe." "I must be able to look at once over much matter," Weber said; "I will write the whole poem on one sheet." The authoress, however, anticipated this by presenting him with a neat copy, which he took to Vienna, where he had to conduct the "Freischütz," and where the libretto of "Euryanthe" had to be presented to the censor. The "Freischütz" met there with an immense applause, and was performed five times before a crowded house. Weber was, of course, in the best humor, so much more so, as the libretto of the new opera had been admitted by the censorship. "After all what he told about Vienna," writes Madame de Chezy, "I could not help expressing my desire to see the place myself." "You would go mad!" exclaimed Weber with vivacity; "the censorship is ominous. Believe me, if you were there, and put in the paper that you wanted to buy three turkeys, the censor would scratch out two, and say: 'What does the lady want three turkeys for, in a small household?'"

Weber wrote, while he was journeying to Vienna, at the score of "Euryanthe." This caused him to wish for an entire alteration of the opera. Such alterations and changes have taken place a great many times before the work was finished, and if any thing can give an idea of the knowledge and intelligence of Weber, the care he bestowed upon the new opera, the hopes he attached to it, it is the history of those constant alterations. At last, the first performance took place in Vienna, October 10th, 1823, under Weber's own direction. The 15th of December, he wrote to his friend, Gottfried Weber: "The effect of this opera was just as I always expected it would be. My over-anxious friends shook hands with my enemies, both most ridiculously expecting that 'Euryanthe' should attract the *masses* in the same way as the 'Freischütz' does. How foolish! as if, *sans comparaison*, an 'Iphygenie,' a 'Don Carlos,' (tragedies by Goethe and Schiller,) have been popular pieces any where. The first three performances at Vienna, which I conducted, were really received with an immense enthusiasm; the fourth, which I heard from the corner of one of the boxes, met the same fate. I was again called out three times—in all fourteen times. Until the twelfth performance, the applause was the same; the attendance, however, moderate."

So much about Weber's best opera, "Euryanthe," which, in spite of the immense efforts he had bestowed upon it, never found that decided success (least at the revival in Paris, a few years ago) which even works not intended for popular sympathy have occasionally obtained. No doubt the unfortunate libretto has its prominent share in this, but the principal cause of the non-success lies, in our opinion, in the fact that Weber, like a great many other men in all branches of science and art, sought for gratification in those regions of art for which his natural gifts did not entirely qualify him.

Yet, in his "Euryanthe," we find the germs of some of those principles which Richard Wagner, in his "Tannhauser" and "Lohengrin," has so strongly advocated, and a revival of that work on the German stage would considerably alter the opinion of the public and the critics, not only upon Wagner, but also upon Weber himself.

(*To be continued.*)

WHAT artist ever cared for the political events of the day? He lived only in his art, and in IT only he passed through life; but an eventful time has seized man with iron grasp, and the pain extorts from him sounds "unknown to him before."—*E. T. A. Hoffmann.*

THERE are moments—particularly when I have read much in the works of the great *Sebastian Bach*—in which the musical numerical relations, nay, the mystic rules of counterpoint, awake an inward shudder in me. Music—with mysterious awe, aye, with trembling, do I pronounce thy name! Thou! the sanscrit of nature, expressed in tones! The uninitiated repeat it in infantine accents—the aping blasphemist perishes in his own mockery!—*Ibid.*

GREAT poets and artists are not uninfluenced by the disapprobation of subordinate natures. They love to be praised, to be petted and fondled.—*Ibid.*

THE theoretician and composer, Tomaschek, in Prague, used to say of Spohr: "He is the disguised and blushing Mozart."

The Musical Review & Musical World.

NEW YORK, SEPTEMBER 14, 1861.

A NEW BOOK OF CHURCH MUSIC NEARLY READY, AND A LIBERAL PREMIUM.

By reference to our advertisement on another page, it will be seen that Dr. Mason's new book of Church Music is so nearly ready that it can be promised next month; and we are disposed to avail ourselves of this opportunity, and of the eagerness with which it will be welcomed, to offer still another inducement for subscriptions to the Musical Review. *To every one who will send us One Dollar before November, we will give a copy of* Asaph; or, the Choir Book, and will also send the Musical Review for one year. Subscriptions may commence at once, and a list of the subscribers will be kept, to each of whom a copy of the book will be delivered as soon as ready; or, if the necessary postage, *twenty-four cents*, is enclosed to us with the dollar, we will send the copy by mail.

Asaph; or, the Choir Book, will be a book principally of new music, practical and pleasing, and, as its name implies, emphatically for Choirs. It will, therefore, be just the book for Singing Schools, Musical Associations, etc. The Elementary Department is especially full and interesting; containing a very large number of social pieces, glees, part-songs, rounds, and scale exercises. Almost all these are now for the first time published in this country, the words, as well as the music, having been specially prepared, or selected and adapted for this work. We are confident that, in this feature, Asaph will be found unsurpassed.

In the Hymn Tune Department, there is a large and pleasing variety of popular and attractive tunes, affording provision for almost every variety of meter, including many new and favorite hymns. We can with confidence promise here a rich mine to Choirs and Musical Associations, which will not be found too difficult in the working.

An abundant variety of Anthems and Set Pieces conclude the book, which is of the same size and price as our ordinary Church Music books.

Due notice will be given of the day of publication.

HERMANN, THE PRESTIDIGITATOR.

[TO THE EDITOR OF THE MUSICAL REVIEW AND WORLD.]

I see in the papers that Mr. Hermann is going to open the season at the Academy of Music. With what, I should like to know? Is he a composer, a singer, a pianist? What is Prestidigitation? A friend of mine says it is the French name for a Saxhorn, but another friend thinks this cannot be, as blowing in the Academy of Music is out of the question. Now let me know your opinion about this matter. If it should turn out to be but a German "What is it?" I should feel very much disappointed, although I can hardly think so, for, as my music-teacher says, to judge from the name, there must be something musical about it, and this prompts me to address you in this matter.

Yours,

Eliza Kuchnagel.

You are perfectly right, Madame; there is something musical about the name, although some people think it is not exactly in its sound. Prestidigitation is the art to move the fingers quickly—and who are more expert in this art than our pianists and violinists? It is for this reason that these artists may be justly called the prestidigitators of the musical world. They astonish us by the quickness of their proceedings; and just as little as the public can understand how they produce their effects, just as little will Mr. Hermann's audiences know what causes his. In former times, composers used to patronize a style of music which they called *Mysterium*. Mr. Hermann, in common with the great masters of the music of the future, is the restorer of this class of composition, with this difference, however, that while his colleagues use a great many instruments to accomplish their purposes, he uses but his hands and his voice. Do not infer from this that Mr. Hermann is a singer. He is also not a pianist or a violinist, although he plays upon a good many strings. As to his performing on the Saxhorn, we never heard him do it, although we should consider him perfectly able to blow his own horn. Mr. Hermann is a man of the times—a fast man. *Prestissimo* is his watchword, and we hope, for the sake of those who will succeed him at the Academy, *prestissimo* will be his success.

If, after this lucid explanation, you should still not know what a Prestidigitator is, we refer you to Mr. Hermann and his soirées. Perhaps these will explain the thing better to you.

TRAVELING SKETCHES.

BERLIN.

Berlin looked to me just as sandy and cold as ever. There has been from time immemorial so much sand in and around Berlin, that we can not wonder when the inhabitants occasionally attempt to throw it into the eyes of some of their visitors. However, this playful habit is also practiced in other countries, where they make up the deficiency of sand by dust. I had not been two days in Berlin, when I made the acquaintance of a distinguished pianist who had just finished a treatise on the "Philosophy of Piano-forte Playing." He did not specify to me the contents of his book, but he mentioned its principle, "being based upon the ideas as represented in the left wing of the Hegel School." He told me that individuality, or rather "one's own self," was every thing in piano-forte playing—a truth which, in my mind, I fully corroborated, not only with regard to pianists, but artists in general. The same evening I went to the opera, where I saw my old friend Johanna Wagner, as "Elizabeth," in "Tannhauser." There was a time when the witty *Berliners* laughed at the old German minstrel, and now they consider him a wonderfully smart fellow. What a change! But it is certainly not greater than I witnessed in Johanna. Not that she has grown smaller in size, or even talent. Both measure still six feet and a few inches; but her voice, formerly fully up to both, has lost wonderfully of its footing, and can hardly be even counted by inches. "Johanna goes, and never will return," does her namesake exclaim in Schiller's drama. Ah, our Johanna may say the same in reference to the best part of her former self, her voice. People here talk a great deal of her intentions to become an actress, but Johanna, so wonderfully dramatic in opera, will nevertheless be a poor actress.

Theodor Formes was Tannhauser. Theodor is the brother of Carl. What the one has in depth, the other has in heighth; but there is a common grave for high and low, and if Carl has experienced this already for some time, Theodor will soon follow suit.

I need not tell you that the "General Musical Conductor," Meyerbeer, did not conduct the opera of Tannhauser. Although he is chief conductor at the opera, yet very few in Berlin can say that they ever saw him occupy the only arm-chair the Berlin Orchestra, in common with its colleagues all over the world, can boast of. In fact, a great many doubt his existence, although "the oldest inhabitant" assures us that there once was a boy of the name of Jacob Meyer Beer, who was very smart and cunning, and had a wonderful talent to profit by the shortcomings of his playmates. But if Meyerbeer himself is a myth for the greater part of the inhabitants, some of these, at least, derive a benefit from this mysterious fact. These are the members of the orchestra, who, if they see not himself, do see at least his money, which is said to produce a very consoling effect upon them. In explanation, let me say

that Meyerbeer gives every year his whole salary, consisting of about $2,000, to the orchestra,—a munificence which ought to be duly appreciated in spite of the circumstance, that the donor, outside his large income from his compositions, enjoys the interest of about half a million's independent fortune.

It cannot be denied, that in Berlin one can hear a greater variety of musical compositions than in any other city in Germany. There is *Liebig*, who, with his orchestra, gives you for a few cents every thing you want from Emanuel Bach up to Liszt. There is the Dome Choir, who plunge you into the deep waters of the old Italians and Netherlanders, which occasionally you will find very refreshing, especially after having enjoyed for some time the shallow waters of Berlin-born music. There is the opera with Gluck, Spontini, Flotow, Verdi, and Wagner; there are the Philharmonic Concerts, the Soirées of Chamber Music, the performances of the Gesang-Vereine (singing-clubs), not to forget those of the old, venerable *Sing-Academie*, with its glorious traditions;—there are all these thorough Berlin institutions, which, during the winter, give a man plenty of opportunity to exercise his mental and pedestrial faculties. Alas! one of the old Berlin institutions I found missing. This was Rellstab, the critic, who had died a short time before my arrival. Unfortunately, his paper, old Aunty Voss, did not share his fate, but was as much as ever the gray representative of blotting-paper literature.

But while the most celebrated representative of old German criticism was gone, I found those of the new school fully alive to the exigencies of their creed and their—stomachs. To speak the truth, the former are of little consequence, when compared with the latter. It is astonishing how accommodating the stomach of a true Berlin critic is; but, strange to say, the man who puts the utmost faith in your dinners, is full of skepticism for your abilities. He believes in your *Champagne* and *Poulets aux truffes*, but he by no means believes in your talents, unless you provide him with some circumstantial evidence to do so. This is, of course, a peculiarity which cannot be found with the critics of other countries. Or have you ever found a similar disposition in the New York critics?

I am sorry to say that *Hans von Bulow* was not in Berlin during my last visit, for he would have undoubtedly furnished me with valuable statistics in reference to the spread of the Wagner principles there. You know Bulow is the brother-in-law of Liszt, and, as rumors go, already in the best way to perpetuate the ideas of his father-in-law. But he is, moreover, the greatest pianist of the age, and a young man who is as expert with his pen as he is with his fingers on the piano-forte. If such a man takes his residence in Berlin, he must have good cause for it; and if the latter is not discernible for the present, the effect is already distinctly seen in the programmes of the concerts as well as musical soirées.

S. v. W.

Sheet Music Review.

(*Classified according to the System adopted in the* METHOD FOR PIANO-FORTE, *by H. A. Wollenhaupt and Theodor Hagen, published in our last volume. The Method, with many additions, will be published separately, early in October.*)

Horace Waters, New York.

SECOND PERIOD.

LA CHUTE D'UN ANGE. Valse Brillante. J. C. Oscar. 60c.
YANKEE DOODLE. Brilliant Variations. By Mrs. E. A. Parkhurst. 35c.
SPIRIT POLKA. Mrs. E. A. Parkhurst. 25c.
There are some good melodious traits in this polka.

THE STAR-SPANGLED BANNER. Variations. By Aug. Cull. 40c.
Brilliant and effective.

AWAY WITH MELANCHOLY! Brilliant Variations. By Mrs. E. A. Parkhurst. 50c.
THE COMET SCHOTTISCHE. Thomas Baker. 25c.
A pretty schottische.

BRITISH VOLUNTEERS' GRAND MARCH. Aug. Cull. 40c.
Melodious and effective.

VOCAL MUSIC.

COME DOWN BY THE SILVERY BROOK, LOVE. Comic Duett. By Aug. Cull. 25c.
THE GIRLS ARE NOT SO GREEN. Aug. Cull. 25c.
Humorous and entertaining.

FARMER STUBBS' VISIT TO NEW YORK CITY. As sung with rapturous applause by Master Alonzo, of the Tremaine Family. 35c.
FORGET, IF YOU CAN, BUT FORGIVE. J. R. Thomas. 25c.
Excellent and very commendable.

ALWAYS LOOK ON THE SUNNY SIDE. Ballad. By B. Covert. 25c.
Popular melody.

WHY HAVE MY LOVED ONES GONE? S. C. Foster. 25c.
Easy and good.

WHAT THEY DO AT THE SPRINGS. C. M. Tremaine. 25c.
Sung with "unbounded applause" by the Tremaine Family.

WILLIE GRAY; OR, ANSWER TO KITTY CLYDE. E. Ambuhl. 25c.
A fluent melody.

BONNIE, BONNIE BELL. James R. Murray. 25c.
A Scotch ballad.

MADMEN, SPARE THAT FLAG! Aug. Cull. 25c.
DRUMMER-BOY OF THE NATIONAL GRAYS. Aug. Cull. 25c.
THREE CHEERS FOR OUR BANNER. Do. 25c.
WAR SONG OF THE N. Y. 69TH REGIMENT. Do. 25c.
MY COUNTRY, 'TIS OF THEE. Arranged by Do. 25c.
FREEMEN'S GATHERING. Do. Do. 25c.
WHERE LIBERTY DWELLS, THERE IS MY COUNTRY. G. S. Plumley. 25c.
TO ARMS! TO ARMS! William F. Otten. 40c.
Patriotic Songs of more or less merit. The music to "Freemen's Gathering" is an arrangement of the "Marseillaise." "My Country, 'tis of Thee," is adapted to the music of "God Save the Queen." "To Arms! To Arms!" is based upon an old German song.

Firth, Pond & Co., New York.

FIRST PERIOD.

THE OPERATIC WORLD. A Collection of Gems from favorite operas. Arranged by A. W. Berg. Each, 25c. "Le Pardon de Ploermel," "Il Trovatore," "Don Giovanni," "Masaniello," "Bohemian Girl," "Lucrezia Borgia," "Diamans de la Couronne," "Stradella," "Child of the Regiment," "Martha," "Il Barbiere di Seviglio."
Easy, and excellent for teaching purposes.

WAR MARCH. J. H. McNaughton. 35c.
A spirited march.

RED, WHITE, AND BLUE. Arranged by A. W. Berg. 35c.
A good arrangement.

THE FAIRIES' DANCE. Brinley Richards. 35c.
A little more difficult than the above pieces. Brilliant and commendable.

VOCAL MUSIC.

ANNIE OF THE VALE. Song and chorus. J. R. Thomas. 35c.
Good melody and good expression.

THE ZINGARINA. Ballad. By G. Linley. 25c.
Excellent, and quite characteristic.

S. T. Gordon, New York.

SECOND PERIOD.

IRENE GALOP BRILLANT. Theo. Moelling. 50c.
A lively and melodious piece, which will be welcome to the majority of our advanced amateurs.

Lee & Walker, Philadelphia.

FIRST PERIOD.

GENERAL MCCLELLAN'S GRAND MARCH. E. Mark. (With colored lithograph.) 50c.
GYMNASTIC ZOUAVES' QUICKSTEP. Chas. B. Dodworth. 40c.
Two good marches for the times.

FOR PIANO AND VIOLIN.

JOSEPH AND HIS BRETHREN. By Mehul. Potpourri by G. Wichtl. 75c.
The same for Piano and Flute.

VOCAL MUSIC.

OUR BANNER; OR, THE STAR-SPANGLED BANNER OF '61. E. Mark. 25c.
THE BANNER OF THE SEA. Geo. W. Hewitt. 25c.
RISE FOR YOUR COUNTRY. J. W. Pope. 25c.
All these patriotic songs are meritorious. The first two contain excellent and very appropriate melodies.

NO ONE TO LOVE. Ballad. Wm. B. Harvey. 25c.

S. Brainard & Co., Cleveland.

SECOND PERIOD.

UN REVE DE FLEURS. A. Jungmann. 35c.
A piece in the style of "The Two Angels," by Blumenthal. It contains some very characteristic music, quite pretty and effective.

L'ANGE DES SOUVENIRS. Meditation. Leon Gerville. 35c.
Rather Frenchy, but good. The difficulty is moderate.

COMIN' THRO' THE RYE. Variations. By Wallace. 40c.
LOGIE O' BUCHAN. Do. Do. 40c.
THE HARP THAT ONCE THROUGH TARA'S HALLS, and "FLY NOT YET." Variations. By Wallace. 40c.
JOCK O' HAZELDEAN. Variations. By Wallace. 40c.
"MY LODGING IS ON THE COLD GROUND." Variations. By Wallace. 40c.
Brilliant, showy, and very commendable for teaching purposes.

PRAYER GRANTED. Answer to "Maiden's Prayer." By Thecla Badarzewska. 35c.

Instead of the runs going up, as in "Maiden's Prayer," they go down in the "Answer." We have not the slightest doubt that they will do the same with the great mass of our amateurs.

THE UNION MEDLEY. Containing: "Hail Columbia," "The Banner Song," "Our Flag is There," "Star-Spangled Banner," "Washington's Grand March," "Sound Now the Trumpet," "Yankee Doodle," "America," "Hail to the Chief," "Marseillai-e," "Jefferson and Liberty," "Columbia, the Gem of the Ocean," "Close the Ranks Firmly," "The Land of Washington," "Prayer for Peace." By Wm. Dressler. 50c.

A very rich collection, well arranged.

VOCAL MUSIC.

HOME TO OUR MOUNTAINS. Duo from "Il Trovatore." Arranged by C. W. Glover. 40c.

ELLSWORTH'S FUNERAL. Arranged by Miss L. A. Wetmore. 25c.

Answers to Correspondents.

E. D. F., *Bluehill, Maine.*—Coll 'o ttava (abbreviated 8va), when standing above the note, means that the higher octave, and, when standing below the note, that the lower octave has to be struck at the same time.

MUSICAL GOSSIP.

THE following programmes of the soirées to be given by Messrs. Mason and Thomas during the next season, will be welcome to our amateurs:—

SOIRÉE I.—1. Quartet, (G No. 1)—*Mozart.* 2. Sonata, (piano Eb op. 31, No. 3)—*Beethoven.* 3. Rondo, (piano and violin, op. 70, B minor)—*Schubert.* 4. Quartet, (F. op. 41, No. 2)—*Schumann.*

SOIRÉE II.—1. Quartet, (G)—*Haydn.* 2. Romanzen, (piano, op 28)—*Schumann.* 3. Trio, (Bb minor, op 5)—*Volkmann.* 4. Quartet, (E minor, No. 8)—*Beethoven.*

SOIRÉE III.—1. Quintet, (Eb piano, Oboi, Clarionet, Bassoon, Horn)—*Mozart.* 2. Sonata, (piano and cello in A, op. 69)—*Beethoven.* 3. Solo, (viola.) 4. Fantasia, (C op. 159, piano and violin)—*Schubert.* 5. Quartet, (C minor, No. 4, op. 18)—*Beethoven.*

SOIRÉE IV.—1. Quartet, by *Haydn.* 2. Sonata, (op. 101, A piano)—*Beethoven.* 3. Trio, (F)—*Schumann.* 4. Quintet, (C, 2 violins, 1 viola, 2 cellos, op. 163)—*Schubert.*

SOIRÉE V.—Trio, (Eb piano, clarionet, viola)—*Mozart.* 2. Quartet, (E flat)—*Spohr.* 3. Sonate, piano and violin, (D minor)—*Schumann.* 4. Quartet, (F minor, No. 11)—*Beethoven.*

SOIRÉE VI.—1. Quartet, piano, (G minor)—*Mozart.* 2. Preludio and Fugue, (violin)—*Bach.* 3. Trio, (op. 99, B major)—*Schubert.* 4. Quartet, (Eb No. 12)—*Beethoven.*

EUROPEAN ITEMS.

MR. RUDOLPH HALL, the American Cornet-player, is performing in London with great success.

THE *London Musical World* has a biographical sketch of Schumann, accompanied by a few remarks about his merits, which, strange to say, are not abusive. Mr. Macfarren, the well-known composer, comes also out with an appeal in favor of Schumann, although we can well remember the time when he held the latter in very little esteem. Private letters from London, too, speak of a change in the opinions and appreciation of the English artists with regard to the German composer. Thus even the English world of musical art moves on, and in due time Schumann will be thought worthy to rank with Mendelssohn, and the other great artists held in veneration by the English people.

MR. SOBOLEWSKI, in his pamphlet, "The Secret of the Latest School of Music," tells us that the secret consists simply in the fact that the school must know more than the old one. It cannot be denied that this fact is certainly a secret to a great many of its members.

WE quote the following from the Paris correspondent of the *London Musical World:*

"The tragic actress, Mad. Ristori, is said to have had the offer of an engagement for America, and the terms proposed are 75,000 francs (£3,000) per month, but the lady, it is added, has asked 25,000 more, bearing in mind the perils and inconveniences encountered by poor Rachel. The whole is, of course, a barefaced fabrication of the friends of Mad. Ristori, who are always endeavoring to measure her with the great departed tragédienne, whose memory is as much too crushing for her, as was her actual presence in the flesh. As if the Americans had leisure to think of any other tragedies than that bloody one they are now in the second act of. To add to the transparency of the falsehood, the gentleman said to be charged with this mission is called the Secretary of the New York Academy.

A CORRESPONDENT at St. Petersburg informs us that the programme for the ensuing operatic season, which commences on the 1st of September, is pretty much as follows:—Two new Russian operas, original both as to music and words, will be produced at the Marie Theater. One, entitled "Natacha," is by M. Villebois; the other, called "Juditta," is by M. Sero, a follower of Wagner, and better known hitherto as a critic than as a writer of music. The subscribers to the Italian theater will have the bloom of a new opera by Signor Verdi, in which the principal part has been written for Signor Tamberlik. Moreover, the musical public of St. Petersburg will hear, for the first time, the celebrated baritone, Signor Graziani; and it is rumored that the manager, M. de Sabourow, has concluded an engagement with Mlle. Patti, but of this you can better judge the truth than I. According to an Italian paper, the subject of the new opera which Signor Verdi is engaged on for St. Petersburg, is taken from a Spanish drama by Martinez de la Rosa, entitled "La Fuerza del Destines"—that is, "the Power of Fate."

THE following gentlemen, connected with the musical art in Paris, have been decorated by the French Emperor. It will be seen in a great many instances, that it requires rather little talent, or even fame, to become an officer of the Legion of Honor:

M. Nadaud, the well-known song-writer and song-composer, sometimes called the Béranger of the boudoir, but having little in common with the genius of the great national songster; M. Ravina, who, we suppose, is rather decorated for his skill as an executant than his merit as a composer; M. Offenbach, of whom it is equally unnecessary to speak, and the motive for whose decoration is equally open to speculation; M. Tilmant, the well-known director of the orchestra at the Opéra Comique; M. Auguste Blanchard, engraver; M. Masset, ex-tenor of the Grand Opéra and Opéra Comique, now Professor at the school of St. Denis—no voice, but considerable talent.

A GERMAN critic in Wiesbaden has the following on the opera of "Faust," music by Gounod:

"For myself, however, I do not think a Frenchman capable of grasping so mighty a subject in all its profundity. There is so much childish, foreign nonsense in Gounod's 'Faust,' that I will not venture to affirm he has succeeded in hitting the nail on the head. One thing is very certain. and that is, that Meyerbeer has constantly shone like a bright constellation before his mind. Gounod has formed himself entirely on Meyerbeer, whom he may, if he be fortunate, in time equal. But his music can boast of truth just a little, as every tone of Meyerbeer can. Gounod is sometimes more economical in the application of his instrumental resources; but he has already involved himself to such an extent with those powerful allies—scenery, transformations, and ballet—that they promise soon to wrest the superiority altogether from the composer."

A RIVAL TO PICCO.—People are accustomed to say, "that is impossible," whenever they hear of any thing which passes their comprehension. "That is impossible," was the cry when certain writers asserted that Paganini played whole concertos on the G string. "That is impossible," was again the cry, when the papers announced that the daring Blondin would cross the Falls of Niagara on the tight-rope, and yet both these impossibilities proved not only possibilities, but actual facts. Will not people once more exclaim, "That is impossible," when they are informed that a certain Herr Nagy Jacob has succeeded, by persevering labor, in attaining such proficiency on the shepherd's-pipe, or "Hirtenflöte," as to play concertos on it, and to excite the admiration both of professionals and the general public? From the little insignificant-looking instrument of elder-wood, with six holes without keys, he produces tones extending over nearly four octaves, with a degree of almost incredible power and fulness, while, on the other hand, he manages his instrument with such gentleness as to remind his hearers of the soft chirruping of the lark, or the melodious warbling of the nightingale. In short, there are no mechanical difficulties he does not overcome. "That is impossible," will again be the cry, but the public will shortly have an opportunity of convincing themselves of the truth of the above

statement, as Herr Nagy Jacob is about to make a tour through Germany.—*Russian Paper.*

The *Signale* publishes two letters by Mendelssohn, written in 1830, in Weimar. The letters, taken from a book containing his letters of travel, and just published in Leipzig, give evidence of the great interest Goethe took in Mendelssohn, then 21 years old.

Stigelli has been engaged at the Opera house in Vienna.

Liszt will henceforth reside somewhere else than in Weimar.

Mad. Jachmann-Wagner will make her *debût* as an actress in Berlin at the end of this month.

Our Musical Correspondence.

BOSTON,

September 10, 1861.—Dear Review:—All the music we have in this region now-a-days is anticipatory. Preparations for the winter's campaign progress rapidly, and, as the season advances, expectations heighten; so we have good reason to look forward to a continual feast. But you shall hear of it all in due time; the press is under interdict in these troublous times, you know, so it is unlawful to publish particulars beforehand. Musical business, too, promises well as the cold weather draws on. It is pleasant to see the effect of the hard times upon the study of both vocal and instrumental music. People hereabouts are coming to feel more and more, that money spent with second or third-rate teachers (in point of *thoroughness*) is worse than thrown away, and that if enough cannot be spared to employ a good teacher, none shall be employed. The consequence is, that thorough, conscientious teachers, of whatever grade of advancement, are commencing the season with good classes, and a prospect of still better ones, while a great amount of injury formerly caused by careless, superficial study, is avoided. Love for the divine art, and determination to study it, have, in the great majority of cases falling within the range of our own experience or observation, been triumphant over fears of bankruptcies and coming financial terrors, and we are confident that very few musical seasons have ever opened with better present and prospective appearances than the present one.

The renowned Peak family have *peeked* in upon us, and, from appearances, feel a little *piqued* at our lack of appreciation of their valuable contributions to art. But we will not further trespass upon your columns, taking into consideration the decided lack of musical items at hand.

B.

ST. JOHNSBURY, VT.

The Connecticut River Valley Musical Association held their semi-annual convention here last week, under the direction of Geo. F. Root, Esq., of your city. The convention was the largest ever holden in this part of the country, and was, in all respects, a great success. There were present Mr. Geo. B. Loomis, and several others from the Normal Musical Institute, who, by their singing and teaching, and modest and gentlemanly deportment, reflected much credit upon the teachers of that institution. Two ladies from Boston, Mrs. T—— and Miss C——, sang for us, in elegant style, music of Mendelssohn, Schubert, Kücken, &c. Excellent service was also rendered, and much pleasure given, by Messrs. Martin, of Hudson, Rix, of Lowell, Ellis, of Lawrence, and Brown, of Boston, not to mention others who took prominent parts in the various exercises. Among other music we sang some choruses from the "Messiah," which, if they were not performed so well as they sometimes are, were to us exceedingly beneficial in their practice and grand in their effect. We have reason to believe that there was but one secessionist in the multitude of people who thronged the church, and we shouldn't have found him out if we hadn't touched him with the "Star-spangled Banner," which, when it was sung by the convention and audience, and accompanied by the full organ, was not highly calculated to soothe the feelings of any one who sympathized with traitors. I should like to give you an account of our daily exercises of church music, vocal training, Pestalozzian teaching, glee and chorus drilling, and other things which Mr. Root does so well, but am afraid my letter is already too long.

C.

A Christian's cheerful look glorifies God. True religion does not take away our joy, but *refines* and *clarifies* it; it does not break our viol, but *tunes* it, and makes the music sweeter.

Miscellaneous.

THE GRAND VOCAL FESTIVAL IN NUREMBERG.

The idea of getting up a Grand Vocal Festival for all Germany, was, at the present day, a very natural result of the wish entertained by every educated person to behold the various members of the German family united in one great whole. Every thing that serves to express this feeling, or that can nourish and strengthen the spirit which yearns for a united Fatherland, is warmly welcomed and everywhere adopted and promoted most lovingly and zealously.

Viewed in this light, the Vocal Festival in Nuremberg was, from the immense interest it excited, a healthy sign of the times. No one could well expect the Festival to prove any very great event for art, although it called forth a few choral compositions, of more than ordinary merit, for male voices, and this certainly enriched that branch of writing. It was to be foreseen that the artistic would be outbalanced by the national element; but why should Music not consider it an honor to be the interpretress of the noblest sentiments and feelings of love for our Fatherland, and of a yearning after the union and power of the entire German people? That kind of music which gushes directly from the human breast—we allude to vocal music—is that most nearly allied to the soul, whence alone it derives its true expression, and on which it exercises the profoundest reaction. To sum up in a few words the grand result of the Festival, we assert with joy that its principal object, namely, the enthusiastic expression of German nationality by German poetry and German song, was most triumphantly achieved.

That the masses of executants who met on the occasion, the thousands of spectators and listeners who flocked from all parts, the festive movements of the entire population of the town and its environs; and furthermore, material facts, such as the magnificence of Nuremberg itself, the grandeur of the processions, and the fineness of the weather, which was, without exception, most propitious—that all this, we say, should co-operate powerfully in bringing about the satisfactory general result, was natural. Each element in the Festival enhanced the other, and music formed only the central point of a display of national feeling, such as—for the unrestrained intercourse of all classes, and the good-humored enjoyment of a vast multitude giving themselves up to the present moment, and able to rejoice in their existence for the sake of that existence itself—is to be found only among the members of our own race in South Germany.

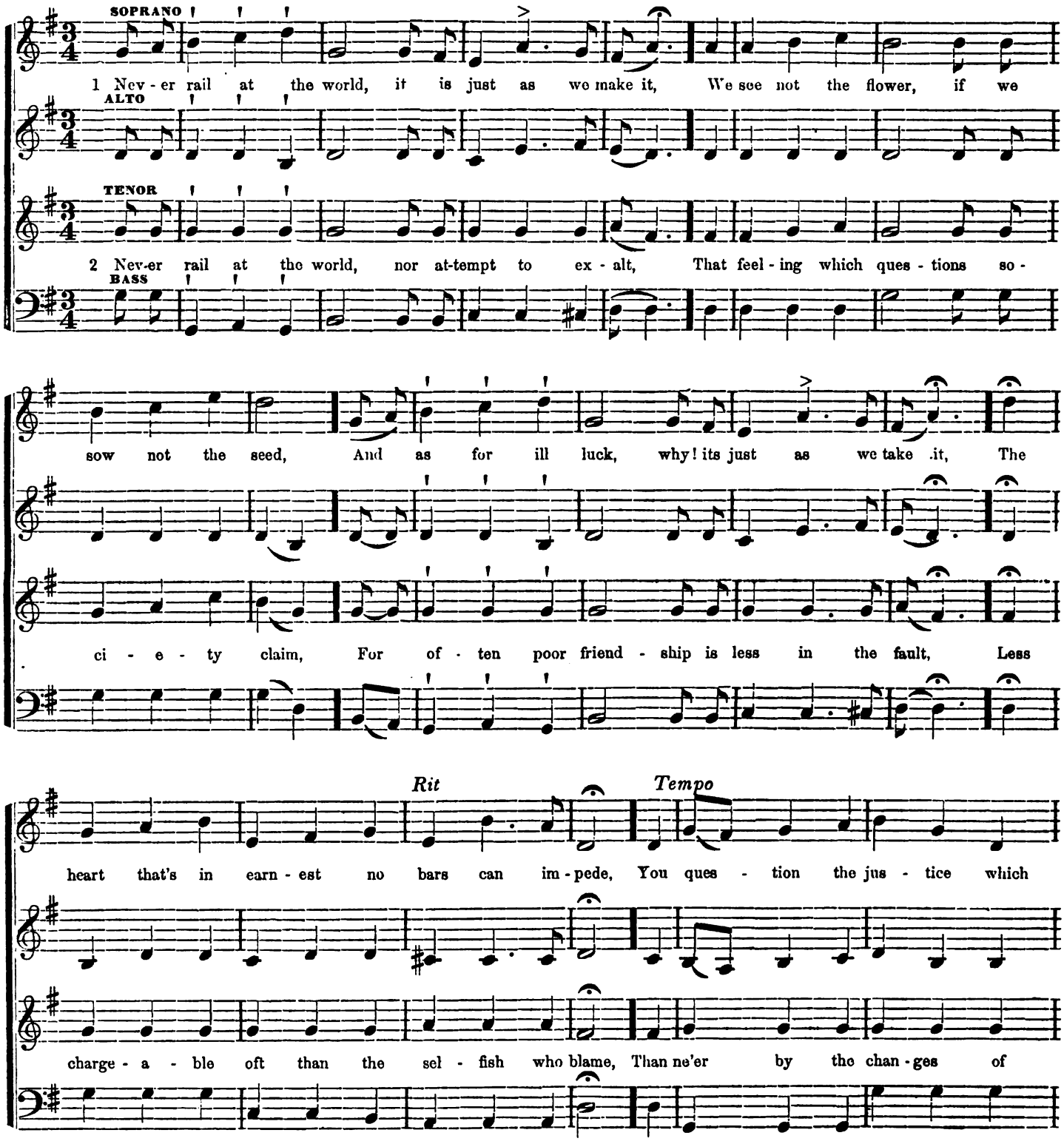
For the celebration of a national festival, Nuremberg is in the highest degree appropriate. We were struck with astonishment, as, amid loud expressions of welcome and the flourish of trumpets, we arrived at the railway station on Saturday, the 20th July, while this pearl of German cities unfolded before our eyes its architectural magnificence, which has not its equal in Germany, or, in its peculiar way, in Europe; and which, moreover, on this occasion, was bravely decked out in festive array, carrying us back in imagination to the time when the imperial city of Nuremberg received the German Kaisers, and welcomed them with brilliant state. On the 20th July last, however, Music was the guest for whom the grand old city, the mother of all German art, had put on her gala robes. All the public edifices, as well as all the private houses, the palaces, and the most modest residences, were decorated, from the ground floor to the gable points, with flowers and foliage, displaying a true artistic feeling, the prevalence of which caused the beautiful forms of the various buildings to stand out with more than ordinary prominence. From the house-tops to about a man's height from the pavement, hung thousands of long flags, which, by their broad stripes of black and gold, announced the signification of the Festival, while a large number of other flags with the Bavarian colors waved amongst them, frequently bringing out, in a highly ingenious manner, as at the Rathhaus, for instance, the architectural outlines by an infinity of smaller flags.

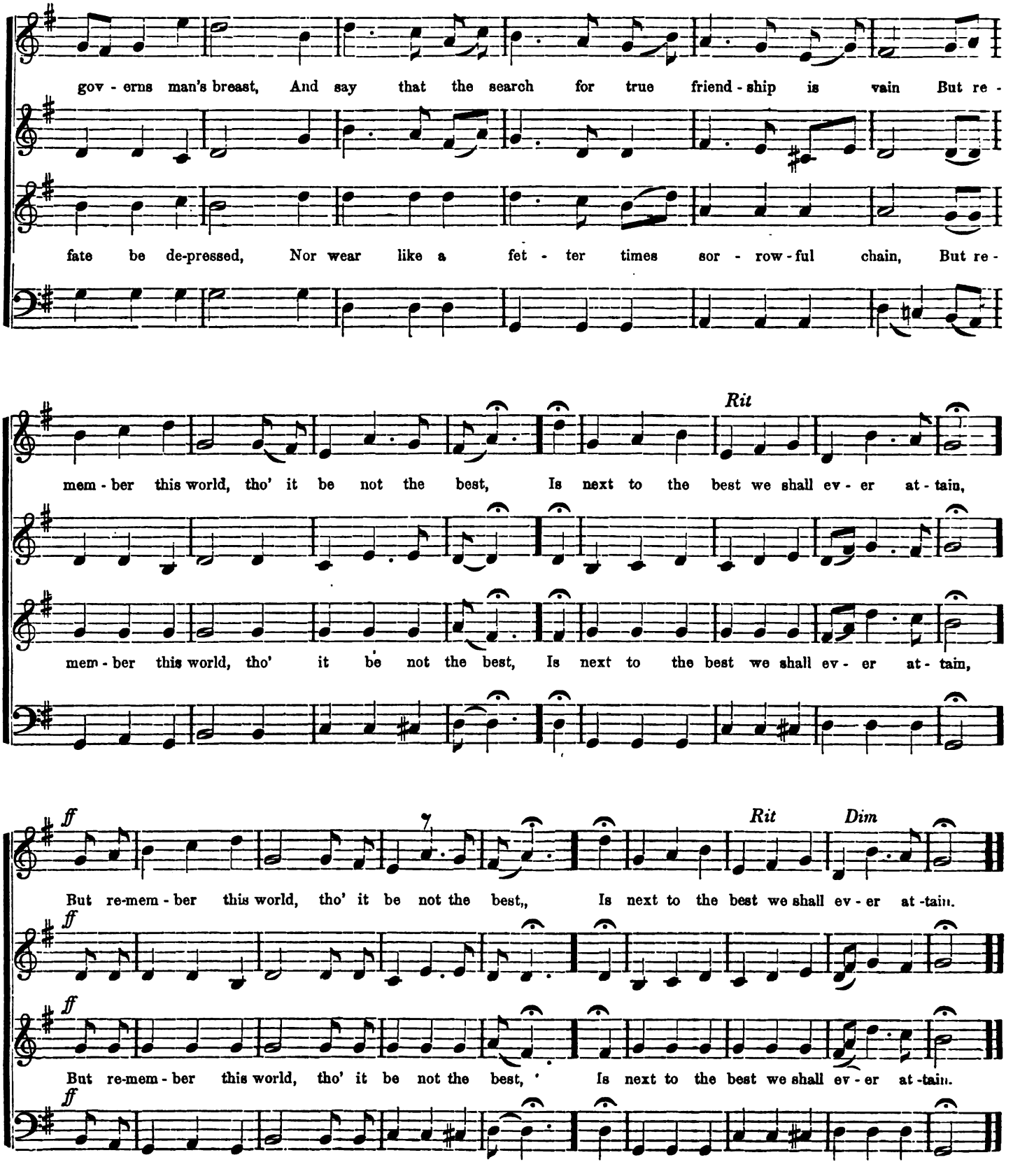
And yet no flags or colors were requisite to stamp Nuremberg as a German city, for not only is each world-famous and venerable church, but every house as well, a monument of German architectural art. This applies not to the buildings of former ages alone, for down to the present day the Nuremberg architects, with Heideloff at their head, have continued the taste for the German style, and carried it out in a most admirable manner. The broad streets, nowhere laid out in informal straight lines, offer, in their windings, such picturesque and surprising views, with the vast expanse of sky visible above, since in all the principal thoroughfares there is ample space between

NEVER RAIL AT THE WORLD.

QUARTETTE AND CHORUS.

Words by CHARLES SWAIN. Music by JAMES R. MURRAY.

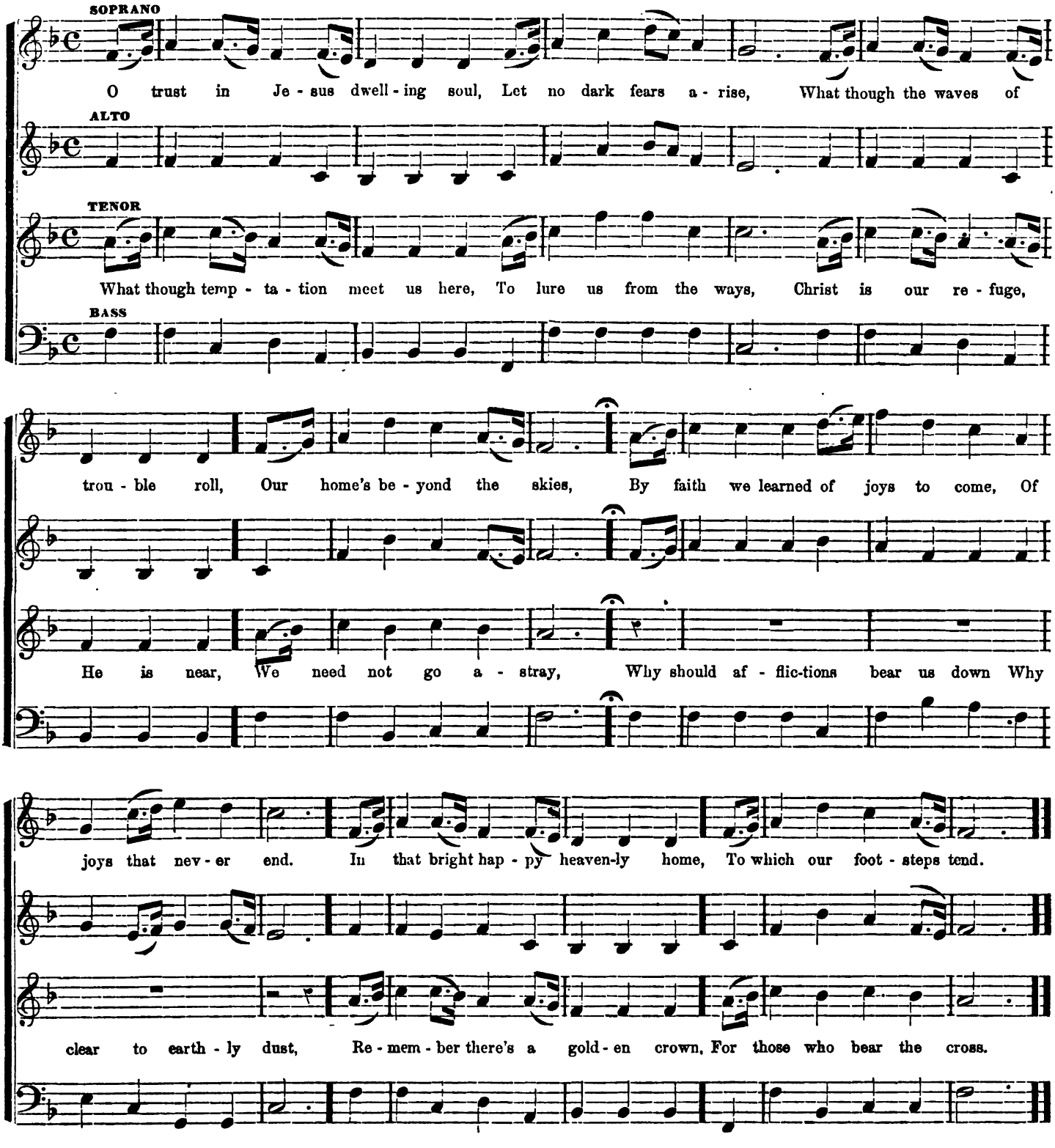



gov - erns man's breast, And say that the search for true friend - ship is vain But re -
fate be de-pressed, Nor wear like a fet - ter times sor - row - ful chain, But re -
Rit
mem - ber this world, tho' it be not the best, Is next to the best we shall ev - er at - tain,
mem - ber this world, tho' it be not the best, Is next to the best we shall ev - er at - tain,
ff
Rit
Dim
But re-mem - ber this world, tho' it be not the best,, Is next to the best we shall ev - er at -tain.
ff
ff
But re-mem - ber this world, tho' it be not the best, Is next to the best we shall ev - er at -tain.
ff

FIRTH.

Words by T. F. WINTHROP

Music by J. R. MURRAY.



ERSTER VERLUST.---BY GOETHE.

[FIRST LOSS.]

The English Version by JOHN A. DORGAN. **Music by F. SCHUBERT.**

Ach, wer bringt die schö - nen Ta - ge, Je - ne Ta - ge der ers - ten Lie - be,
For the bloom of with - ered flow - ers I have wept and I am weep - ing;

pp *fp*

ach, wer bringt nur ei - ne Stun - de Je - ner hol - den Zeit zu - rück! Ein - sam
For the joys of van - ish'd hours! Who, oh! who, shall call them back? Glooms the

cresc *pp*

nähr' ich mei - ne Wun - de, und mit stets er-neu - ter Kla - ge traur' ich um's ver-lor' - ne
dark a mo - ment riv - en; Of the star that fell from heaven Fades a-way the fie - ry

mf

Glück. Ach, wer bringt die schö - nen Ta - ge, wer je - ne hol-de Zeit zu - rück!
track. With-er'd flow'rs, and van - - ish'd hours. Who, oh! who shall call them back?

pp *fp* *pp*

the opposite rows of houses, that there is no other city in which the old and beautiful combines so harmoniously with the new and beautiful.

Let our readers picture these streets alive with thousands of human beings who made way for the interminable line of the Vocal Societies, on their road from the Rathhaus to the Music Hall, situate outside the Lauffer Gate, allowing them to pass through their closely packed ranks, in the most admirable order, without pressure or obstruction, but simply greeting, with loud hurrahs, now this, now that Society, from the most distant parts of their Fatherland; let our readers picture to themselves the lofty houses, nearly all four stories high, with their projecting windows and balconies, and fair blooming forms at every casement, while joy reigned on every countenance; while handkerchiefs, flags, and nosegays were waved in welcome; while, through the multitude, the procession of five thousand vigorous, light-hearted men and youths advanced, bearing aloft their magnificent flags, heavy with gold and glowing with painting and embroidery, followed by the proud recipients of the prizes awarded by the various Societies, some with goblets of silver or gold, or ivory or wood delicately carved; others with gigantic old German drinking-horns, medals, and broad scarves, and while, in addition, the military music re-echoed twice as merrily as usual, from the fact of its celebrating *Peace*, and its greatest blessings; *Art, and the love of our Fatherland*,—let our readers picture to themselves all this, and they will gain some idea of the Festival, although they will still fall short of the reality, as displayed to those who were actually present; for thoroughly to appreciate the day's proceedings, a person must himself have witnessed that light-hearted, frank, unrestrained enjoyment, in which our Southern brothers breathe and live.

Passing through the Lauffer Gate, which, with its tower of gigantic circumference, is one of the finest monuments of the fortifications of the Middle Ages, the procession pursued its course to the Maxplatz, where the Music Hall was erected. The Platz is situated about ten minutes' walk outside the city, and, with its unusually fine clumps of old trees, its large lawns, and broad walks, produces somewhat the effect of a London park. A better locality for a national festival can scarcely be imagined. Around the Music Hall were booths and temporary eating-houses, lighted up in the evening by countless variegated lamps.

The principal ornament of the Platz, the colossal Music Hall, peered forth through the picturesque groups of lofty trees. The front, (the broadest side,) with a high portico between two towers, built in the finest style of old German architecture, was a fine sight, agreeably surprising, or rather astounding, the visitor, by the loftiness and grandeur of its proportions, as well as by the artistic taste with which it had been carried out, particularly when we remember of what material the whole edifice consisted, and the short time in which it was run up. The reader may form an idea of the capacity of this gigantic hall from the following figures:—It is 390 feet long, 180 feet broad, and in the nave 54 feet high, and comprehends, therefore, a space of 70,000 square feet. The internal arrangements and decorations were most sensible and tasty. In this case, again, the most pleasing ornaments were the banners of the various Societies, which hung down from the gallery which had been built solely to receive them. From a round stone basin, decked with flowers, in the centre of the Hall, arose a cooling fountain, worked by a steam engine at the side of the building. This magnificent Hall was planned by the building board of the Festival Committee, under the presidency of Herr Solger, one of the city architects, and carried out by Herr Schellhorn.

It was not till nine o'clock in the evening that the singers were located upon the broad stage, which of itself formed a large hall. The building was completely filled, admission to the gallery boxes opposite the stage and on each side of the structure being attained by payment, while the pit was occupied by the inhabitants of the city and their families, who had been invited to attend the solemn opening of the Festival. These highly estimable individuals had the most undeniable right to the invitation, since they had hospitably received in their homes somewhere about five thousand singers. From twelve to fifteen thousand persons were present on the occasion, so the reader will be able to gain some notion of the thunders of applause which broke forth, from time to time, under the most varied forms of expression.

The most conspicuous pieces to welcome and greet the visitors, were a fine "Festival March," by Vincenz Lachner; the "Singers' Welcome" of the Augsburg Liedertafel, (words by Hertle, music by Fray, members of the above Society;) and the instrumental introduction to Arndt's "Vaterlandslied," by F. Lux, of Mayence.

The plan pursued for the two days, the 21st and 22d July, was: Rehearsal at seven o'clock A.M., the grand performance at four P.M., and separate performances of various Associations at eight o'clock in the evening.

The prices of admission (12 florins for all the performances and two rehearsals; and from 4 to 8 florins each day, according to the places) were altogether too high. The consequence was, that the boxes opposite the orchestra and on each side of the building were but scantily attended the first day, and downright empty the second.

Passing over the speeches delivered at the first grand performance, we will proceed to notice the first eight of the sixteen new compositions executed by the general chorus under the personal supervision of the composers, of whom the only ones absent were Duke Ernest of Gotha, A. Methfessel, Kücken, and Kalliwoda.

No one who is a musician, and consequently knows the limit of what can be done with such masses when there is only one rehearsal, will think of judging, by the standard of artistically perfect singing, the execution of those pieces in which the entire body of vocalists took part; all who were present will, however, confess that, on the whole, every thing which under the circumstances could be expected, was done, as regards precision and expression The striking passages in the patriotic songs especially were sung with great dash and enthusiasm.

The collection of new compositions began with the 23d Psalm, "Der Herr ist mein Hirte," by Herr Julius Otto, Musical Director in Dresden. This was a work of some pretension, in several movements, and was given by the Orpheus Association, the Liedertafel and the Liederkreis, of Dresden. It was followed by a "Festgesang," words and music by the worthy old master A. Methfessel, of Brunswick. Its patriotic purport, concluding with the words, "Weit jubelnd erschallt das Lied von der Deutschen Einheit," (Far and wide re-echo the joyous strains of the song of German unity,) called forth, as did also similar ideas in all the other patriotic songs, a storm of applause and hurrahs, as was proved, for instance, in the immediately succeeding piece, "All-Deutschland," words by Herr Müller von der Werra, music by Herr Franz Abt, of Brunswick. The most important composition was Ferdinand Hiller's cantata, "An das Vaterland," words by Herr W. Müller von Königswinter, in which the semi-choruses were sung by the four vocal associations of Munich combined. All the above four compositions, forming the first part of the concert, obtained a great success, as was evidenced by the tumultuous applause and cheers with which the composers were greeted.

The second part commenced with a work by Franz Lachner, "Sturmes-Mythe," words by Lenau, which was extraordinarily successful, and encored. We agree entirely with the opinion thus expressed by the public at large. Besides the highly significant music itself, Herr Lachner had two great elements of success in his favor. In the first place, the text selected:—

> "Stumm und regungslos, in sich verschlossen,
> Ruht die tiefe See dahin gegossen," &c.,

a beautiful poem, and, indeed, to speak truthfully, the only real poem in the book of words; and, in the second place, the fact of the vocal portion being accompanied by a full orchestra of string and wind instruments, which were a great relief to the ear, after the eternal braying of trumpets and trombones.

Next came G. von Meyern's poem, "An die Deutsche Tricolore," set to the soul-inspiring strains of the Duke Ernest of Coburg-Gotha, a composition received with enthusiasm, the last strophe being encored. The song, "An die Deutschen," words by Herr G. Elstermann, music by Herr Tschirch, Musical Director in Gera, next came in for its share of approbation, while the whole wound up with "Des Sängers Herz," words by Herr O. Weiss, music by Herr G. Emmerling, Director of the Nuremberg Sing-Verein. Both words and music were creditable, and even successful; but we cannot blink the fact that, side by side with works by Lachner, Hiller, and other composers of repute, this song appears too insignificant for a "German Vocal Festival."

The audience now streamed out into the open air, and took part in the festive proceedings going on there; friends from north, south, east, and west, meeting and greeting one another. So great, however, was the crowd, that many persons never once came across, during the whole Festival, friends whom they knew to be present, and whom they were seeking.

About nine o'clock the stage and audience portion of the building were again filled, and the performance of various separate Associations commenced. To describe them all in detail would be too long a task; nay, to a certain extent, it would be an impossibility, since not only were there no books of the words, but actually no programmes, from which the audience might discover what was being sung, and who were the persons singing. The oral

announcement made on the occasion of each fresh piece died away in the large hall, and was a mystery to thousands. It is also an undeniable fact, that the size of the building prevented the songs from being duly appreciated; the softer passages, and, in a much greater degree, an absolute *piano*, were perfectly inaudible in the dearest places opposite the orchestra.

The second day of the Festival (Monday, July 22d) was rendered remarkable by the grand procession, which was even more complete and brilliant than that on the preceding Saturday. Those persons who were present on this occasion in Nuremberg, will perhaps never again behold any thing so nationally grand as this festive procession of five thousand light-hearted singers.

Nuremberg may, with perfect right, enter the days of this Festival as happy and glorious ones in her chronicles; and we are delighted to acknowledge that the spirit animating the whole Festival gained fresh strength from the sight of the magnificent city—in which even the very stones inculcate German nationality—and from the lively interest evinced in the proceedings by the worthy inhabitants of both sexes.

But to the singers, also, are praise and thanks due, for they shirked no trouble, or any sacrifice of their personal convenience and ease. The procession, which was opened by the vigorous forms of the "Turners" of the Nuremberg Turner-Verein, took nearly an hour and a half in defiling. There were eight or ten bands in its ranks. Before each Association, boys bore aloft on long poles, from which fluttered blue and white ribands, shields with the name of the Association, and that of the town whence it came, inscribed in large Gothic letters on them, while, behind these, advanced the members of the Association, with their flags, &c.

Our space will not permit us to enumerate all the Associations present, but we will mention those which were most fully represented, in order that we may give some notion of the far-spread interest the Festival had excited. The towns of Amberg, Ansbach, Apolda, Augsburg, Bamberg, Bayreuth, Coburg, Chemnitz, Constance, Dresden, Eisenach, Erlangen, Elberfeld, Frankfort-on-the-Maine (16 Associations), Fürth (6 Associations), Freiburg in Saxony, Gotha, Hof, Innsbruck, Cassel, Kiel, Landshut, Leipsic, Linz, Magdeburg, Mayence, Mannheim, Meeran, Munich (4 Associations), Nuremberg (11 Associations), Passau, Plauen, Presburg, Regensburg, Rudolstadt, Salzburg, Schwabach, Schweinfurt, Schwerin, Staubing, Stuttgardt, Ulm, Vienna (Männergesang-Verein), Weissenburg, Wiesbaden, Würzburg, Wunsiedel, &c., were strongly represented. Special deputations had been sent from Basle, Bautzen, Berlin, Berne, Brunswick, Bremen, Darmstadt, Heidelberg, Carlsruhe, Cologne, Königsberg, London, Lubeck, Memel, Speyer, Töplitz, Weimar, Zweibrücken, &c. Herr Hennikofen appeared as the representative of the Teutonia Society in Constantinople, and Herr Eisfeld as that of the New York Liederkranz.

The second grand performance in the Music Hall commenced about five o'clock P. M., and, like the first, comprised eight new compositions.

A hymn, "Singt dem Herrn ein neues Lied," by V. E. Becker, of Wurzburg, opened the proceedings, and was fully entitled, both by its matter and its admirable form, to rank with the best productions of the previous day. It was followed by "Unzer Hort," words by Dr. Hölzl, barrister in Straubing (a most popular and liberal-minded gentleman), and music by Herr Julius Grobe, Director of the Nuremberg Liederkranz. It occasioned a perfect storm of delight, owing principally to the lines:—

"Hand in Hand,
Fürst und Volk fürs Vaterland,
Eine Flagge auf dem Meer,
Eine Fahne für das Heer,
Einen Führer in der Schlacht,
Achtung, die der Erdball zollt,
Deutschlands Banner: Schwarz-Roth-Gold."

The storm was lulled by a short and pleasing song, entitled "Frühlingsgruss an das Vaterland," by Vincenz Lachner, of Mannheim, a truly lyrical work. "Der Deutsche Landsturm," also, words by K. Schultes, music by Kücken, of Stuttgardt, was applauded, but not so heartily as the freshness of the composition merited.

The second part commenced with a work of some pretension, by Herr H. Neeb, of Frankfort-on-the-Maine, words by F. Stolze, "Frisch auf zum Siegen." It begins with a slow movement, which, by a pleasing gradation, concludes in a fiery *allegro*, followed, at last, by a solemn *Andante maestoso*, in which the lines:—

"Lass deine Adler fliegen
Zum grossen, heil'gen Kampf!
Wenn naht der Feind, dann zieht
Ein einig Deutschland zum Rhein,
Zum Kampf fürs Vaterland!"

and the effective music produced such an impression, that the applause broke forth before the piece was concluded, and the last movement had to be repeated. Herr Neeb was called on to appear, and was himself so carried away by the general enthusiasm, that he waved the German flag repeatedly over his head.

The public—who were numerous in the pit, though less numerous in the boxes—were more excited than on the previous day. Thus the two songs, "Hör' uns, Allmächtiger, Führer der Schlachten," words by T. Körner, nobly and vigorously set by Herr Möhring, of Neu-Ruppin, and "Ermanne dich, Deutschland," words by Wagner, music by Herr A. Storch, of Vienna, were greeted with tremendous applause and trumpet flourishes; nay, the last of the two compositions was repeated from beginning to end. After the thunder-clouds of applause had thus noisily discharged themselves, the last chorus, a pious "Danklied," by T. W. Kalliwoda, glided quietly by.

Among the most distinguished performances of separate societies on both evenings, were those of the Societies from Coburg, Dresden, Innsbruck, Wurzburg, and Vienna, the Vienna Männergesang-Verein especially, under the direction of their chief, Herr Herbeck, by the artistically excellent manner in which they gave that gentleman's "Waldlied," accompanied by four French horns, admirably played, produced a more than ordinary impression, and were rewarded by long and tumultuous applause, which in this case was rendered to music alone.

Although nothing like a vocal contest for prizes was intended to be held, as the committee, with proper tact, had not combined any thing of this kind with a Festival in honor of German unity, a Vocal Association in Berne sent a silver goblet, a gratifying mark of the loving interest taken in the proceedings by those of German lineage in Switzerland, with a request that the Committee would hand it to that Association which they should consider sang best. As, however, no persons were appointed judges of the various performances, the affair gave rise to some little embarrassment when the committees met on Tuesday afternoon. On the proposition of Herr Ferdinand Hiller, however, seconded by Herr Abt, and unanimously adopted by the whole meeting, the goblet was awarded to the Vienna Männergesang-Verein.

BEETHOVEN'S MUSIC TO "EGMONT."

Translated from the German of F. Liszt, *for the* Musical Review and World.

When the time is approaching in which art is to make sensible progress, and to tread with vigor and strength in hitherto unknown paths, premonitory signs will generally be given. Seldom, however, does mankind accept the prophetic meaning of such signs. They are generally looked upon as isolated events, often as irregular appearances—as more or less attractive phenomena. Only when the sun of such a new day is already high in the heavens, can they recognize the straggling rays which foretold its approach, as coming from one and the same source. Such and similar thoughts are suggested in our day by the representation of Beethoven's music to Goethe's "Egmont." We here see one of the first instances where a great composer has sought his inspiration directly from the work of a great poet. However uncertain and irresolute this first experiment of Beethoven may seem at this day, in his time it was a bold one, and full of consequence.

In ancient Greece, so close was the union between words and music, that the poem and the song were called by one and the same name. The epic was divided into cantos. A kind of intuition has preserved this like appellation in almost every language. The nature of both Grecian language and music, demanded and determined this union. Rhythm spontaneously detached itself from the words, to form the essential element of music. Learned Hellenists assure us that, in what remains to us of the labors of an Æschylus or Pindar, we possess only a reflection of their original beauty, since the lapse of ages has left us only the words, while our ears can not hear the manner of their delivery. Not a fragment remains by which we can trace the character of the musical portion of these master works, and which were most probably deemed so important in their day. However many more or less learned, but always fruitless conjectures we may form in regard to the music of antiquity, there is no doubt that the active influence of the art upon the poets of that period was by no means small. At a later period, music declined to a barbarous state, to emerge from which, in new forms and with new functions, centuries were requisite. At first, consecrated to

worship, it gave utterance to lofty tones, but stammering in its new tongue. During the middle ages, it found its phraseology; harmony gained a footing. While this was sufficiently rich and mechanically well-arranged for the purpose intended, the expression remained at first specifically musical. Composers cared primarily for the music, and contented themselves with adapting it, or nearly so, to the *general* sense and character of such words as were written for operas, not to speak of the strange things which history relates of the church-music. Only by degrees was the necessity felt of words well arranged as to sound. If beautiful ideas and pleasant fancies, connected with rhythmical and well-measured verse, were used, it was more by accident than otherwise. Musicians were only partially cultivated, and inexperienced in matters that did not appertain immediately to their science. On the one hand they were entirely devoted to the mere necessary studies of their profession—the almost labyrinthian mass of attainments, difficult to be acquired, but indispensable; on the other hand, an exclusive, passionate sensitiveness pervaded them, which forgot to manifest itself otherwise than through the impulse of their art. This, too, required intense mechanical exercises; so that musicians lost their intellect and their time in a sea of sounds, the splendors and storms of which left no room in their minds for other than matters of fact. As these collected elements separated themselves into their several kinds and species, the knowledge of some of which was easily acquired, and that of others deemed unnecessary, musicians emancipated themselves more and more from the shackles of their profession, and ceased to be wholly absorbed by it.

The not unprejudiced opinion, that men of genius and talent can not shine in more than one department, which finds its popular expression in the maxim, "Shoemaker, stick to thy last," we can not entertain. Genius and talent, however special, are found only in those who, abstractly from their specialty, are well organized. The lives of eminent men sufficiently prove that, even if they have neglected the cultivation of their capabilities in other than their special department, unless where faults of character obscured their qualities, they have still evinced their general talent.

By degrees, musicians ceased to live exclusively in their ideal world. They went beyond the mere practice of their art, and were esteemed as gifted men, even by those who were not musical. In our day, mankind have not only ceased looking upon musicians as curious phenomena, half-divine, giving heavenly songs to men; half-simpletons, entitled to equivocal respect or most unequivocal neglect. They are acknowledged as men who recognize the obligation of self-culture in all things, and some of whom can deal with words as well as tones. Music has gradually appropriated to its own use literary productions of every kind. At the theatre, in the concert, in vocal and instrumental compositions, it transfers to itself abstracts, mottoes, devices, titles—all the expressions of the poem, the drama, and the romance. It scarcely loses a moment of modern poetic life, while it ransacks remotest antiquity for its subjects. From the east and from the north it seeks out materials and colors for its tone-painting. A strong magnetic bond unites the two manly forms of thought and feeling, poetry and music. Literature, we know, still arrogates superiority to itself, but we already find it forced to proclaim aloud its ancient privileges, in order to bring them to remembrance. The musical press is more and more active, and gains new interpreters. Already journalism finds one of its most fruitful sources in musical polemics; and the representatives of the several parties, progressive and retrogressive, forge for themselves well-made and polished weapons. The immediate result of the sudden elevation of the standard of musical science, is seen in the fact that poetry, which aims at nothing more than a rhythmic medium for musical expression, or to furnish a text for the vocalist, no longer suits our great composers, who seek musical inspiration from nobler poetic sources.

While Schubert directed his genius to the best of the German lyrics, Beethoven, with firmer grasp, seized hold of tragedy itself. However incomplete the attempt of the latter may appear to us, it was of a more lasting influence—it was a striving after progress, the effect of which is felt in the present condition of our opera texts. Schubert's problem was in detail more quickly solved than Beethoven's, but it was none the less reserved for the latter's attempt upon "Egmont" to be a far-shooting arrow, whose progress the genius that sped it hardly divined. Wagner is no more contented even with master-works for his music. He claims for our age the revival of Grecian dramatic art, with other forms and wealth—an inseparable, appropriate, and mutually-benefiting union of the music and the drama—a union which is an unavoidable identification the one with the other. Wagner was a poet before he commenced his musical studies, and strived in many a tragedy to emulate the models of a Shakespeare. It was a representation of "Egmont" which suddenly showed him the whole power and strength which music might add to dramatic expression, and which ripened in him the determination to master the science of music, that he might be at once poet and composer. It was soon evident to him that the musical share which Beethoven had given to the drama was insufficient, and far from accomplishing the desired end, in that the musical interest was confined to the entre-acts, when the audience, fatigued with their attention to the *anti-musical* part, had only listless and inattentive ears.

Anti-musical, we have said, in relation to "Egmont;" and the expression is justifiable, since the pre-eminent excellencies of this work address themselves especially to deep reflection. The *Queen Regent*, *Machiavelli*, *Alba*, and *Orange*, are the important characters of this drama, and the beauties of these portraits are hardly such as music prefers to heighten by its peculiar brilliancy. Beside, the scenes in which the above characters appear, are those most striking ones where the poet represents how vain and transient is popularity, a much more fragile support than the straw to which the drowning man clings. The peculiar character of the drama is therefore political throughout. We do not overlook the fact, that the love-episode interwoven with the drama invests it with that especial power of attraction which keeps it on the stage. But this is no reason that this should be esteemed the best part of the piece by those to whom capability to write is not proof of the greatest excellence. St. Augustine defines virtue as moderation and order in love. May we not claim that perfection in art is moderation and regularity in beauty? In order to rightly estimate the manifold beauties with which Goethe has invested the political portion of his tragedy, we must know the history and the people of that time; but the acquisition of this knowledge will make a love like that of *Egmont* and *Clara*, an anachronism irreconcilable with the life of the former. The masterly scene in Walter Scott's "Kenilworth," where the young maiden admires the handsome count in the full splendor of his court-costume, believing herself to be the only love of the youthful Leicester, moves us deeply. But the difference of age between *Egmont* and *Leicester*, produces a similar difference in the impression derived from the love-scenes of the novel and the tragedy, whether to the reader or the spectator. The love of *Egmont*, who, at the time of the catastrophe which ended his life, might well have been the father of one of the age of *Leicester* at the period of his affection for *Amy Robsart*, will excite a painful sensation in the breast of every spectator at all familiar with history. He will ask himself, how it is possible that *Egmont* could have so loved a young and thoughtless girl, without bestowing even an instant's thought upon the family of which he was the head? The development of the love-scenes is certainly as excellent in its way as that of the political. We are seduced by the charms of the beloved *Clara*, and we love him no less than her, as long as we see him in her presence. With *Alba* and *Orange* this interest disappears; the qualities he then displays belong to maturity. If it is unpleasant to look upon fruit destroyed by the worm before it has ripened, or upon the spectacle of a youth who has lost all hope in the goodness and justice of mankind, so much the more painful is that of a man ripe in years, who retains a most unpardonable *naïveté*, and falls a sacrifice to his own imprudence and misplaced confidence. The hero who dreams of freedom wearing the features of his *Clara*, appears to us an unfledged youth in his innocent simplicity. None the less moved is the public for whom isolated emotions suffice. They are drawn out by the love-scenes and the vision in the dungeon; and often the most important, the political part of the tragedy, is omitted; sometimes, even, as on the stage at Dresden, such characters as *Margaret* and *Machiavelli* are wholly dispensed with. Beethoven, following the multitude, neglected the historical part of the piece. The pure and genuine sorrow that fills the heart of *Clara*, and the songs so well adapted for musical expression, attracted him. And so, also, undoubtedly, the constant striving for freedom which so harmonized with the longing for German independence, that he shared in common with many of his time. This feeling manifests itself especially in the masterly apotheosis which concludes the overture. When Beethoven composed these fragments, he pointed out a new road to art; with mighty hand he felled the first tree of this untrodden forest; he first laid his hand to the work, and removed the first obstacles. The world looked on with no especial interest, but the time was to come when art should tread this path, and soon after Beethoven it found the roads all cleared and leveled.

Effect of Music on Animals.—Professor Luigi Metoxa, of Rome, has published an account of some singular experiments made by him on snakes, in order to ascertain the extent of the assertion of the ancients respecting those

creatures being affected by musical sounds. In the month of July, 1822, he put into a large box a number of different kinds of snakes, all vigorous and lively. "An organ in the same room being then sounded," says the Professor, "the snakes no sooner heard the harmonious tones than they became violently agitated, attached themselves to the sides of the box, and made every effort to escape." The *elaphis* and the *coluber esculapii*, it was remarked, turned towards the instrument. This experiment, it seems, has since been several times repeated, and always with the same results.—*Dr. Busby's Orchestral Anecdotes.*

Special Notices.

MUSIC FOR THE ARMY.

WE HAVE JUST PUBLISHED A SELECTION OF MUSIC, ARRANGED IN Four Parts, for MALE VOICES, from the "Young Men's Singing-Book," entitled—

PATRIOTIC SONGS;

Containing the following:—Star-Spangled Banner, Hail Columbia, Firmly Stand My Native Land, The Source of Joy, Freedom's Day, Men of My Country, Never Forget the Dear Ones, Up, Brothers, Up, The Might with the Right, Come Soft and Lovely Evening, and God Speed the Right. The whole making a Pamphlet of 16 octavo pages, and Sold for SIX CENTS.

Also,

A HYMN AND TUNE BOOK FOR THE VOLUNTEERS.

The Sabbath-School Hymn and Tune Book contains more than 200 appropriate Hymns, with Tunes (melodies only), selected from the Sabbath Hymn and Tune Book. This little book has been pronounced by the Chaplains of several Regiments as just the book wanted. It is supplied, at wholesale, at the cost of manufacture; or Six Dollars per 100 copies.

A copy for examination, by mail, TEN CENTS.

Published and for Sale by

MASON BROTHERS, 5 & 7 Mercer Street, New York.

BRADBURY'S NEW SUNDAY-SCHOOL SINGING-BOOK,

THE GOLDEN CHAIN,

Is now Ready. Price, $12 per hundred. IVISON, PHINNEY & CO., New York.

Send four red stamps for a specimen copy, to

WM. B. BRADBURY, 421 Broome Street, New York.

MR. W. O. PERKINS, of Boston, Mass., will conduct a limited number of Musical Conventions the present season, upon reasonable terms. Please address as early as convenient. 8-6m

THE ADDRESS OF *GEORGE B. LOOMIS* FOR THE PRESENT IS "*BENNINGTON, NEW YORK.*"

Fortnightly Bulletin of New Music.

HORACE WATERS, NEW YORK.

LA CHUTE D'UN ANGE. Waltz. By J. C. Oscar. 60c.—YANKEE DOODLE. Variations. By Mrs. E A. Parkhurst. 35c.—SPIRIT POLKA. Mrs. E A. Parkhurst. 25c.—THE STAR-SPANGLED BANNER. Aug. Cull. 40c.—AWAY WITH MELANCHOLY! Variations. By Mrs. E A. Parkhurst. 50c.—THE COMET SCHOTTISCHE. Thomas Baker. 25c.—BRITISH VOLUNTEERS' MARCH. Aug. Cull. 40c.

VOCAL MUSIC.

COME DOWN BY THE SILVERY BROOK, LOVE. Comic Duett. By Cull. 25c.—THE GIRLS ARE NOT SO GREEN. Aug. Cull. 25c.—FARMER STUBBS' VISIT TO NEW YORK CITY. 35c.—FORGET, IF YOU CAN, BUT FORGIVE. J. R. Thomas. 25c.—ALWAYS LOOK ON THE SUNNY SIDE. B. Covert. 25c.—WHY HAVE MY LOVED ONES GONE? S. C. Foster. 25c.—WILLIE GRAY. E. Ambuhl. 25c.—BONNIE, BONNIE BELL. James R. Murray. 25c.—MADMEN, SPARE THAT FLAG! Aug. Cull. 25c.—DRUMMER-BOY OF THE NATIONAL GRAYS. Aug. Cull. 25c.—THREE CHEERS FOR OUR BANNER. Aug. Cull. 25c.—WAR SONG OF THE N. Y. 69TH REGIMENT. Aug. Cull. 25c.—MY COUNTRY, 'TIS OF THEE. Arranged by Aug. Cull. 25c.—FREEMEN'S GATHERING. Arranged by Aug. Cull. 25c.—WHERE LIBERTY DWELLS. G. S. Plumley. 25c.—TO ARMS! TO ARMS! Wm. F. Otten. 40c.

FIRTH, POND & CO., NEW YORK.

THE OPERATIC WORLD. A Collection of Gems from favorite operas. Arranged by A. W. Berg. Each, 25c.—WAR MARCH. J. H. McNaughton. 35c.—RED, WHITE, AND BLUE. Arranged by A. W. Berg. 35c.—THE FAIRIES' DANCE. B. Richards. 35c.

VOCAL MUSIC.

ANNIE OF THE VALE. J. R. Thomas. 35c.—THE ZINGARINA. G. Linley. 25c.

S. T. GORDON, NEW YORK.

IRENE GALOP BRILLANTE. Theo. Moelling. 50c.

LEE & WALKER, PHILADELPHIA.

GENERAL MCCLELLAN'S GRAND MARCH. E. Mark. 50c.—GYMNASTIC ZOUAVES' QUICKSTEP. Chas. B. Dodworth. 40c.

FOR PIANO AND VIOLIN OR FLUTE.

JOSEPH AND HIS BRETHREN. Potpourri. By G. Wichtl. 75c

VOCAL MUSIC.

OUR BANNER; OR, THE STAR-SPANGLED BANNER OF '61. E. Mark. 25c.—THE BANNER OF THE SEA. G. W. Hewitt. 25c.—RISE FOR YOUR COUNTRY. J. W. Pope. 25c.—NO ONE TO LOVE. Ballad. By Wm. B. Harvey. 25c.

S. BRAINARD & CO., CLEVELAND.

UN REVE DE FLEURS. A. Jungmann. 35c.—L'ANGE DES SOUVENIRS. Leon Gerville. 35c.—COMIN' THRO' THE RYE. Variations. By Wallace. 40c.—LOGIE O' BUCHAN. Variations. By Wallace. 40c.—THE HARP THAT ONCE THROUGH TARA'S HALLS. Variations. By Wallace. 40c.—JOCK O' HAZELDEAN. Variations. By Wallace. 40c.—"MY LODGING IS ON THE COLD GROUND." Variations. By Wallace. 40c.—PRAYER GRANTED. Thecla Badarzewska. 35c.—THE UNION MEDLEY. Wm. Dressler. 50c.

VOCAL MUSIC.

HOME TO OUR MOUNTAINS. Duo. Arranged by C. W. Glover. 40c.—ELLSWORTH'S FUNERAL. Arranged by Miss L. A. Wetmore. 25c.

AWARDED TO (For) The Best MELODEONS (AND) HARMONIUMS. MASON & HAMLIN.

MASON & HAMLIN,

MANUFACTURERS OF

Melodeons & Harmoniums

THE Undersigned beg to inform their friends and the public that they have REMOVED to their new and enlarged manufactory, and that, with the aid of improved machinery and increased facilities, they are now producing Instruments which they are confident will more than sustain the reputation already acquired.

Their MELODEONS and HARMONIUMS have been awarded the first premium at every fair where exhibited in competition with others, (TWENTY-SIX of which have been received during the past five years,) and they are highly commended by distinguished musicians in this country and in Europe.

Descriptive catalogues sent to any address, and orders respectfully solicited.

4- MASON & HAMLIN, Boston, Mass.

A NEW SINGING BOOK.

FOR DAY SCHOOLS,

CALLED

THE DAY-SCHOOL BELL,

IS NOW READY.

IT CONTAINS ABOUT 200 PAGES OF Choice Songs, Solos, Rounds, Catches, Duets, Trios, Quartets, and Choruses, many of them written expressly for this work, beside some 30 pages of the Elements of Music. This is the best book ever issued for Seminaries, Academies, and Public Schools.

It is Compiled by HORACE WATERS,

Author of "SABBATH-SCHOOL BELLS," Nos. 1 and 2, which have had the enormous sale of 585,000 copies in 32 months.

Prices:—Paper Covers, 20c., $15 per 100; Bound, 30c., $22 per 100; Cloth Bound, embossed gilt, 40c., $30 per 100 Sample Copies mailed free, at the retail prices.

Publisher, HORACE WATERS,

No. 481 BROADWAY, N. Y.

A LADY WISHES A SITUATION AS MUSIC (PIANO OR PIANO AND ORGAN) TEACHER in some seminary, for which she will

TAKE LESSONS ON THE HARP,

and a very small salary. Best of references given. Address for two weeks MUSICAL REVIEW AND WORLD office to MISS LYMAN, or to Boston Post Office.

J. SCHUBERTH & CO.,

PUBLISHERS AND DEALERS IN

Foreign & American Music

St. Nicholas Hotel Buildings,

98 SPRING ST., NEAR BROADWAY,

New York.

Catalogues of their own publications may be had gratis. 10-

REMOVAL.

HORACE WATERS

HAS REMOVED TO

No. 481 BROADWAY,

Between Grand & Broome Sts.,

WHERE HE SELLS NEW 7 OCTAVE PIANO-FORTES for $150, and warranted. Second-hand PIANOS and MELODEONS from $25 to $130. All kinds of Musical Merchandise at War prices. Pianos and Melodeons To Let, from $2 to $5 per month. Rent Allowed, if Purchased, as per agreement. Monthly Payments received for the same. ALEXANDRE ORGANS for Churches at Low Prices.

JUST ARRIVED.

SCHUBERT'S SONGS. Vol 5. $2 75

Price of the five vols., $12 00.

THE ART OF VIOLIN PLAYING. A collection of the best works for this instrument, from Corelli (1653) to our own times. Edited by C. Witting.

Part I. 6 Sonatas, by Corelli. 75 cts.

Part II. 8 Sonatas by Francesco Geminiana. Three Sonatas, and the celebrated Ciaccona, by J. S. Bach. Capriccios, by Pietro Locatelli. 75 cts.

VIOLIN SCHOOL, by Dr. Volckmar. $1.

POTPOURRIS from MARTHA, WHITE LADY, OBERON, MAGIC FLUTE, ROBERT, FRA DIAVOLO, THE HUGUENOTS, FREISCHUTZ, ROMEO AND JULIET, TANNHAUSER, and ZAMPA. Each, 25 cts.

JUST OUT.

THE STAR-SPANGLED BANNER. Paraphrase Brillante pour Piano. Par H. A. Wollenhaupt. Price, 50c.

THEODOR HAGEN,

Agent for Holle's Music.

5 & 7 Mercer street, (Care Mason Bros.)

MODERN SCHOOL

FOR THE

ORGAN.

A NEW, PROGRESSIVE AND PRACTICAL METHOD.

IN THREE PARTS.

BY JOHN ZUNDEL,

Organist and Director at Plymouth Church, Brooklyn, New York.

PREFACE.

*** Although the masterly works of RINK, SCHNEIDER, BEST, and others, have been eagerly sought for, and their use materially advanced the art of Organ-playing, yet a want has existed for a course of instruction more natural and perspicuous in its style, more gradual and progressive in its method. A work which should meet the student after he had obtained a moderate knowledge of the elements of music and of the key-board of the Organ, and conduct him through the details of *fingering, touch, stops, pedal-playing, etc.*, to a full and complete mastery of the instrument.

The author of the present work has long recognized the want of such a system of instruction. His experience as a teacher of all classes of pupils, from beginners to advanced players, brought the want prominently before him, and at length induced him to seek a remedy for it. Combining his own knowledge, derived from many years of practical familiarity with the Organ and Organ-playing, with the varied material presented by the great masters above named, he has sought to produce a work, that, while eminently thorough in every essential particular, should be better suited to the needs of the earnest, progressive, and practical American student, than any other that could be obtained.

The result is here presented. In every department of Organ-playing—exercises for fingering, touch, combinations of stops, pedal-playing, and voluntaries for various occasions—ample material and instruction is furnished, difficult points made clear, and every obstacle to the progress of the pupil removed.

The Lessons and Exercises for Pedal-playing are unusually explicit and comprehensive. The Voluntaries are selected, mainly, from the works of Rink, Schneider and Best, and include many excellent compositions of the former, herein for the first time published, received by the author while it was his good fortune to be a pupil of that celebrated Master. As a whole, this work is, as its title indicates,

A New, Progressive and Practical Method,

and will be found to be the most comprehensive and efficient "School" for the Organ extant.

PART I.

History of the Organ.—Showing the progressive improvements of the instrument from the earliest accounts to the present time.

Description of the Organ.—The Bellows—Wind-Trunk and Chests—Claviers, Key-Bands, or Manuals—Draw Stops—Pipes—Flute and Reed—Size and Compass of the Stops—Rules for a proper examination of an Organ of Ten Sounding Stops. Organs suited to Country and City churches, and to the different styles of Singing—Organ Touch—Styles (Legato and Staccato)

Psalmody Playing.—General Remarks concerning Accompaniments, and on playing Chords, Voluntaries, and Interludes, with important directions for the care of Organs, and Exercises for the acquirement of a correct Organ Touch.

Two-Part Playing.—Progressive Exercises interspersed with Suitable Interludes and Voluntaries.

Three-Part Playing.—Exercises for rendering the fingers independent of each other and for "fingering by substitution," with Voluntaries and Short Pieces.

Four-Part Playing.—Distinction of Close and Dispersed Harmony, Voluntaries, Preludes, and Postludios. Grace Notes and Embellishments illustrated. Arpeggios.

PART II.

Pedal-Playing.—Remarks relating to the Pedal—Compass of Pedal Board—Exercises for the alternate use of the Right and Left Foot, in passing the feet over and under each other, in substituting one foot for the other, in the alternate use of the toes and heels, and in Sliding from one Key to another.

Mixed Exercises.—Comprising Exercises on Two and on Three Staves, for the left foot alone, for Octave-playing, and for the execution the Pedal shake.

Practical Voluntaries.—Suited to various occasions.

PART III.

Combination of Stops.—List of Combinations that may be made on Organs of Various specified Sizes.

Opening and Concluding Voluntaries.

Compositions for Exhibition or Practice.—In the Combination of Stops, for Concerts and Concluding Pieces.

Price of Modern School for the Organ, complete, $3; in parts, each $1 50.

Published by OLIVER DITSON & CO., BOSTON.

HOLLE'S CHEAP MUSIC

JUST ARRIVED.

Schubert's Songs. 4th vol. $2 50. Singly, from 10 to 25c. each.

Dussek's Compositions for Piano (17 pieces for two and 2 pieces for four hands.) $3 50. Singly, from 10 to 50c. each.

Mozart. 18 Duos for Piano and Violin. $3 65. Singly, from 10 to 30c. each.

Brunner. Operatis Potpourris. (New Selection.) 25c. each.

THE WORKS FOR PIANO-FORTE BY Beethoven, Mozart, Haydn, Bach, Clementi, Weber, Hummel, Czerny, Bertini, Herz, Cramer, Kuhlau, Diabelli, Wollenhaupt and others, at about one third of their usual prices. Apply for catalogues.

Beethoven's Trios for Piano, Violin, and Violoncello, $5. Singly, from 30 to 75c per Trio.

Schubert's Songs. 3 vols, (large size and print French and German text.) Each vol. $2 75. All three $7 50. Singly, from 10 to 37c. per number—containing several Songs.

Wollenhaupt Sparkling Diamonds. 50c.
" Song of the Syrens, Waltz, (Second Edition.) 75c.

Theo. Hagen. Faribol. Marceau de Genre. 30c.

Music sent by mail, free of postage, on receipt of the marked price. Music of every description, foreign as well as American, for sale by

THEODOR HAGEN,
Agent for Holle's Music,
5 & 7 *MERCER STREET*, (*Care Mason Brothers.*)

WM. DOEHLER,

SOLO VIOLINIST

AND

TEACHER OF VIOLIN & PIANO,

Care of THEODOR HAGEN, Esq., 5 & 7 MERCER STREET.

HARPS!

J. F. BROWNE, Manufacturer Warerooms, 709 BROADWAY, New York, between Fourth street and Washington Place, near the New York Hotel.

Prices and descriptions forwarded by mail.

Strings of the best quality, and every requisite for the Harp.

J. F. Browne would call attention to his large and choice collection of

HARP MUSIC,

both foreign and own publications. Just published, "40 Studies." in four Numbers, forming, with the "FIRST SIX WEEKS," a complete general course of Instruction for the Harp.

2-1y

G. ANDRE & CO.,

IMPORTERS OF

FOREIGN MUSIC

1104 Chestnut St., Philadelphia.

A large assortment of AMERICAN MUSIC constantly on hand. 4-

B. C. BLODGETT,

TEACHER OF THE

PIANO AND ORGAN,

ALSO OF

Harmony, Single and Double Counterpoint, Canon, and Fugue.

7- Address, **HALLET, DAVIS & CO.**

THE

Musician's Guide

(A NEW EDITION.)

THIS WORK IS A

DESCRIPTIVE CATALOGUE

(257 pages,)

Containing an analysis of nearly

5,000 MUSICAL WORKS

Published by

RUSSELL & TOLMAN.

Prefixed to which are sketches of the lives of the following distinguished composers:

JOHN SEBASTIAN BACH,
LOUIS VAN BEETHOVEN,
GEORGE FREDERICK HANDEL,
FRANCIS JOSEPH HAYDN,
WOLFANG AMADEUS MOZART,
SIGISMUND THALBERG.

It is a book of great value to all interested in Music, and to Teachers and Amateurs residing in the country it is indispensable.

THE MUSICIAN'S GUIDE differs materially from any other work of the kind ever published. To the title of every composition are appended a *figure* and a *letter* The figures, numbering from 1 to 7, inclusive, indicate, according to a scale which may be found in this work, the character of the piece, whether it is difficult or easy. The letters, which are the Musical Alphabet, and extend from A to G, inclusive, show the key in which it is written: i. e., the letter Ab signifies that the composition is in four flats; G, that it is written in one sharp, &c.

EXAMPLE.

Name of piece	Key.	Difficulty.	Composer.	Price
Come to this heart so lonely,	(C).....	2.....	*Sarti.*	25

The above piece is in the key of C, and the figure 2 indicates Second Class

It will be apparent to all that in this way every piece is as thoroughly described as if it was explained and commented upon by itself, while, by the adoption of this plan, the whole Catalogue is brought within the compass of a pamphlet, which can be mailed at a trifling expense to any part of the world; and enables parties at a distance who are unacquainted with the music to select pieces of any description, or for any particular purpose.

THE MUSICIAN'S GUIDE also contains a Description and Price List of Musical Instruments of every description, such as

PIANO-FORTES, MELODEONS,

GUITARS,

BRASS INSTRUMENTS,

VIOLINS, FLUTES, &c.,

And a variety of valuable information not to be found in any other work of the kind now published.

☞ It may be had GRATIS, on application to the publishers, or will be forwarded to any address in the United States, post paid on receipt of six cents in postage stamps to defray postage expenses.

RUSSELL & TOLMAN, Publishers,

291 Washington St., Boston.

A NEW BOOK

AND

A LIBERAL OFFER.

TWO FOR ONE.

We have in Press, nearly completed, a new book of Choir and Singing School Music, which we shall publish in October, entitled,

ASAPH; OR, THE CHOIR BOOK:

A NEW COLLECTION OF

Sacred and Secular Music for Singing Schools, Choirs, Musical Associations, and Conventions,

BY

Dr. LOWELL MASON.

Dr. MASON's last similar work, published in 1854, reached the enormous sale, in its first year, of over 54,000 copies, which is, we are confident, the largest sale ever enjoyed, in its first season, by any Church Music Book by a single author. The work now in press will embrace *nearly all new matter*, culled with great care from numerous sources, such as, it is believed, will be of the highest interest to Choirs and Singing Schools. Its Singing School Department is more extensive and complete than in any previous work, being, indeed, a complete work in itself, and forming an extensive collection of Secular Music, the words, as well as music to which, are nearly all quite new.

RETAIL PRICE, ONE DOLLAR.

WE PUBLISH, ALSO,

THE NEW YORK MUSICAL REVIEW AND WORLD.

A FORTNIGHTLY JOURNAL OF 16 QUARTO PAGES,

Including 4 Pages of Choice Music in each number, with 12 Pages of Reading Matter, including frequent articles from the leading musicians of the country, with all the Musical News, &c., &c.

SUBSCRIPTION, $1.00 PER ANNUM.

In view of the present hard times, and with the purpose of obtaining a wide circulation for Specimen Copies of Dr. MASON's new work, we are induced to make the following

Liberal Offer,

Viz:—To every one sending us, before 1st November, ONE DOLLAR, (the price of Subscription to the REVIEW,) we will furnish the paper for a year, and also, as soon as issued, a copy of Dr. MASON's new work above announced; thus giving two dollars' worth for one. Those desiring the book sent by mail, must inclose twenty-four cents, to pay postage, in advance.

MASON BROTHERS,

5 & 7 MERCER STREET, NEW YORK.

THE

MUSICAL REVIEW AND Musical World.

5 CENTS SINGLE.] PUBLISHED FORTNIGHTLY, BY MASON BROTHERS. [VOL. XII.—No. 20.

NEW YORK, SATURDAY, SEPTEMBER 28, 1861.

THE NEW YORK MUSICAL REVIEW AND MUSICAL WORLD,

(Being the union of these two long-established and well-known Musical Journals,)

IS PUBLISHED FORTNIGHTLY—

Each number containing sixteen quarto pages, including four pages of new music. THE REVIEW AND WORLD aims to be a comprehensive, able, and impartial musical journal.

MUSICAL INTELLIGENCE

From both hemispheres will be posted up with care and diligence. Especially we mean to keep our readers informed of every thing musical that is happening in America, and our pages will present a record of the concerts, conventions, festivals, societies, and other musical doings, all over the land. In doing this, we shall be much aided by

CORRESPONDENTS

In our own and foreign countries, who will take care to omit nothing of interest which may occur in their different sections.

CRITICISM.

THE REVIEW AND WORLD aims to be impartial and just, yet appreciative. It aims to do justice to its readers, as well as to composers, authors, artists, and manufacturers.

MUSICAL ESSAYS.

Short practical essays on the various topics of interest which may arise will find place in its columns.

MUSICAL INSTRUCTION.

It will be hereafter, as it has been heretofore, the aim of THE REVIEW AND WORLD to be of practical value to its readers. Dr. LOWELL MASON, Messrs. GEO. F. ROOT, WM. B. BRADBURY, and other of the leading teachers in the country, have, from time to time, given in its columns Courses of Instruction in the various departments of music. Similar series of lessons will be given in the future.

MUSICAL TALES,

Of a select character, mostly founded on musical history, are translated from the French or German, or written expressly for it.

MUSIC.

Each number contains four pages of choice music, consisting of Songs, Duets, Trios, Quartets, Part Songs, Anthems, Sentences, Motets, Sabbath Evening Melodies, together with a small proportion of such instrumental music as it is supposed will be likely to be of interest and value to the largest number of our subscribers.

OUR ADVERTISING

Is hardly of less interest to musical readers than the other matter. Here may be found the earliest and fullest announcements of new music, books, instruments, and other matters of which it is important that they should be advised.

FINALLY—

Every teacher of music, every one whose business is in any way connected with music, every lover of music, is interested in extending the circulation of the REVIEW AND WORLD. Wherever it goes, it increases the interest in musical matters, and benefits the cause generally.

TERMS.

One copy per annum,	$1 00
Delivered in New York,	1 25
Five copies for	4 00

Invariably in advance.

ADVERTISEMENTS.

Per square of the space of eight lines agate solid, (seventeen squares to a column,) each insertion,	$1 00	One column, per annum,	$250 00
One column, each insertion,	15 00	One half column, per annum,	150 00
One half column, "	8 00	Professional cards, of four lines or less, per annum,	6 00

☞ MONEY for subscriptions, in sums not exceeding five dollars, may be sent by mail, at our risk, provided it is inclosed in the presence of the post master, and be takes a memorandum of the number and description of the bills.——Subscriptions may commence with any number, but none will be received for less than a year.—Be sure to write the name very plainly, and give the name of the post office, county and *State*.——Subscribers desiring to have their post-office address changed, must always give the name of the town to which their paper has been hitherto sent.——The postage on THE REVIEW AND WORLD is *thirteen cents* per annum, payable quarterly in advance at the office where it is received; if within the State, the postage is one half that amount. Subscribers in Canada will remit *twenty-six* cents in addition to their subscriptions, as we have to pre-pay to the line, at the New York office, one cent on each number. Agents are desired to extend the circulation of THE REVIEW AND WORLD in every town.

THE MUSICAL REVIEW AND WORLD, as well as all our musical publications, may be obtained in Boston, Mass., of CROSBY, NICHOLS, LEE & Co., 117 Washington street, who are authorized to receive subscriptions for us.

Mr. JOHN BOWER, 1514 George street, Philadelphia, is our agent for that city.

Messrs. ROOT & CADY, No. 95 Clarke street, Chicago, are our agents for the North-west.

LOWELL MASON, Jr., DANIEL G. MASON. } PUBLISHED BY MASON BROTHERS, 5 & 7 Mercer St., NEW YORK.

MUSIC IN THIS NUMBER.

Solo and Quartet. Dedicated to Mr. Theo. Hagen. By John N. Pattison. (Op. 13).... 77
Credo. By F. J. Keppner.... 79
Song Without Words. Caroline Schneider.... 80

CARL MARIA VON WEBER.

FROM THE GERMAN, BY THEO. HAGEN.

(CONCLUDED.)

WEBER's duties at the opera, in Dresden, taxed so much his time as well as his health, that he repeatedly solicited the engagement of a second conductor, but always in vain. In a letter to Gottfried Weber, dated Feb. 18, 1824, we find the following with regard to this matter: "The weight of my occupations, which I have still to bear alone, is scarcely any more endurable, and now they will engage a man under me who does not suit me. I do not write any thing, and have a real indigestion of music, from the many rehearsals and performances, in all languages and styles. Perhaps in summer I shall regain my old inclinations, and then I will finish the comic opera, words by Theodor Hell—'The Three Pintos.'"

The summer came, but no change for Weber. His health became poor, and he could compose but very little. About this time he received an invitation from London, and, also, one from Paris, to write an opera for the theaters there. He felt very much disposed toward accepting the invitation from England. A dark presentiment told him that his life would be of short duration, and he, consequently, was anxious to profit as much as possible by the short time, which, he thought, was left

to him. "I must tell you," he wrote to Gottfried Weber, in 1824, "that I write an opera for Covent Garden, in London, and that I shall go, in March or April, to London, to conduct its performance."

Weber suffered from a throat disease. "I have been confined to my room for six weeks," he wrote, in April, 1825, to his friend. "I have a hoarseness, which makes me sometimes completely unable to utter a sound, together with a spasmodic cough. The thing is quite painless and local in the throat. But my doctor considered it rather serious, fearing it might become, in the end, a consumption of the windpipe."

The opera which Weber wrote for London was "Oberon," arranged from Wieland's well-known poem by Planche. In order to be able to compose the work with the original English text, he studied this language, and acquired a certain facility of expression, which, when later he arrived in London, quite surprised his English admirers, just as the Parisians were pleased with his French.

Weber left Dresden for London, in February, 1826, accompanied by his friend, the celebrated flute-player, Furstenau. In Frankfort, he met with his friend Gottfried Weber, and, moreover, enjoyed a performance of Handel's oratorio—"Judas Maccabæus."

In Paris, he was exceedingly well received by all the musical celebrities of that great city, especially by Rossini, who was one of the first to pay him a visit. "I will not try to tell you how I am received here," he writes to his wife, "because it would be exceedingly vain, if I would repeat what compliments the greatest living artists pay me. The paper itself would blush about it. If they do not make me proud here, I am really spoilt for it."

This enthusiastic reception was repeated in London. He lived in the house of Sir George Smart, where he not only met with the greatest distinctions which could be bestowed upon a famous artist, but, also, with that kindness and quietness which was indispensable to the completion of his opera. Of the singers, he praised Miss Paton and Mr. Braham. The latter wished him to change his first aria for a scene with recitativo, etc., and, although Weber felt very little disposed to do so, yet he complied with the wish of the popular singer.

If it had not been for his disease, Weber would have been the happiest man in London, but that disease hung like the sword of Damocles over him, constantly reminding him of the approaching end; recovery seemed to be for him out of the question. "Very nice acquaintances I have made," he wrote, "in the son of the bookseller Goeschen, from Grimma, and in a Dr. Kind, nephew of our Kind in Dresden. Very dear people, who try every thing to make me healthy. Good God, this will never be, I have lost all faith in physicians and their art. Quietness is my best doctor, and to find it shall be, henceforth, my sole ambition.

"Oberon" was performed for the first time, April 12th, in 1826. "With God's aid," he wrote to his wife, "I have had to-night such a complete success, as perhaps never before. To God alone the glory. When I entered the orchestra, the whole audience rose, with almost incredible enthusiastic cheers. The overture had to be repeated, every number was interrupted with the greatest signs of enthusiasm. At the end I was called out,—an honor which, in England, was never bestowed upon a composer." But the greatest success, all the honors and distinctions which were lavished upon him, could not stop, for a minute, the slow workings of his disease. A gloomy despondency took hold of him. Moreover, he became homesick. "How do I count," he wrote to his wife, April 20th, "the days, hours, minutes, until our meeting again. We have been separated before, and certainly loved us dearly, but this longing is incomparable and indescribable. Patience, patience!"

On the 26th of May, he gave a concert, but the attendance was very small. This circumstance was little adapted to raise his spirits; on the contrary, it had the worst influence upon his health,—he felt himself perfectly exhausted at the end of the concert. "What do you say to the empty room?" he asked his friend Goeschen, "that is Weber in London."

His condition caused more and more uneasiness amongst his friends. On the 6th of June, a performance of his "Freischütz" was to be his benefit; but on the 1st of June he felt so sick, that he resolved not to wait for this performance, but to return to Germany. He settled the salary of his physician and other pecuniary matter. The last letter to his wife, June 2d, 1826, written with a trembling hand, contained the confession that he felt very much excited and exhausted. "Good God," he added, "if I only were in the coach!"

His friends left him every night with great apprehensions, but they begged him in vain to allow one of them to watch over him during the night. On the fifth of June, his room was found locked. The door, after repeated knocking, was opened with force, and Weber was found in bed, his head leaning on his hand, as if slumbering in sweet tranquillity, but his eyes were closed forever. The physicians thought that he must have died about two o'clock in the night. The post mortem examination showed an abscess on the left side of the larynx, and several others on his lungs. All symptoms pointed to an unavoidable death, which the English climate may possibly have quickened.

Weber was buried in Moorfield's Chapel. The funeral procession lasted nearly two hours. Amongst the mourners were Sir George Smart, Kemble, Moscheles, Braham, Clementi, Bishop, Cramer, the Prussian Consul, and a great many German friends and admirers. His coffin was adorned with a metal plate with the following inscription: "Carl Maria von Weber, obiit 5 June, 1826." This humble inscription was offered as a tribute of respect to the genius of this great composer by W. A. Grattan.

About twenty years later the remains of the great composer were brought to his native land, an event which was duly honored by a great many musical festivals in Germany.

The Musical Review & Musical World.

NEW YORK, SEPTEMBER 28, 1861.

A NEW BOOK OF CHURCH MUSIC NEARLY READY, AND A LIBERAL PREMIUM.

By reference to our advertisement on another page, it will be seen that Dr. Mason's new book of Church Music is so nearly ready that it can be promised next month; and we are disposed to avail ourselves of this opportunity, and of the eagerness with which it will be welcomed, to offer still another inducement for subscriptions to the Musical Review. *To every one who will send us One Dollar before November, we will give a copy of* Asaph; or, the Choir Book, and will also send the Musical Review for one year. Subscriptions may commence at once, and a list of the subscribers will be kept, to each of whom a copy of the book will be delivered as soon as ready; or, if the necessary postage, *twenty-four cents*, is enclosed to us with the dollar, we will send the copy by mail.

Asaph; or, the Choir Book, will be a book principally of new music, practical and pleasing, and, as its name implies, emphatically for Choirs. It will, therefore, be just the book for Singing Schools, Musical Associations, etc. The Elementary Department is especially full and interesting; containing a very large number of social pieces, glees, part-songs, rounds, and scale exercises. Almost all these are now for the first time published in this country, the words, as well as the music, having been specially prepared, or selected and adapted for this work. We are confident that, in this feature, Asaph will be found unsurpassed.

In the Hymn Tune Department, there is a large and pleasing variety of popular and attractive tunes, affording provision for almost every variety of meter, including many new and favorite hymns. We can

with confidence promise here a rich mine to Choirs and Musical Associations, which will not be found too difficult in the working.

An abundant variety of Anthems and Set Pieces conclude the book, which is of the same size and price as our ordinary Church Music books.

Due notice will be given of the day of publication.

LETTERS OF TRAVEL BY MENDELSSOHN.

TO EDWARD DEVRIENS.*

MILAN, *July 15th*, 1831.

"You reproach me with my being 22 years old, and yet not being famous. I can only reply, if it was God's will that I should be famous at this age, I most probably would be so. It is not my fault if I have no reputation, for I do not write to become famous, as little as I do write to obtain somewhere a place as a conductor. It would be nice if both things should happen to me; but as long as I do not starve, I think it my duty to write as I feel it, and to leave the result to Him who watches over more and greater things. If I produce a piece which flows from my heart, I have done my duty, and do not trouble myself about its acquiring for me fame, honor, decorations, snuff-boxes, etc. But, if you think I have neglected something in my compositions or in my own self, tell me exactly and distinctly where it is, and what it consists in. That would be a bad thing for me I confess. You want me to write nothing but operas, and think I have done wrong, not having done it long ago. I answer: give me a good libretto, and it will be composed in a few months, for I long every day anew to write an opera. I know I could do something fresh and jolly, if I could find the text now, but this text I have not got; and a libretto which does not warm me thoroughly, I will not compose. If you know a man who can write the words, name him to me for God's sake, I do not look for any thing else. But shall I do nothing else until I have got a libretto? And that I have written just now several sacred pieces, that was as necessary to me as one is sometimes urged to read a certain book, the Bible or something else, what can make one feel happy. If it reminds of Seb. Bach, I cannot help it, for I have written it as I felt it; and if it should have felt occasionally like old Bach, so much the better for me, for you will not say that I copy his forms without any contents; in such a case I would feel so digusted and empty that I could not finish a piece. Since then I have composed a large work, which perhaps may also have some outside effect. (The first Walpurgis Night, by Goethe), I commenced it because it pleased and inspired me, not at all thinking of the performance, but now that it is ready, I see that it is well adapted to a great concert piece; and in my first concert in Berlin, you must sing the bearded Heathen priest. I have written him with your permission for your throat, and you must bring him out of it; and as I have made the experience that those pieces which I wrote with the least consideration of the taste of the public, pleased people best, I think I shall fare in the same way with this piece. I tell you this to show you that I also consider the *practical* side of the question. It is true, always after I have finished a piece; but who can write music, which is the most unpractical thing in the world (for what I cherish it), and yet be practical? It is just as if one would first put a declaration of love to his girl in rhyme, and then recite it to her. I go now to Munich, where they have offered me a book, and will see whether I can find there a man who is a poet; for I want only a man who has got a little fire and talent; he needn't to be a giant; and if I do not find him there, I will for this sake make the acquaintance of *Immermann*, and if he is not the man, I'll try it in London. It always seems to me as if the right fellow is still wanted, but what can I do to find him? In hotel Reichmann he does not live, and also not next door, and where else? Answer me this. Although I believe God sends us every thing, consequently, also, librettos of operas as soon as we want them; we must yet do our duty, and look around for them. I wish the text was found. Meanwhile, I write as good things as I can, and also hope to make progress; and that I am not responsible for the rest, I think this has been settled between us in my room."

LUZERNE, *Aug. 27th*, 1831.

"I feel distinctly that an opera which I would write now, would not turn out so good as a second one which I would compose afterwards, and that I must first walk the new path a little, in order to know where it can lead me; while in instrumental music I commence already to know what is necessary, and I feel much clearer and more quiet in its cultivation, because I have worked more in it. Add to all this that I have been very much cast down in these days by an accident, which still occupies my mind. In the valley of Engelberg, I found "William Tell," by Schiller, and as I read it again, I again felt enthusiastic about this heavenly work and all its fire. Suddenly, I recalled what Goethe once had told me: "Schiller could have made in a year two great tragedies, besides a great many smaller poems." The expression of *making* struck me much, when I read the fresh and inspiring piece, and Schiller's activity and genius appeared to me so overwhelmingly grand, that I thought I had, after all, not produced any thing yet, and I felt a longing, also, to *make* something grand. Do not call this immodest, I beg you, but believe me I say it only because I know what ought to be and what is not.

"The plan for an opera with the Italian carnival and the Swiss Finale I knew already, but I was not aware that it was yours; but, be so good and make the Swiss sceneries grand, and fresh, and natural. If you think of such delicate and simpering Switzerland as I have seen last night at the theater in the "Swiss Family,"† and of sentimental mountains and horns of the Alps, I shall criticize you badly in Spencer's paper.‡ I beg you make it fresh and jolly, and let me hear more about it."

* At present artistical manager at the theater in Karlsruhe. He is an elder brother of the celebrated German actor, Emil Devriens, and himself a very distinguished actor and author. —Ed. MUS. REV. AND WORLD.

† Opera by Weigl.

‡ A well-known journal in Berlin.—Ed. MUS. REV. AND WORLD.

Sheet Music Review.

(*Classified according to the System adopted in the* METHOD FOR PIANO-FORTE, *by H. A. Wollenhaupt and Theodor Hagen, published in our last volume. The Method, with many additions, will be published separately, early in October.*)

Russell & Tolman, Boston.

FIRST PERIOD.

DREAM LAND WALTZES, No. 2, LENORE. L. Louis. 25c.
MINNIE WALTZ. B. A. Merign. 25c.
LILLIE Do. Do. 25c.
MATTIE Do. Do. 25c.
BLANCHE Do. Horace Richardson. 25c.
EMPEROR'S SCHOTTISCHE. Charles D'Albert. 50c.
All these dances are meritorious. Those by Mr. Merign are very easy, and may be given to beginners. Those by Messrs. Louis, D'Albert, and Richardson are a little more difficult.

PEARLS AND FLOWERS. Songs without words and dances. By Fritz Spindler. Each, 15c.
Excellent pieces for beginners. Good music made easy.

IN THE FOREST. F. Spindler. 40c.
Characteristic music. Good for pupils who can master Bertini, op. 32.

THE STAR-SPANGLED BANNER. Arranged by Baumbach. 40c.
GRAND UNION POTPOURRI, DUO, AND SOLO. Do. Solo, 50c. Duo, 60c.
GLORY, HALLELUJAH. Transcribed. Do. 25c.
Recommendable for teaching purposes.

VOCAL MUSIC.

JESSIE MAY. J. P. Temple. 25c.
TOGETHER. Song and Chorus. S. C. Moore. 25c.
Popular style.

UP, UP, WITH OUR BANNER. Thomas Comer. 30c.
The melody is good and appropriate.

COTTAGE IN THE VALE. G. F. Root. 25c.
Simple and good.

Answers to Correspondents.

J. A. B., *Lane, Ill.*—1. Is it proper to dress in character to perform the Cantata of Esther It is a matter of taste.

2. How much per doz. is the "Flower Queen," by Root. Four dollars.

C. S., *Charleston, Me.*—Please inform me is there a work in the English language upon organ-building? If so, what, and where can it be procured? To be had at Webb & Allen's in this city.

N. P. S., *Charlottetown, P. E. Island.*—1. In Girac's Appendix to Marx, Exercise 20, 4th and 5th measures, *b d f* resolves into *a c e*. Does page 38, example first, not forbid it?

2. Ex. 14, page 25, the 10th and 11th measures contain consecutive fourths. As I understand it does the paragraph on page 26 allow such succession?

3. No. 9, page 18, and No. 15, page 28, appear to be chords of the tonic, or from the root of *c* although figured 6. The former is in the third measure, *c g c a*, the latter in the 7th, *c a g c*.

4. Again page 48, No. 22, second measure, *d b d g f* is figured 6—4. Is it not the second inversion of the Dominant Seventh, which, according to page 22, would be properly figured 4—3.

5. Are not such hidden octaves as fall between the treble and bass of Hebron's People's Tune Book, page 54, 4th measure, forbidden by Girac?

6. Also such fifths as fall between the treble and alto of Alpheus, page 89. I mean the *d g* of the third measure?

7. Are there any instruction books yet published for the symphonicon and by whom?

1. No, because in this example we have two perfect fifths, while your quotation shows one perfect and one imperfect fifth.

2. There are instances where consecutive fourths are admissible, and those in question appear to us so, especially as they are well prepared.

3. We cannot find the chord *c g c a* on the place you mention.

4. When *d f g* is 4—3, how can *d b g f* be also 4—3?

5. We suppose you refer to a wrong page, for we have shown the place you mention to several musicians, but none could find any indication of hidden octaves.

6. The measure contains the chords *g d*, *d b*, and *g d*,—a perfectly admissible progression.

[7. Not in this country. We have seen two different copies of the "Russian March," but they both differ materially from the music you sent us.

MUSICAL GOSSIP.

Mr. Horace Waters, the well-known and enterprising music-publisher, has followed the up-town movement, and invites his numerous patrons to a visit to his new and elegant store, No. 481 Broadway.

The Teutonic Singing Club had its usual summer festival, on which occasion the new quartet for men's voices, by the Duke Ernst of Saxe-Gotha, "The German Tricolors," was performed. This composition was one of the songs written for the occasion of the late festival in Nürnberg.

Our readers will learn with pleasure, from an advertisement in our present number, that Mr. Karl Klauser, the distinguished teacher, is residing amongst us, and intends to continue, on a larger scale, the good work he so faithfully and artistically commenced in Farmington, Conn. It is well known what this conscientious teacher did for the growth of musical culture in that small town, how he raised and nursed, in the pupils of his school, the taste for the best, and nothing but the best, of our piano-forte literature, and we have no doubt, that here, too, his services as a teacher will be soon appreciated and eagerly sought after.

Messrs. H. A. Wollenhaupt and Theodor Hagen's "Methodical Guide for the Piano-forte-Teacher" will be issued next week. To judge from the many and repeated demands from all parts of the country for the publication of this work in book form, since its first appearance in the Musical Review and World, we should think that it really meets a want long felt by teachers and amateurs, especially by those who had no opportunity to make themselves familiar with the constantly-increasing stock of piano-forte literature.

EUROPEAN ITEMS.

We see that a Mrs. *Cash* is performing at the opera in Königsberg. We recommend the lady to Mr. Ullmann.

Ernst Kossak, the Berlin critic, calls the female members of the troupe of Mr. Offenbach "a singing *corps de ballet*."

The poem "Tannhauser," by Neville Temple and Edward Trenor, meets with a severe criticism in the *Literary Gazette*, in London, which says, that the poem is a mere translation of Wagner's libretto.

The season of the "National Opera," under the direction of Miss Louisa Pyne and Mr. Harrison, at Covent Garden, will commence the second week in October, and the first novelty produced will be Mr. Howard Glover's opera of "Ruy Blas," which was announced last season, but was postponed owing to circumstances over which the managers had no possible control. Mr. Balfe, too, is hard at work, in Dresden, on an opera, the text of which has been supplied by Mr. J. V. Bridgeman, which it is intended to bring out as soon as "Ruy Blas" has outrun the periodicity of its success. An opera from the pen of Signor Schira has also, we hear, been accepted, as well as one by Mr. Benedict, the latter founded on Mr. Boucicault's drama, the "Colleen Bawn"—a somewhat intractable subject to treat for musical purposes, we should presuppose, considering the story, the country, and the personages engaged therein. Of Mr. Frank Mori's "Bride of Florence" and "Lambert Simnel"—of Mr. Henry Smart's "Aminta" (if that be the name of his recently-finished work)—of Mr. Macfarren's new opera (or of the revival of "Charles the Second," promised last year)—of Mr. John Barnett's new or old opera—of Mr. Bristow's American opera, "Rip Van Winkle," oft promised, never performed, all of which have been spoken of, more or less, we know nothing positively or comparatively. We have been informed, indeed, that Mr. Harrison has a desk full of librettos, which he has purchased; and we know, from experience, that he is one of the best living friends to poets who borrow other people's stories and versify them. Were Mr. Harrison, by the way, as shrewd a judge of music as he is of rhymes, it is just possible it might prove more advantageous to the National Emprize over which he part presides. Nevertheless, we prefer managers who understand versifying to managers who attempt it; and consequently can bestow unqualified praise on Mr. Harrison, who last year cried content with his single Gallic adaptation, and has since, as far as we know, not modulated from the manager to the minstrel, and taken the poet's work out of the poet's hands. About the company we know very little, beyond the re-engagement of Mr. Santley and Mr. Honey, the absence of both of whom, last season, was greatly missed. We cannot agree with some people that native artists of repute are plentiful, but, on the contrary, think them scarce. Where, for instance, are the directors to find a "prime tenor," Mr. Sims Reeves being retained at another house? Where a "prime lady," Mlle. Parepa and Mad. Lemmens-Sherrington being equally secured? We fancy there is a better chance for obtaining the ladies than the gentlemen, and can see no pretensive tenor who can take the field alongside of Mr. Harrison.—*London Musical World.*

Our Musical Correspondence.

BIRMINGHAM, ENG.

August 29, 1861.—The performance of Handel's "Samson" at the Birmingham Festival was, on the whole, one of the most satisfactory that has taken place since Mr. Costa was appointed conductor, and, indeed, since our great music-meeting has assumed the high position it now occupies. Of the oratorio itself—now happily becoming more and more familiar to the musical public, and gradually vindicating the high opinion entertained by its composer, who (perpetually, it would seem, overlooking the still more magnificent "Israel") hesitated whether to accord his preference to "Samson" or the "Messiah"—we need say very little. That "Samson" is the most essentially dramatic of those compositions, the subjects of which Handel was enabled to gather from Sacred Writ, will be generally admitted; nor can the fact of two such vast and elaborate works as this oratorio and its immediate precursor, the great musical epic of Christianity, having been commenced and terminated within the incredibly short interval of ten weeks, (from August 22d, when the "Messiah" was begun, to October 12th, when "Samson" was finished) be too often dwelt upon, with wonder at the genius that conceived, and the art that accomplished such a herculean labor.

The additional accompaniments supplied by Mr. Costa, the claims of which to favorable consideration have been more than once discussed, would appear now to be indispensable at every grand performance of "Samson;" and certainly the splendid band of instrumentalists under that gentleman's vigorous control take pains that no effect contemplated by their much respected chief shall be lost or slurred over. So that, while strict Handelians may indulge in a notion that, here and there, a little too much has been added by the ready and skillful hand of a modern Italian musician to the original granite structure of an old Teutonic giant, few can feel otherwise than gratified at the perfect manner in which the interpolations, such as they are, are allowed to assert their intrinsic value. The choruses were worthy all

praise, and the immense benefit derived from the weekly practices of the Birmingham Festival Choral Society, and the Birmingham Amateur Harmonic Association, again received unanimous acknowledgment. Not to enter into minute details, the whole of that stupendous scene, at the end of Part II., in which the rival apostrophes of Israelites and Philistines are exhibited, now alternately, now combined in one colossal burst of harmony—in which are set forth the antagonistic protestations of *Micah*, friend of *Samson*, and of *Harapha* the giant; in which the solemn choral invocation of the Hebrew, "Hear Jacob's God!" meets a derisive comment in the rio'ous epithalamium of the idolaters, "To song and dance we give the day;" and lastly, in which a triumphal climax is attained with "Fixed in his everlasting seat," (a masterpiece of choral effect, unsurpassed even by Handel)—all this revealed the utmost possible efficiency; and the impression produced on the enormous crowd assembled in the Town Hall was indescribable. But the great choral displays in the first and second parts of the oratorio, from "Awake the trumpet's lofty sound," (the celebration, by the priests of Dagon, of the festival in honor of their idol.) to "Then round about the starry throne," (the prophecy of celestial glory, with which the Israelites stimulate the religious zeal of Samson,) in the one, and from "To dust His glory they would tread," to the "Fixed in His everlasting seat" in the other, have obtained frequent and enthusiastic acknowledgment. Less generally appreciated, considering their excellence, have hitherto been the picturesque choruses in Part III., "With thunder armed, great God arise," ending with a musical embodiment of the act of prayer in the highest degree impressive; "The Holy One of Israel be thy guide," spirited enough to arouse the dormant energies of the most crest-fallen hero; "Great Dagon has subdued our foe," and "Hear us, our God, O hear our cry," the first expressing the joy of the Philistines at their supposed victory, the last their despair at the unexpected catastrophe, which has involved their enemy and prisoner, Samson, with themselves, in one common ruin—both masterpieces; "Weep, Israel, weep!" the lamentation of the Israelites for their lost champion—in pathos not to be excelled; "Glorious hero," following the "Dead March," (rival to the more noted one in "Saul,")—with which chorus the oratorio originally terminated; and "Let their celestial concerts all unite,"—a happy after-thought, as a morning contemporary reasonably infers, by means whereof the composer averted an anti-climax, and brought his great work to a conclusion with becoming pomp and majesty. These, excepting "Weep, Israel, weep!" which was occasionally out of tune, and "Glorious hero," in certain parts unsteady, were so finely executed by the chorus in the present instance, that their merits were just as sensibly felt as those of any of the more renowned choral pieces preceding them. In short, this performance of "Samson" may be fairly set down as one of the most honorable achievements of the Birmingham Festival—an achievement, indeed, to which the Directors are entitled to look back with pride.

The solo music was, for the most part, equally successful. Miss Banks, apparently not at all disconcerted by the unaccustomed largeness of the arena in "Let the bright seraphim" (deriving, it should be stated, no small advantage from the way in which the famous trumpet part was given by Mr. Harper,) elicited the sympathy of the audience to such an extent, that the President of the Festival, (the Earl of Shrewsbury and Talbot,) deemed it expedient to "command" her to repeat the air, although it directly ushers in the final chorus. The same favor was shown to Mr. Santley in "How willing my paternal love," the last song of *Manoah* (Samson's father,) in accordance with a no less unanimous—though, of course, speechless and handless—manifestation of approval; and rarely has approbation been extorted by a more legitimate and truly artistic display. The other bass was Signor Belletti, who, in the music of the giant *Harapha*, maintained his ground against every rival, and never sang "Honor and arms," his part in the duet with *Samson*, "Go, baffled slave!" or the declamatory recitatives, with greater animation. To Mad. Sainton-Dolby was allotted the part of *Micah*, which is as much as to say that the air "Return, O God of Hosts!" was rendered with a classical purity of style that left no room for criticism. Indeed, the expression infused into the last was on a par with that which gained such warm approval for Signor Belletti; but, as this air and the succeeding chorus form but one piece, there was no opportunity for the audience to be equally "demonstrative." The other contralto, Miss Palmer, (the part of *Micah* was cut into halves,) won golden opinions in "The Holy One of Israel." Mad. Rudersdorff undertook the remainder of the soprano music.

The part of Samson is one of the grandest ever imagined by Handel, and at the same time one of the most arduous to the singer, whose physical force and intellectual capacity are alike severely tasked. The elder Braham could at once understand what Handel intended, and render the great composer's meaning plain to every intelligent hearer; but since Braham, one singer alone has been found with the requisite gifts of voice, intelligence, and executive skill to give the music of Samson with proportionate effect,—that one, it is scarcely necessary to add, is Mr. Sims Reeves, who alike in the sombre and desolate pathos of "Total eclipse," the religious and at the same time passionate fervor of "Why does the God of Israel sleep?" and the fierce impetuosity (so variously set forth in florid divisions) of "Go, baffled coward, go!" rises to the height of the situation, depicts every shade of sentiment and emotion, and thus thoroughly realizes the design of the composer. How finely Mr. Reeves delivers recitatives we need not insist. Of these in "Samson," there are enough and to spare; but, when so simply and unaffectedly declaimed, their prolixity is in a great degree lost sight of. Again, in the long and not very invigorating dialogues with *Harapha* and *Delilah*, the same rare talent almost closes the lips of the well-intended councillor about to utter a recommendation to unsparing *curtailment*. Even the comparatively unthankful air, "Thus when the sun in 's wat'ry bed," which prepares the final "exit" of *Samson* (Part III.), was made impressive by the peculiar significance given to the last lines:—

> "The wand'ring shadows ghastly pale,
> All troop to their infernal gaol,
> Each fetter'd ghost slips to his sev'ral case,"—

which materially enhanced the interest of the song, and brought the situation it is meant to illustrate more vividly before the mind. The setting of the sun, as an image of the hero's approaching departure for another sphere, had clearly in this instance suggested nothing to the composer too subtle or profound for the comprehension of the singer. The reading of the entire passage was in the highest sense poetical.

A word of well merited praise for Mr. Stimpson who presided with ability at the organ (which, by the way, is now and then overtaxed in the additions to the score of "Samson,") must end this notice of a really admirable performance. That "Samson" will become popular in Birmingham is more than probable. H. H.

UTICA, N. Y.,

Justly celebrated for the refined musical taste of its inhabitants, can, at last, boast of one of the finest organs in the State; and to the pride of its possession is added the pleasing reflection, that it is of home production—the effort of one of its own inhabitants, and who on this instrument may base a reputation that may well entitle him to a foremost place in the ranks of the more eminent builders in this country. For the last ten or eleven years, Trinity (Episcopal) Church has enjoyed the good fortune of having as organist the much-admired and eminent musician and composer, Joseph Sieboth (from whose advent to Utica may be traced a new era in the musical taste and culture of its citizens). Under his masterly guidance the choir had attained the utmost perfection; and the congregation appreciating so gratifying a result, resolved on having an organ that might do justice to the singers, and be a more fitting medium for the display of the acknowledged talents and power of their organist; and the beautiful instrument to which they now listen with so much admiration and pleasure, bears ample testimony to their liberality, as well as more than realizing the warmest anticipations of those who in the former organs erected by its builder, Mr. John G. Marklove, discovered a talent that needed but the opportunity to at once establish a reputation and a name.

A few days ago, in company with Mr. Sieboth, we gave this organ a critical examination, and, both mechanically and musically, we consider it perfect—the touch and the whole action are smooth and even, while the voicing of the several stops bespeaks a master's hand, and a full appreciation of the difficulties and niceties of this most important branch of the profession. The power of expression in the swell organ may well challenge admiration; and we are not alone in our opinion, that a better swell organ of its size (whether as to expression, or the rich and varied beauty of its stops) cannot be found in any organ in this country. The organ has three banks of keys, and embraces forty-six stops, with two and a third octave pedals. Time and space forbid any mention of its truly charming and superb stops; but we trust that the lovers of good music, in passing through Utica, will make it a point to examine this instrument, that will, in its manifold beauties, more than repay whatever inconvenience such a stay may cause. C. B.

BOSTON,

September 24, 1861.—Dear Review:—We are glad to be able to announce the commencement of a series of "Parlor Concerts" next Wednesday evening, at the Chickering Hall. These concerts are to occur semi-weekly, on Wednesday and Saturday evenings. Mad. Varian appears at the first concert. We cannot but think these efforts to gratify our musical public will be keenly appreciated, and amply rewarded. More of the concerts hereafter. The Handel and Haydn Society have subscription lists in all the music stores, for a proposed series of oratorio performances. The Society have adopted the safe plan of ensuring the wherewithal beforehand. Knowing ones fear that it will not succeed, however.

A very pleasant musical gathering occurred in our sister city, Roxbury, on Thursday evening of last week, on the occasion of the opening of a new organ, built by Wm. B. D. Simmons & Co., for the Vine Street Church, (Rev. Mr. Man's). The concert was a highly interesting one, and was heartily enjoyed by as large an audience as the Church could comfortably hold. Miss D. P. Pearson, Edwin Bruce and his choir, and Messrs. Whiting, Dow, and Blodgett as organists, made up the programme, and each contributed to the eminent success of the performance. Miss Pearson fully realized the highest expec'ations of the audience in her performance of a "Gratias," from one of Guglielmi's Masses. She was heartily encored. The organ is a very sweet-toned instrument, havir g one manual, fifteen stops, and two octaves of pedals. It is well adapted to the size of the Church, aud must be perfectly adequate for all strictly Church purposes. It is enclosed in a black walnut case, with silvered pipes, and makes a very neat appearance. After the concert, the performers, together with some invited friends, partook of a princely collation at the house of C. S. Davis, Esq., and afterward spent an hour in the pleasantest manner, in song and chat, in his spacious parlors. Many of your readers are already aware that Mr. D. is of the firm of Hallet, Davis & Co., and need no further assurance that the whole matter was a complete success. He partakes largely of the spirit of the motto adopted by the firm, "The way to do a thing is to do it thoroughly." It is but justice to this gentleman to say that he has himself borne a great part of the labor and expense attending the getting up of this concert, as well as the securing of the organ itself, and the society cannot but recognize the obligations he has put them under, even though his modesty prevents him from parading them before them. The famous thirteen hundred children singers of Boston, give Prince Napoleon a grand musical reception to-morrow afternoon at the Music Hall. We'll warrant his Imperial Highness never heard any thing even in his own magnificent Paris to compare with it.

B—.

PAVILION HOUSE.

Fort Ticonderoga, N. Y., Sept. 16, 1861. Dear Review:—We have succeeded in finding a few musical items, not upon the classic ground of Ticonderoga, but on our way here, and we make haste to record them. On our way from the "city of notions," we had the pleasure of meeting our friend Mr. G. F. Root, at Keene, N. H., under whose direction the "Chesire Co. Musical Association" were having a "glorious time," an account of which you have, doubtless, received long ere this. From Keene we followed up the Connecticut, stopping at Hartland and Woodstock, Vt., where we enjoyed a pleasant re-union with the singers of those places. After spending considerable time among the Green Mountains, driving, fishing, &c., we crossed the range by "stage." Landing at Rutland, we took the cars for Middlebury, and from thence to Shoreham, Vt., which town lies opposite this, across Lake Champlain.

The most important musical event of recent date, was a meeting of the "Lake Shore Musical Association," at Shoreham, under the direction of Messrs. W. O. and H. S. Perkins, of Boston, and Mr. D. B. Worley, of Shoreham. The exercises of the Convention, which were conducted in a thorough and satisfactory manner, closed on Friday evening last, with a concert which did great credit to conductors and performers. The performance was excellent throughout, but we will mention a few pieces which we deem especially worthy of notice. The chorus, "Hosanna," from "La Juive," is, we think, one of the "best out" for Conventions. The trio, "Hark, the Curfew," by Messrs. W. O. Perkins & Worley, and Miss Wide Wood, was beautifully rendered, as was the duet, "Flow gently Deva," by the Messrs. Perkins. "Honor and Arms," from "Samson," was rendered by Mr. W. O. Perkins with much energy and effect. Miss Sanderson, from Brandon, merited the approval of the audience, by the effective rendering of a ballad, as did Mrs. Pitts by her faultless accompaniments. Mr. Worley sang one of his last compositions, just published by Ditson & Co., "New England for the Union," in the chorus of which the Convention joined, which produced an outburst of enthusiasm. We must award Mr. Worley much credit for the manner in which this piece is written. The "Lake Shore Musical Association" owes its existence to the efforts of Mr. Worley, who, by the way, is a very thorough and efficient teacher. "Long may it wave." This place is quite a fashionable resort, and among other "celebrities" now stopping at the "Pavilion," is "Fanny Fern." Our host, Mr. B. H. Baldwin, knows well how to make his guests "feel at home."

We shall remain here a few days, visiting the ruins of the fort, intrenchments, and other places of Revolutionary renown; then up the lake to Burlington, and then home. Yours, harmoniously,

Qui Est.

SPRINGFIELD, MASS.

A convention of the singers in Southern Berkshire, has just taken place in this beautiful town under the direction of Mr. Geo. F. Root, whom we claim as one of the "Sons of Berkshire." Utility and enjoyment have characterized the exercises from the opening of the convention to the final concert; and a new impulse has been given to music here both for purposes of entertainment and emotional cultivation, and also for worship. We learn with pleasure that Mr. Root may be expected to conduct the county association at Lenox, sometime during the winter.

Amateur.

BUCYRUS, O.

The "Continentals" gave a concert here last Saturday evening, Sept. 7th, to a comfortably full house, the war excitement and dull times no doubt keeping many away who would gladly have been present to listen to their inspiring songs, and full rich chorus, singing. Their performance gave perfect satisfaction, as was evinced by our citizens inviting them to repeat it on their return, and offering to bear the expense of their sojourn among us.

Their friends in Southern Ohio will be glad to learn that they are soon to receive a visit from this popular troupe.

"Buckeye."

Miscellaneous.

CARL FRIEDRICH ZELTER.

The author of the present work is peculiarly fitted for the task of writing a sketch of Zelter's life, not only from the fact of his being a grandson of the composer, but also because he had at his command the necessary documents —which he tells us are numerous, and by no means exhausted—and, moreover, was acquainted with all the family traditions. He says, in his preface, that it was only a few years ago that he discovered the materials of his biography in the loft of a country mansion in Pomerania. Although in the interval of nearly thirty years since the decease of Zelter, the number of those who knew, loved, and honored him, may have considerably decreased, the author still hopes his book will find readers; some, he believes, will derive from its perusal the enjoyment arising from participation in the scenes pourtrayed, while others will view it as a romance or a historical picture.

The book is divided into two parts. The larger half is taken up by the autobiography from the pen of Zelter himself, and extends to his thirtieth year. He was born on the 11th December, 1758, in Berlin. This disproves, as the author remarks, the assertion made by another writer in this journal, that Zelter first saw the light at Petzov, a place where tiles are manufactured, near Potsdam.

Speaking of the autobiography, the author of the book observes: "Apart from the *naïveté* of its style, the frank good humor of its narrative, and the natural charm of its humor, this portion of the work is a mirror, which may boldly be held up to the youth of the present day. The other half is an attempt further to work up the biography from documents, interspersed with letters. As the first part exhibited the gradual course pursued by the subject of it, the latter should show the consequences of that course, and what was done by the hero when he had arrived at the maturity of his powers. In this latter portion will be seen what reparation Posterity has to make to the memory of Zelter, whom it has too soon forgotten; what he did for his art generally; what efforts he made for the Singacademie, as its founder, its support, and its teacher; how he wrung from the Government patronage and support for a regular course of musical instruction; and how he created the institution of the Liedertafel, besides doing many other things."

The author winds up by saying that he hopes he has succeeded in exhibiting to us Zelter in all his antique strength and worth, so that he may liv

SOLO AND QUARTETTE.

Dedicated to MR. THEO. HAGEN.

JOHN N. PATTISON, Op. 13.

Andantino.

Pros - trate be - fore the clo - sing day to the cre -

rit *dim*

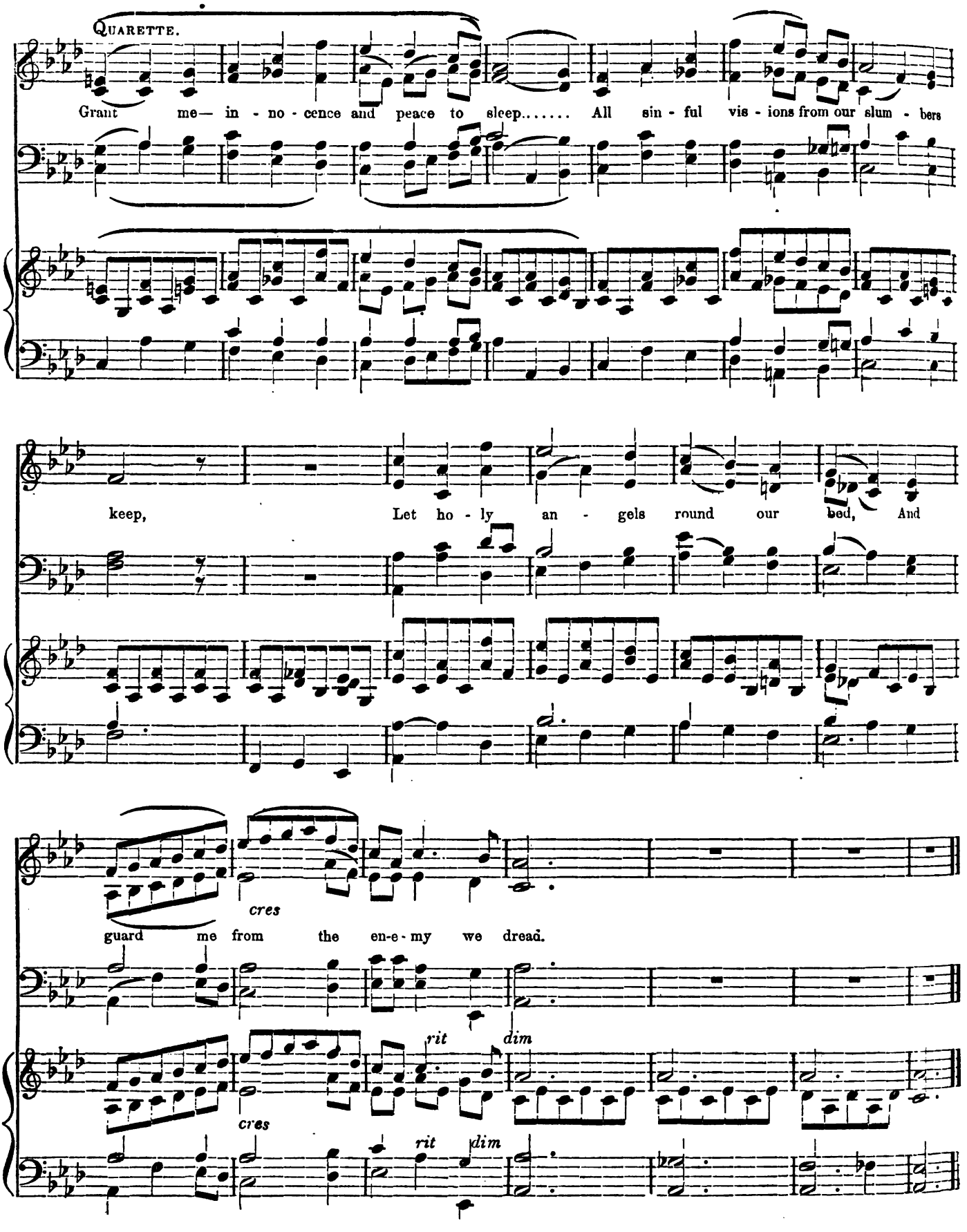
Ped.

- a - tor of the world I pray shed round me mid the dark-ness of night

rit *cres*

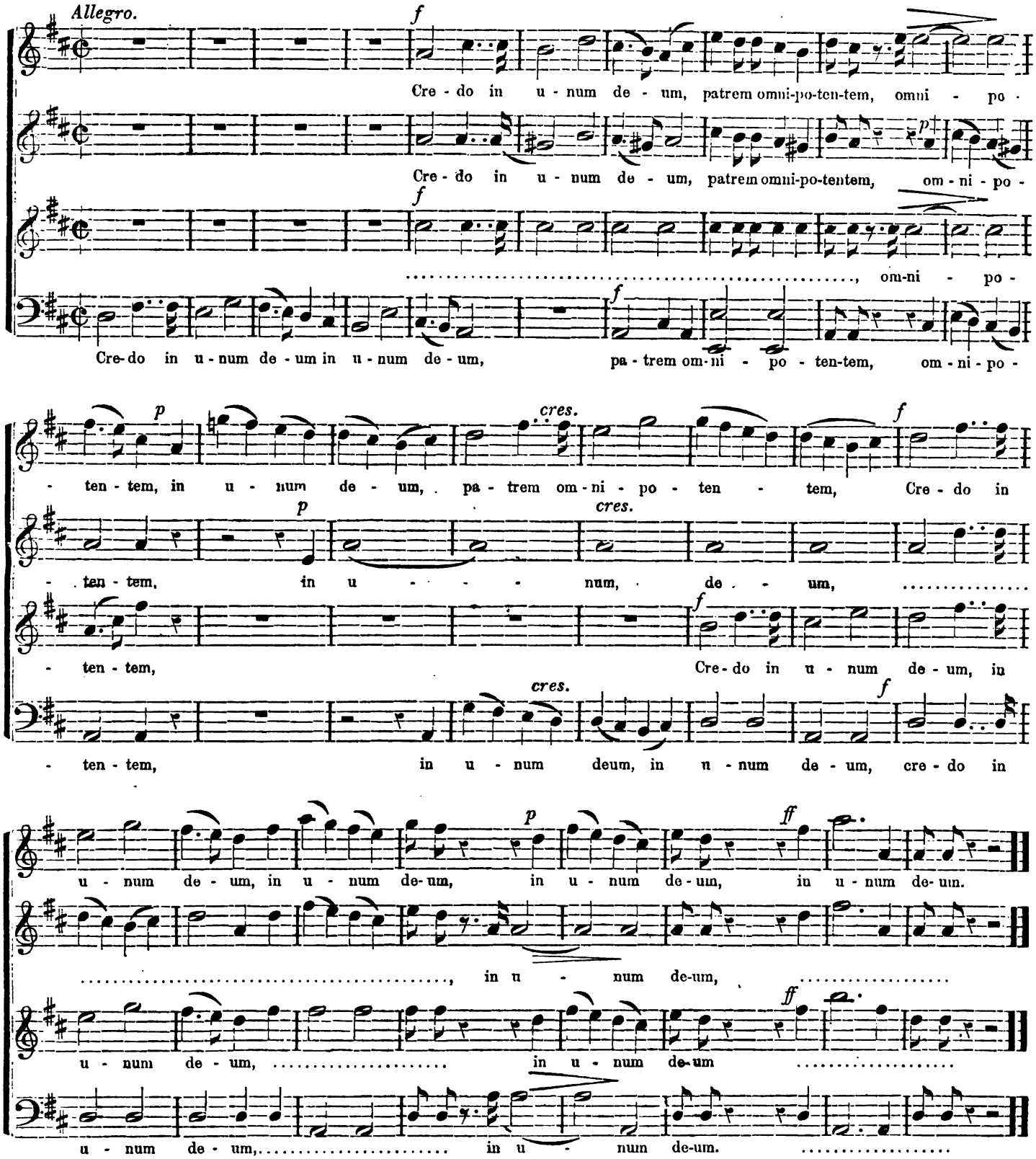
rays of thy mer - cy clemency and might,

rit


QUARETTE.
Grant me— in - no - cence and peace to sleep..... All sin - ful vis - ions from our slum - bers
keep, Let ho - ly an - gels round our bed, And
cres
guard me from the en-e - my we dread.
rit
dim
cres
rit
dim

CREDO.

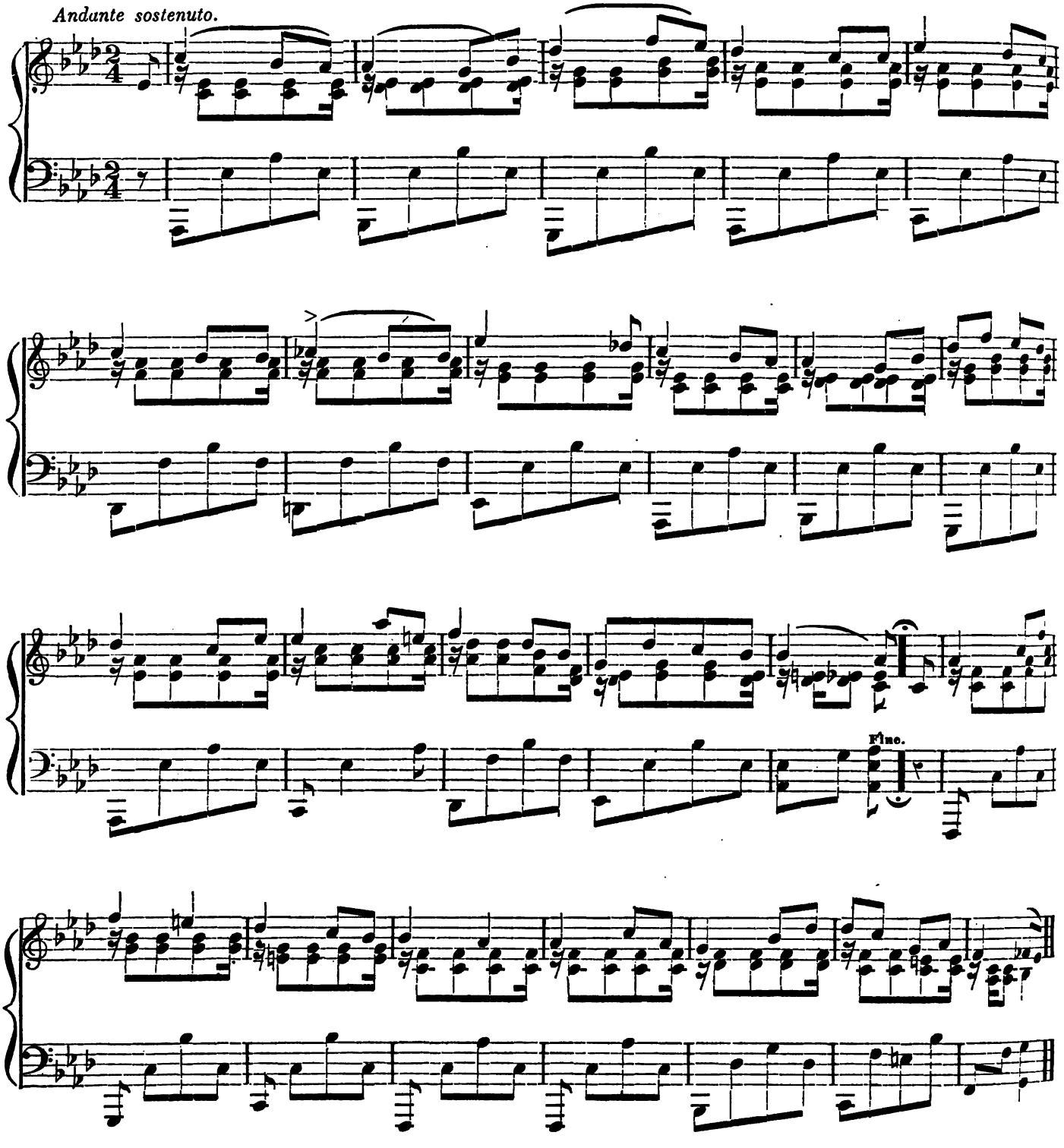
By F. J. KEPPNER,



Song without words.

CAROLINE SCHEIDER.

Andante sostenuto.



again in the memory of his contemporaries, and be recognized by Posterity as a man who deserves to be honored, imitated, and remembered.

Such are the sentiments of the author. As may be supposed, the great value of the book lies in the peculiar account of the youth and progress of its hero. In applying this term to Zelter, we guard him from that secondary signification of which it is easily susceptible, and, indeed, necessarily so. It is certainly something heroic, and indicative of a strong mind, for a man, when writing his own life, to speak frequently, and, in most instances, with sharpness, nay, with depreciation of himself. The judgment he pronounces on his own acts imparts to the opinions he utters concerning others, and of which we have many instances, the most lively appearance of truth. This half of his troubled life is characterized, in an exciting, and frequently a pathetic manner, by the struggle in him between manual labor (for, like his father, he was brought up as a mason), and art (for, from natural inclination, he was a musician). This struggle between the Real and Ideal is, indeed, the trial which the majority of those who yearn after the highest objects have to go through. But Zelter wrote the sketch of his life at a period when he had nearly brought this struggle to a close. It was a very eventful period for him, for he had just lost his second wife, and beheld his native land in the most abject state of degradation, while he himself was without means, and full of anxious care as to how he should provide for his eleven children, passed the long nights without sleep, though he strove to turn them to account. His warmest wish, namely, that of visiting Italy, was never destined to be fulfilled, though he was frequently on the point of carrying it out. His relation to his father had a great deal to do with this. Zelter studied art in silence, and without his father's knowledge, while he followed his trade openly and uninterruptedly by his father's side, so that the old man knew less about his son's taste than any one else. One day, when a piece of music by a certain Zelter (it was the *cantata on the Death of Frederick the Great*) was performed, he was astonished at there being anybody besides himself of that name in Berlin, and a third person had to inform him that the composer was his own son. Both in trade and art, Zelter obtained the highest proficiency by the most marvelous exertion, seconded greatly by his corporal strength. About the same time that he finished his apprenticeship as a mason, and was received as a master, in his five-and-twentieth year, a grand composition of his was selected to inaugurate a new organ in the Georgen Kirche. This composition is discussed at considerable length in the book, and the opinions of celebrated contemporaries on it are quoted. A very interesting opinion is that of Kirnberger, the well-known theorist; Marpurg, his rival, is also mentioned. Of all the other persons (and they are not a few) who were connected with Zelter, the most prominent one is Carl Fasch. What is related concerning him is too valuable for us to pass it over in total silence. Besides, the commencement and destiny, the rise and glory of the Singacademie, which he founded, are so closely interwoven with the history of these two men, that, considering the very general interest the subject excites in the artistic world, we cannot refrain from quoting the most important facts.

"From the year 1789, there gradually arose the society which afterwards accidentally obtained the name of the Singacademie, and owed its existence to my noble master, and fatherly friend, Fasch. The works Fasch has left behind him show us a man who, all his life, devoted particular attention to harmony, and exerted himself to apply it to what was serious, elevated, and sterling in art. His outward characteristic had become, firstly, from his residence at a small court, and subsequently from his employment in the service of more exalted Royal personages, a reserved behavior, neither attractive nor repelling. Precarious health, and the economy it necessitated, had combined to prevent his gaining or promising much. His education and earliest connections were of such a kind, that, possessing as he did a cheerful mind, easily instructed, he necessarily became an admirable musician, but his over-great modesty had accustomed him to place himself beneath other artists, such as Bach, Quanz, and others of less account. Thus, he commenced the first practice with the other members of the Singacademie, as though they were his pupils, trying over his compositions with them, compositions which he offered as mere attempts, however convinced he might secretly be of their excellence. When a good thing is thus begun, and carried out with calm perseverance, it cannot fail to succeed. Such was the commencement of the Singacademie, which dates from a period which was not glutted with music, as the present is."

But smoothly as this reads, that the progress of this now world-celebrated Society speedily ran the risk of being brought to a premature close, because were nor wished to be professional singers, but rather, in a far greater degree, because they had no place of meeting such as they were fairly justified the members did not set about their work seriously, not because they neither in expecting, is a fact we gather as we read further. The Singacademie, so called principally because it soon moved from private houses to the Academy of Arts, though, unfortunately, into a wretched room which could not be warmed, was brought to so low an ebb, that, on many a Tuesday, which even then was the day of meeting, it was impossible to cast a piece of music. The Society was within an ace of being dissolved. "But the girls," says Zelter, "were the most courageous. One day the cold was insupportable, and the majority of the members were for going home. One of the girls, putting her muff upon the floor, knelt down upon it, and wrapped her feet in her long gown. Several others followed her example, and, at last, the whole company, in this touching position, sang a choral, while Fasch burst out into tears. The picture of this evening is still present to my eyes; the scene was so touching, that I trust I shall always preserve it in my memory."

Like the above, all the other anecdotes concerning the progress of the Singacademie are of general interest, and especially valuable to all those who have been or may be members. The fate of the institution is so closely bound up with that of its founders, that we might substitute the one for the other. An intimate connection soon sprang up between Fasch and Zelter, so that the latter, as the former's pupil, as early as 1792, when the rules for the management of the Academy were settled, was appointed Fasch's assistant. Whether Fasch was or was not then aware his pupil was by trade a mason (though we believe he was not), is an undecided question. At Fasch's decease, in 1800, Zelter succeeded to all his duties. During the last eight years the number of the singers had increased from 30 to 148. "One fact which proved detrimental to the Singacademie," we read in another part of the book, "was that we had begun by attempting too much. Six-part and eight-part pieces could rarely be executed (this applies to the Mass by Fasch, and his eight-part 'Miserere mei,' Psalm li.) and it cost no slight effort to pass from such compositions, with breadth, greatness of taste, style, and expression, to small, light pieces, with which we ought to have commenced!"

(*To be continued.*)

PAER AND HIS RIVAL.

In the winter of the year 1802, there was a brilliant and numerous assemblage in one of the most aristocratic drawing-rooms of Milan, at the palace of the Count Campomoro. The elite of fashion, the flower of nobility, and the celebrities of literature and the fine arts were there; in a word, opulence, beauty, grace, wit, and genius were assembled in those magnificent saloons. A concert was to take place upon the evening to which we refer in the Campomoro's palace. The most eminent vocalists and instrumentalists of the epoch were prepared to contest for the palm of excellence, in the display of their varied talent. The most admired compositions of the great masters of ancient and modern music were to be interpreted by artists accustomed to the most brilliant ovations upon the stage of the great theaters of the continent. This was, without doubt, a powerful attraction: but another motive explained the anxiety of this fashionable assemblage. On that evening a new overture was to be executed, an unpublished work by a young composer, who was already known in the dramatic world, and in the fashionable circles, as the author of two charming comic operas, and for some light productions, full of sentiment, freshness, and color. Ferdinand Paër had written the overture, and the few amateurs to whom was permitted the privilege of visiting daily the musical sanctuary of the *maestro*, spoke in raptures of his work, which, they said, was remarkable for the eloquence of its style, the richness of its invention, and the abundance and novelty of the ideas. Whispered abroad by its enthusiastic admirers, these praises quickly gained circulation; they were wafted from drawing-room to drawing-room, so that the curiosity of the musical amateurs of Milan was powerfully excited. After the various pieces announced in the programme had been performed, to the satisfaction of the audience, the new overture was played. The composition of the young author did not disappoint the expectation of the listeners, notwithstanding the previous announcements of its beauty and originality. It had the advantage of being performed in superior style, and was received with unanimous applause.

One single individual did not give the slightest mark of approbation, and this person was a young artist, called Tadolini. To all the questions he was asked respecting the new overture, he answered with a disdainful nod of the

ead, insignificant monosyllables. This conduct appeared the more surprising, as Tadolini was considered one of Ferdinand Paër's most intimate friends. Tadolini perceived the astonishment that his indifference excited, with regard to the work which excited such warm sympathies, and he explained in a loud tone of voice, the reason for his coldness and reserve:—

"Ladies and gentlemen," said he, "if I have not mingled my applause with yours—if I have not partaken of the general enthusiasm, nothing is more simple and natural. The overture you have just heard is very remarkable for its beauties, no doubt, but I have known it for a long time; I know it is *not* composed by Ferdinand Paër."

"What do you say?" exclaimed the *maestro*, trembling with rage.

"The truth is," replied Tadolini, "the overture which has just been played, was composed forty years past. It was written by a musician almost forgotten now—Antonio Beroni. I have the original manuscript of the composer, and can show it to any one present who doubts what I say."

Ferdinand Paër could scarcely believe what he heard; he remained cast down, dumb with astonishment, and soon perceiving that his name was whispered about with ironic bursts of laughter, he suddenly left the room.

This scene was talked of in every saloon in Milan, and was a severe blow to the reputation of the maestro. A few days previously he had sought in marriage a girl he loved passionately—Carlotta Severini, the daughter of one of the most distinguished houses in Milan. Her parents appeared at first disposed to consent to this union, but it was now broken off, the unfortunate story of the discomfiture of Ferdinand having reached them. Thus was the musician's ambition wounded, and he was deprived of the object of his most disinterested affection.

In despair at the scene which has just happened, Ferdinand Paër left Milan, and sought refuge in a country house, situated about ten miles from that city. He had heard that some of his brother composers, in whom his success and increasing reputation awakened jealousy, amused themselves often at his expense, and, in society, seldom spared their sarcasms or their jokes. He also perceived that some of his friends who witnessed the scene at the Count Campomoro's house, seemed disposed to avoid him. All this so deeply wounded the susceptible feelings of the composer, that he resolved to spend a few months in an isolated cottage, where his name and his appearance were completely unknown. He hoped that, by his voluntary exile, he could appease, by degrees, the gossipings of which he was the subject; and thus, thought he, the determination I have taken will be advantageous to me, for many reasons—it will leave me the leisure necessary to finish several works commenced some time past. In a few months I shall reappear with compositions and operas, I hope of high pretensions; and very unfortunate, indeed, must I be, if they should contest with me that I am not the composer of my works.

Reflections of this nature produced a calm, and his strong mind soon overcame his feelings of mortification. The wounds of his self-love became less painful, and he set to work with new ardor, when, one morning, a letter was brought him from Milan. Scarcely had the address met his eye, than the countenance assumed an expression of surprise and discontent—perhaps almost hatred; he recognized Tadolini's hand-writing.

What could this man want from him—one who had wounded his reputation so cruelly? Was he jealous of the repose which his victim had commenced to enjoy in his humble retreat? Was he come to insult him in his misfortune? Was he disposed to add irony to the fearful affront which he had put upon his friend? These were the questions that Ferdinand Paër asked himself. But the curiosity of the composer was excited to the highest degree, and he nervously broke the seal; the letter was thus:

"My Dear Friend: I request you will come and dine with me, to-morrow, at five o'clock—be sure you do not fail to do so. I have something of the greatest importance to communicate to you, which I am sure you will be delighted to hear, as it deeply concerns your reputation and future prosperity. I cannot say more at present; to-morrow I shall explain myself more clearly, and, I trust, fully to your satisfaction.

"Tadolini."

Ferdinand Paër was amazed at the request and the spirit of the letter, and at the same time felt no small degree of pleasure; and he was punctual in fulfilling the engagement next day. The guests were distinguished and numerous. As many of the eminent persons who were present at the execution of Ferdinand Paër's overture at the Count Campomoro's palace as it was possible to collect together, were now the guests of Tadolini; and the scene that followed was very remarkable.

When Ferdinand Paër entered the room, Tadolini took him by the hand, and addressing the guests said: "Gentlemen, permit me to atone for an injustice and a calumny of which I was guilty, and to proclaim Ferdinand Paër one of the greatest composers of Italy. The *chef d'œuvre* that you heard at the Count Campomoro's is, indeed, his, and his alone."

"What!" said Paër, with mingled joy and astonishment; "and the manuscript of Antonio Beroni?"

"Was a pure invention of mine," replied Tadolini. "One morning when I was out, I stole into your study unperceived, and copied your overture; and it was in exhibiting this copy, of which nobody gave himself the trouble to verify the authenticity, that I accused you of plagiarism. However, I will now tell you the motive of my extraordinary conduct. I had heard that you loved, and were about to marry Carlotta Severini; but Carlotta did not return your love. Her heart was mine; and to prevent her parents giving her to you, I had recourse to a falsehood. My expedient succeeded perfectly. I married Carlotta eight days afterwards. Ferdinand, do you still bear me malice?"

"No, indeed," answered Ferdinand Paër, shaking his friend's hand cordially, "I do not; for you have prevented me from doing an irreparable act of folly: to marry a woman whose love you did not possess, is indeed madness. I never can forget the immense service you have rendered me."

From that time Ferdinand Paër and Tadolini were warm friends. Thus happily terminated an incident which might have exercised a painful influence upon the future prospects and reputation of one of the greatest composers of Italy.

BEETHOVEN'S "FIDELIO"; BY LISZT.

Translated from the German, for the Musical Review and World.

Beethoven's only dramatic work occupies one of the most conspicuous places in that series of sublime compositions, to attack the acknowledged excellences of which is absolutely forbidden by æsthetic decorum, and to the hearing of which one may give himself up, with the fullest confidence that no disappointment will interrupt his entire admiration. For more than forty years has this opera been composed, and for only about twenty years has it been an acknowledged *chef d'œuvre*; so much so that not to be able to produce it in a respectable manner would be a disgrace to any German theater. But what was the fate of this great work during the first twenty years after its completion? It was treated with contempt by performers; condemned by the critics; laid aside by managers; and forgotten by the public. It is hardly to be doubted that Beethoven would have presented the German stage with a series of master-operas, had his first-born been met with that attention which the strong, earnest nature of the composer demanded from a cultivated public, instead of with shrugs, mockery, and even with derision.

As a dramatic musical work, the "Fidelio" falls far short of perfection. A want of acquaintance with scenic effects is evinced, as well in the selection of a subject as in the symphonic treatment of both orchestra and voices. Nevertheless, the lyric and orchestral beauties, in which the work is so rich, stand out so prominently as to compensate almost for the want of dramatic interest. These rise triumphantly above the weakness of the libretto, and, even in the most uninteresting situations, develop such a wealth of sparkling, heartfelt, profound emotions, that no true artist, no cultivated spirit, can avoid being deeply impressed with their glowing, captivating tones; can refuse admiration for the composition, or most cordial sympathy for the composer, and for the sufferings of that genius, who, with just indignation, forsook the path of intellectual labor that man had strewed for him with thorns. The overture especially, the same which in our day is received with general enthusiasm, and universally esteemed as one of the most glorious musical achievements, was a source of great vexation to Beethoven; a just and instructive account of which may be found in a book, in other respects not entitled to commendation—Schindler's Life of Beethoven. It is there related to what torture Beethoven was put, as he was obliged to reconstruct it again and again, even to the fourth time, in order to suit it to the littleness of the pigmies, who even accused him of musical heresy; with what misery he had to contend, and with what meanness he was driven from the field.

A comparison of the four several versions extant makes apparent the forced mutilations of thought, and the gradual enfeebling of the eloquence whose glowing inspirations and transporting power we to-day admire in its original form; that form which Beethoven was forced four times to lower to the level of the ass-eared tribe who dared to judge him. But not long after, on the same stage, a like fate awaited the work of a master of scarcely less

renown. Weber's "Euryanthe" met a like fortune, and the ever-ready judgment of the public exhibited itself, alas! only in a bad, clumsy pun.* Weber, even as Beethoven, with great effort clothed a used-up dramatic subject with the beauties of his superior art. So, also, was his labor unacknowledged and ill-received. Fortunately the brilliant overture of Weber has come to us free from those barbarous mutilations to which Beethoven mistakenly submitted.

It is a profitable occupation, now and then, to institute an examination into the causes of the success of some theatrical production. How many are there that consider how long the perfect expression of the noblest thoughts which Beethoven has given in "Fidelio" would have remained concealed under the thick vail of oblivion, had they not found a warm, genial artist, who entered into all the details and effective points of her *rôle* with a rare strength and power of conception almost exclusively her own; who united a pure gentleness with manly energy and bold vigor; whose interpretations were entirely her own, and whose dress even but brought into clearer light her many perfections! Madam Schroeder-Devrient, with true artist-like conception of her *rôle* gave full expression to its pathos; and there was scarcely a spectator who was not carried away with admiration, as the charming woman, in male attire, with an action at which every heart trembled, but which was still all grace, threatened the astonished governor with her pistol. It is not too much to say that Germany is half-indebted for the rich treasure she possesses in "Fidelio" next to its author, to Madame Schroeder-Devrient, its first true intepreter.

Will this example prevent other works from sharing the same fate? Hardly. In matters of art, genius is manifested by the progress in originality of its productions. But that which is new in music, as I have before declared and proved, can not at all count upon instantaneous and general sympathy. The length of time necessary for the appreciation of new works offered under new forms, can only be determined by accidental circumstances. Honored be he who, from their intrinsic value, can determine the place which new compositions shall occupy in the future. The support which the wealthy have given to art, and without which it could hardly have survived, is most important in this connection. It is the privilege of those untroubled by personal or business cares, to treasure the beautiful in art for its own sake; to nurse and protect it until the public are educated to its proper appreciation. Intelligent governments, occupying the highest political position, and empowered to enforce their desires, are often not only best able to judge of art, but are also most necessary for its protection and advancement. That this is so, witness Gluck, whom Marie Antoinette alone sustained for years, and Spontini, whose "Vestal" might never have found an audience without the Empress Josephine. Fortunate in this respect are we at Weimar. Nowhere more than here are the spiritual lights of the age more cherished and encouraged in diffusing their rays abroad.

What consequence is it whether the operas of Wagner, against which such systematic opposition has been raised, have triumphed or failed here and there? In Weimar, they have found a foothold, and from thence may pervade the world with that which in them is original. This is a fact, the consequence of which for art will be more manifest hereafter, and little by little. When these operas were here given, immediate success was less cared for than the elevation of art, and the furnishing a *repertoire* of operas, such as shall enforce respect.

In our time has arisen a second "Fidelio," a work of high, lofty conceptions, the production of one who is also a great symphonic writer, but of one who sooner made himself acquainted with the requisites of dramatic treatment, and knew better than Beethoven how to use the materials at his disposal. I refer to the "Benvenuto Cellini" of Hector Berlioz. Its hour has not come yet, and it is most unfortunate for the opera that its composer is still living. When the time comes that the little jealousies which have caused the failure of this work, wherever it has been produced, shall have passed away, it will be acknowledged as one of the most important of our age, and the stage at Weimar may with pride boast that it alone has saved it from oblivion.

* They said it was not "Euryanthe," but "Ennuyante."

The good executant endeavors to reproduce the ideas of the composer. To do less is to fail in art To do more is to be guilty of presumption, unless the composer himself anticipates such a license, by supplying, as it were, an outline for the guide of invention.

MUSICAL EXPRESSION.

To feel strongly, is one of the rarest gifts an artist can receive from the hand of nature, and it is a gift which she alone can bestow. A brilliant and energetic style of performance is the triumph of art; it can be attained only by assiduous application.

Whatever the department of the art the musician adopts, and whatever the industry with which he pursues his studies, yet without a deep and lively sensibility, he will be condemned to creep along mingled in the crowd of common minds. If, on the contrary, joined to this sensibility, he possesses a profound knowledge of his art, and the means that it employs, he will render with energy, or, in other words, with *expression*, that which he has strongly conceived. He will raise his reputation to the level of that of the greatest masters, and at last, in spite of the efforts of envy, and the intrigues of mediocrity, will leave behind him a name celebrated in his art.

But how many qualities must a musician possess, united to this profound sensibility, in order to be master of the true manner of expression? He must have a mind sufficiently acute and extensive to embrace and compare an infinity of analogies, not apparent to ordinary minds; an imagination sufficiently ardent to seize firmly upon its subject, sufficiently fertile to represent it under every kind of image; a soul sufficiently capacious to grasp every object, and sufficiently impassioned to embrace all those points that have any analogy with it; but, above all, he must have a heart tremblingly alive to all the tenderness, as well as all the impetuosity of the passions; it is thus only that his works can be informed with native fire, and breathe life and identity. It was not from heaven that the spark descended which gave life to Galatea—enkindled by the genius of the artist and by love, the creative flame burst forth from the heart of Pygmalion.

If to the *expression* of a composition the musician would also unite that of execution, still more is required. For this purpose it is indispensable that the perfection of his physical, should correspond to that of his moral, organization. In order to effect this, nature must have been bountiful to him of her gifts. Prodigies of this kind are found only at long and distant intervals; and happy may those esteem themselves to whom it is given to live at the epochs in which such talents can be witnessed and enjoyed!

To possess the *expression* of execution is not only to present the tones pure to the ear, but to convey to the heart the accents of nature, modified according to the rules of musical art; it is to seize these accents and render them in their true character, and with that impulse which is imparted to them by the various passions; it is to express them in all that variety of combination, and with those finely-graduated shades, which, though almost insensible, have still their perceptible lines of demarkation: in a word, it is to render them with all those varieties and delicately blended tints which are too ethereal for any other anaylsis than that of sentiment.

After this some idea may be formed of the difficulties of this delightful art, requiring as it does, on the part of him who wishes to excel therein, a fund of deep feeling and exquisite sensibility, and, to sum up all in a single line, the most happy dispositions, both physical and moral.

I might add that the whole universe, that every thing animated with the kind of life proper to itself, lies within the domain of expression. In effect, one of the most seductive of our illusions is that of attributing to the objects which excite our emotions, the same feeling that the impression we receive therefrom awakens within us.

Hence it is that every thing in nature which feels, every thing that breathes, and even objects of an inanimate kind, have, or at least appear to have, their language, their accents, their expression. Not only does the dove bewail her widowed state, and the nightingale pour her lengthened strain of melancholy love; the very trees of the forest, when swept by the winds of the north, seem to utter a plaintive moan; the cavern shore, reëchoing to the voice of the deep, appears to lament in tones of hollow anguish; even the simple poppy of the field, bending its head when surcharged with rain, presents to the pensive mind an image of sorrow and desolation.

English Appreciation of Opera.—One of Auber's favorite operas in Europe is *Le Bal Masqué*, which is frequently performed all over the Continent. A part of the plot consists in a conspiracy against the life of the king, and one scene represents the conspirators drawing lots to determine which of them shall become the assassin. A few years ago, an English gentleman was traveling all over France and Germany, and directing his steps to whatever town this opera was to be performed in. And, moreover, as "Milor" was rich, he often had extra performances given. He was in correspondence

with almost every opera-manager, who always informed him when *Le Bal Masqué* was to be given, and he was sure to be there. At last one day a gentleman asked, "My dear sir, will you please tell me why you are always so anxious to see this particular opera?" "With the greatest pleasure," answered the Englishman; "the reason simply is this: I happened to see it several times in succession, and I found that every time in the scene where the conspirators draw lots, the lot fell on the same person. Now, I thought this so singular that I was determined to make further researches. Accordingly, I have seen this opera 584 times, and, would you believe it, every time the lot has fallen upon the same unfortunate individual."

P. S.—We have just received a letter from Dresden, saying, that *Le Bal Masqué* had just been given there, and that our English friend was in the "*Iremdenloge* No. 14."

A CONCEITED artist is always superficial in his acquirements. One who is truly modest and industrious, is in a fair way to excel.

Special Notices.

MUSIC FOR THE ARMY.

WE HAVE JUST PUBLISHED A SELECTION OF MUSIC, ARRANGED IN Four Parts, for MALE VOICES, from the "Young Men's Singing-Book," entitled—

PATRIOTIC SONGS;

Containing the following:—Star-Spangled Banner, Hail Columbia, Firmly Stand My Native Land, The Source of Joy, Freedom's Day, Men of My Country, Never Forget the Dear Ones, Up, Brothers, Up, The Might with the Right, Come Soft and Lovely Evening, and God Speed the Right. The whole making a Pamphlet of 16 octavo pages, and Sold for SIX CENTS.

Also,

A HYMN AND TUNE BOOK FOR THE VOLUNTEERS.

The Sabbath-School Hymn and Tune Book contains more than 200 appropriate Hymns, with Tunes (melodies only), selected from the Sabbath Hymn and Tune Book. This little book has been pronounced by the Chaplains of several Regiments as just the book wanted. It is supplied, at wholesale, at the cost of manufacture; or Six Dollars per 100 copies.

A copy for examination, by mail, TEN CENTS.

Published and for Sale by

MASON BROTHERS, 5 & 7 Mercer Street, New York.

BRADBURY'S NEW SUNDAY-SCHOOL SINGING-BOOK,

THE GOLDEN CHAIN,

Is now Ready. Price, $12 per hundred. IVISON, PHINNEY & CO., New York.

Send four red stamps for a specimen copy, to

WM. B. BRADBURY, 421 Broome Street, New York.

MR. W. O. PERKINS, of Boston, Mass., will conduct a limited number of Musical Conventions the present season, upon reasonable terms. Please address as early as convenient. 8-6m

THE ADDRESS OF *GEORGE B. LOOMIS* FOR THE PRESENT IS "*BENNINGTON, NEW YORK.*"

WILL BE ISSUED BY THE FIRST OF OCTOBER:

: METHOD FOR THE PIANO,

AND

METHODICAL GUIDE FOR THE PIANO-FORTE TEACHER.

BY H. A. WOLLENHAUPT & THEO. HAGEN.

Price 75 cts. THEO. HAGEN, 5 AND 7 MERCER STREET.

A CARD.

COMMUNICATIONS TO THE SUBSCRIBER MAY BE ADDRESSED TO THE care of ROOT & CADY, CHICAGO, for the present.

GEO. F. ROOT.

Fortnightly Bulletin of New Music.

RUSSELL & TOLMAN, BOSTON.

LENORE WALTZ. By L. Louis. 25c.—MINNIE WALTZ, LILLIE WALTZ, MATTIE WALTZ. By B. A. Merign. Each, 25c.—BLANCHE WALTZ. Horace Richardson. 25c.—EMPEROR'S SCOTTISCHE. Charles D'Albert. 50c.—PEARLS AND FLOWERS. Fritz Spindler. Each, 15c.—IN THE FOREST. F. Spindler. 40c.—THE STAR-SPANGLED BANNER. A. Baumbach 40c.—GRAND UNION POTPOURRI. A. Baumbach. Solo, 50c. Duo, 60c.—GLORY, HALLELUJAH. A. Baumbach. 25c.

VOCAL MUSIC.

JESSIE MAY. J. P. Temple. 25c.—TOGETHER. S. C. Moore. 25c.—UP, UP WITH OUR BANNER. Thos. Comer. 30c.—COTTAGE IN THE VALE. G. F. Root. 25c.

OLIVER DITSON & CO., BOSTON.

VOCAL MUSIC.

NEW ENGLAND FOR THE UNION. D. B. Worley. 25c.—COME WHERE THE MOONBEAMS LINGER. Song. F. Buckley. 25c.—THE STRIPES AND STARRY BLUE. Patriotic Song. 25c.—THE BRIDGE. Song. Miss Lindsay. 25c.—TOO LATE, TOO LATE! Sacred Song. Miss Lindsay. 25c.—CINDERELLA. Song. B. F. Harvey. 25c.—TWO THOUSAND A YEAR. Comic Ballad. C. W. Glover. 25c.—OLE SHADY; OR, THE SONG OF THE CONTRABAND. R. H. Hanby. 25c.—LAND OF WASHINGTON. Song. J. H. McNaughton. 25c.—TAKE THE LOAN. Patriotic Song and Chorus. J. Eichberg. 25c.—ELEGY ON THE DEATH OF BRIGADIER-GENERAL LYON. Fr. Hasse. 25c.

INSTRUMENTAL MUSIC.

ARMY GRAND MARCH. Introducing "Glory, Hallelujah," and "Hail to the Chief." C. Grobe. 35c.—CATARACT GALOP. Carl Faust. 25c.—KATHLEEN MAVOURNEEN. Transcription for Piano. B. Richards. 35c.—LAST ROSE OF SUMMER. Transcription for Piano. B. Richards. 25c.—RIPPLING RILL POLKA. S. B. Vila. 25c.

BOOKS.

THE UNION STAR: A Collection of Operatic Choruses, Glees, Quartets, &c. For the Use of Conventions, Schools, Clubs, and the Social Circle. By B. F. Baker & W. O. Perkins. 50c.

MASON & HAMLIN,

MANUFACTURERS OF

Melodeons & Harmoniums

THE Undersigned beg to inform their friends and the public that they have REMOVED to their new and enlarged manufactory, and that, with the aid of improved machinery and increased facilities, they are now producing Instruments which they are confident will more than sustain the reputation already acquired.

Their MELODEONS and HARMONIUMS have been awarded the first premium at every FAIR where exhibited in competition with others, (TWENTY-SIX of which have been received during the past five years,) and they are highly commended by distinguished musicians in this country and in Europe.

Descriptive catalogues sent to any address, and orders respectfully solicited.

4- MASON & HAMLIN, Boston, Mass.

KARL CLAUSER,

FROM FARMINGTON, CONN.,

OFFERS HIS SERVICES AS A

MUSIC TEACHER

FOR THE NEXT SEASON.

Address C. BREUSING'S Music Store,

701 *BROADWAY.*

A NEW SINGING BOOK.

FOR DAY SCHOOLS,

CALLED

THE DAY-SCHOOL BELL,

IS NOW READY.

IT CONTAINS ABOUT 200 PAGES OF Choice Songs, Solos, Rounds, Catches, Duets, Trios, Quartets, and Choruses, many of them written expressly for this work, beside some 30 pages of the Elements of Music. This is the best book ever issued for Seminaries, Academies, and Public Schools.

It is Compiled by HORACE WATERS,

Author of "SABBATH-SCHOOL BELLS," Nos. 1 and 2, which have had the enormous sale of 585,000 copies in 32 months.

Prices:—Paper Covers, 20c., $15 per 100; Bound, 30c., $22 per 100; Cloth Bound, embossed gilt, 40c., $30 per 100. Sample Copies mailed free, at the retail prices.

Publisher, HORACE WATERS,

No. 481 BROADWAY, N. Y.

J. SCHUBERTH & CO.,

PUBLISHERS AND DEALERS IN

Foreign & American Music

St. Nicholas Hotel Buildings,

98 SPRING ST., NEAR BROADWAY,

New York.

Catalogues of their own publications may be had gratis. 10-

REMOVAL.

HORACE WATERS

HAS REMOVED TO

No. 481 BROADWAY,

Between Grand & Broome Sts.

WHERE HE SELLS NEW 7-OCTAVE PIANO-FORTES for $150, and warranted. Second-hand PIANOS and MELODEONS from $25 to $180. All kinds of Musical Merchandise at War prices. Pianos and Melodeons To Let, from $2 to $6 per month. Rent Allowed, if Purchased, as per agreement. Monthly Payments received for the same. ALEXANDRE ORGANS for Churches at Low Prices.

JUST ARRIVED.

SCHUBERT'S SONGS. Vol. 5. $2 75

Price of the five vols., $12 00.

THE ART OF VIOLIN PLAYING. A collection of the best works for this instrument, from Corelli (1653) to our own times. Edited by C. Witting.

Part I. 6 Sonatas, by Corelli. 75 cts.

Part II. 3 Sonatas by Francesco Geminiana. Three Sonatas, and the celebrated Ciaccona, by J. S. Bach. Capriccio, by Pietro Locatelli. 75 cts.

VIOLIN SCHOOL, by Dr. Volckmar. $1.

POTPOURRIS from MARTHA, WHITE LADY, OBERON, MAGIC FLUTE, ROBERT, FRA DIAVOLO, THE HUGUENOTS, FREISCHUTZ, ROMEO AND JULIET, TANNHAUSSER, and ZAMPA. Each, 25 cts.

JUST OUT.

THE STAR-SPANGLED BANNER. Paraphrase Brillante pour Piano. Par H. A. Wollenhaupt. Price, 50c.

THEODOR HAGEN,

Agent for Hollé's Music.

5 & 7 Mercer street, (Care Mason Bros.)

RICHARDSON'S NEW METHOD

FOR THE

PIANO-FORTE.

THIS LAST AND BEST WORK

OF ITS DISTINGUISHED AUTHOR,

is universally admitted to be Superior in Excellence to all other "Methods," "Systems," and "Schools,"

AND

THE BOOK THAT EVERY PUPIL NEEDS

FOR THE

Acquirement of a Thorough Knowledge of Piano-Forte Playing!

It is Adapted to all grades of Tuition, from the Rudimental Studies of the youngest, to the Studies and Exercises of Advanced Pupils!

"Deserves our hearty recommendation."—*N. Y. Musical Review.*

"Unexceptionable in taste and style."—*Dwight's Journal.*

"We quite endorse Mr. Dwight's opinion."—*N. Y. Musical World.*

"A School that will do excellent service."—*Deutsche Musik-Zeitung, Phila.*

"Having an unprecedented sale."—*Christian Freeman.*

"All that it is represented to be."—*Godey's Lady's Book.*

"Soundest, clearest, best book for the Piano."—*Phila. Evening Bulletin.*

"A work of solid and enduring merit."—*Phila. City Item.*

"Will supersede every other of the kind."—*Worcester Spy.*

"An improvement on all other books."—*Syracuse Journal.*

"Possesses merits not claimed by other works."—*Cleveland Herald.*

"Common sense, plain talk, and brevity."—*Boston Journal.*

"Best Piano method we have ever seen."—*Chattanooga, Tenn., Advertiser.*

"No Piano book comparable in value to it."—*New Covenant.*

"Presents many new and important ideas."—*N. Y. Tablet.*

"No more perfect treatise on the Piano."—*Norwich Courier.*

"Distinguished by great and peculiar excellence."—*Moravian.*

"Possesses pre-eminently excellent qualities."—*Providence Advertiser.*

"General favorite with the musical public."—*Biddeford Union.*

"Highly commended by competent judges."—*Christian Witness.*

"Adapted to the wants of new beginners."—*Times.*

"Cannot fail to insure satisfactory progress."—*A. T. Thorup.*

"Very best material suited to all capacities."—*H. Schwing.*

"I hope that all teachers will adopt it."—*F. A. Tepe.*

"Guide to accomplished performers."—*J. Bellak.*

"No work of equal merit is before the public."—*C. H. Loehr.*

"Meets my unqualified approval."—*W. S. B. Mathews.*

"It is first on the list for teachers and pupils."—*Journal, Hingham.*

"Nothing is wanting for intelligent progress."—*National Quarterly Review.*

"Possesses advantages never before introduced."—*Clarion, Grand Haven, Mich.*

"Calculated to make one a musician."—*Evening Star, Washington, D. C.*

"With it pupils make very rapid progress.'—*E. Falk, Winchester, Va.*

"Competent judges inform us it is excellent."—*Standard, Raleigh, N. C.*

"Inductive to a high standard of musical taste."—*Independent, N. Y.*

☞ Teachers and Scholars can order this work with perfect reliability upon its meeting their fullest expectations, and being, in every particular, all that it is represented to be.

Professors of Music, and other competent Judges, unite in attesting to its superior merits, the perfect adaptation of its lessons to the comprehension of all, and to its many

NEW AND ATTRACTIVE FEATURES!

AS OF

THE UTMOST IMPORTANCE TO PUPILS,

WHO WOULD

LEARN QUICKLY,
UNDERSTAND CORRECTLY, and
BECOME RAPID AND FINISHED PLAYERS!

Two editions are published, one adopting American, the other Foreign Fingering. When the work is ordered, if no preference is designated, the edition with American Fingering will be sent.

☞ Be sure that in ordering it you are particular in specifying the "NEW METHOD."

Price, $3.00. Mailed, post-paid, to any address. Sold by all Music-dealers in the States and Canadas.

PUBLISHED BY

OLIVER DITSON & CO., 277 Washington St., Bost.

HOLLE'S CHEAP MUSIC

JUST ARRIVED.

Schubert's Songs. 4th vol. $2 50. Singly, from 10 to 25c. each.

Dussek's Compositions for Piano (17 pieces for two and 2 pieces for four hands.) $3 50. Singly, from 10 to 50c. each.

Mozart. 18 Duos for Piano and Violin. $3 65. Singly, from 10 to 30c. each.

Brunner. Operatis Potpourris. (New Selection.) 25c. each.

THE WORKS FOR PIANO-FORTE BY Beethoven, Mozart, Haydn, Bach, Clementi, Weber, Hummel, Czerny, Bertini, Herz, Cramer, Kuhlau, Diabelli, Wollenhaupt and others, at about one third of their usual prices. Apply for catalogues.

Beethoven's Trios for Piano, Violin, and Violoncello, $5. Singly, from 30 to 75c. per Trio.

Schubert's Songs. 3 vols, (large size and print French and German text.) Each vol. $2 75. All three $7 50. Singly, from 10 to 37c. per number—containing several Songs.

Wollenhaupt Sparkling Diamonds. 50c.
" Song of the Syrens, Waltz, (Second Edition,) 75c.
" Star-Spangled Banner. 50c.

Theo. Hagen. Faribol. Marceau de Genre. 30c.

Music sent by mail, free of postage, on receipt of the marked price. Music of every description, foreign as well as American, for sale by

THEODOR HAGEN,
Agent for Holle's Music,
5 & 7 MERCER STREET, (Care Mason Brothers.)

WM. DOEHLER,

SOLO VIOLINIST

AND

TEACHER OF VIOLIN & PIANO,

Care of THEODOR HAGEN, Esq., 5 & 7 MERCER STREET.

HARPS!

J. F. BROWNE, Manufacturer Warerooms, 709 BROADWAY, New York, between Fourth street and Washington Place, near the New York Hotel.

Prices and descriptions forwarded by mail.

Strings of the best quality, and every requisite for the Harp.

J. F. Browne would call attention to his large and choice collection of

HARP MUSIC,

both foreign and own publications. Just published, "40 Studies." in four Numbers, forming, with the "FIRST SIX WEEKS," a complete general course of Instruction for the Harp.

2-1y

G. ANDRE & CO.,

IMPORTERS OF

FOREIGN MUSIC,

1104 Chestnut St., Philadelphia.

A large assortment of AMERICAN MUSIC constantly on hand. 4-

B. C. BLODGETT,

TEACHER OF THE

PIANO AND ORGAN,

ALSO OF

Harmony, Single and Double Counterpoint, Canon, and Fugue.

7- Address, HALLET, DAVIS & CO.

JUST PUBLISHED:

THE

SEMINARY BELL,

BY

CHARLES BUTLER.

A Complete Course of Elementary Instruction, Vocal Exercises, and Solfeggios, to which are added a most excellent Selection of

Songs, Duets, Trios, Opera Choruses, Chants, and Hymn Tunes,

WITH PIANO-FORTE ACCOMPANIMENT.

This work is designed as a Vocal Class-Book for the use of

Seminaries, High Schools, Academies,

SINGING CLASSES,

AND THE SOCIAL CIRCLE.

The work contains 224 pages, of which about 50 are devoted to Elementary Instruction.

—:o:—

CONTENTS:

Elements of Music, with Exercises and Tunes.
Dictionary of Musical Terms.
Barcarolle,.....
Beautiful moonlight,.....*Glover.*
Blest Saint, (solo,).....*Auber.*
Calm on the listening ear,.....*Weber.*
Chant, "Blessed are the poor in spirit."
Chant, "Cantate Domino," .. ..
Come to the Forest,.....*Glover.*
Come to me,.....*Bellini.*
Departed Days, (Song and Chorus,)....*Root.*
Down among the lilies, (Trio,).....*Glover.*
Down the dark waters,.....*Zingarelli.*
Farewell, Good Night, (Trio,).....
Flowers, (Trio,).....*Garcia.*
Hearts and Homes,.....*Blockley.*
Home, (Trio and Chorus,).....
Hymn, "Saviour, source of every blessing."
Hymn, "Sweet is the work,".....
Hymn Chant, "Father, who in the olive shade,.....
Hymn Chant, "Hear, Father, Hear,"..
Hymn Chant, "There is a calm,".....
Like the Lark,.....*Abt.*
Lo! the Day!.....*Flotow.*
Morning and Evening,.....*Weber.*
Native Land,.....*Verdi.*
Our Fathers' Land, (International Ode.)
Pray for the peace of Jerusalem,....*Novello.*
Prayer from Moses in Egypt,.....*Rossini.*
Protect us through the coming night, (Trio,).....*Curschman.*
Rest, Spirit, Rest, (Hymn,).....*Rooke.*
Sabbath Repose,.....*Abt.*
Slowly and softly Music should flow,.*Glover.*
Song of May,.....
Sweet day, so cool, (Trio,).....*Richards.*
Sweet from the Rain, (Solo,).....*Schubert.*
Tell me, where do Fairies dwell,.....*Glover.*
The Depths of the Ocean,.....*Glover.*
The Dove,..... *Guglielmo.*
The Golden Sunset,.....
The Graduate's Farewell,.....*Butler.*
The Mermaid's Evening Song, (Trio,) *Glover.*
The Midnight Moon,.....*Glover.*
The Moonbeams,.....*Rossini.*
The Morning,.....*Momigny.*
The Mountain Hunters, (Trio,).....
The Murmuring Sea,.....*Glover.*
The Sabbath Bell,.....*Haley.*
The Stars sink one by one,.....*Panseron.*
The Wind and the Harp,.....*Glover.*
The Withered Leaf, (Solo and Chorus,) *Rossini.*
There's a sigh in the heart,.....*Fricker.*
There's Beauty everywhere,.....*Glover.*
This World,.....*Vaccaj.*
To Spring,.....
Voices of the Night,.....*Glover.*
We are Fairies of the Sea,.....*Glover.*
When the Swallows homeward fly.....*Abt.*
Wild Music,.....
Wind, gentle Evergreen, (Round,)....

☞ Price 50 cents single, or $5 per doz.

Sent per mail, postage paid, on receipt of the price.

Published by RUSSELL & TOLMAN,
291 Washington St., Boston.

A NEW BOOK

AND

A LIBERAL OFFER.

TWO FOR ONE.

We have in Press, nearly completed, a new book of Choir and Singing School Music, which we shall publish on

WEDNESDAY, OCTOBER 10,

ENTITLED,

ASAPH; OR, THE CHOIR BOOK:

A NEW COLLECTION OF

Sacred and Secular Music for Singing Schools, Choirs, Musical Associations, and Conventions,

BY

Dr. LOWELL MASON.

Dr. Mason's last similar work, published in 1854, reached the enormous sale, in its first year, of over 54,000 copies, which is we are confident, the largest sale ever enjoyed, in its first season, by any Church Music Book by a single author. The work now in press will embrace *nearly all new matter*, culled with great care from numerous sources, such as, it is believed, will be of the highest interest to Choirs and Singing Schools. Its Singing School Department is more extensive and complete than in any previous work, being, indeed, a complete work in itself, and forming an extensive collection of Secular Music, the words, as well as music to which, are nearly all quite new.

RETAIL PRICE, ONE DOLLAR.

WE PUBLISH, ALSO,

THE NEW YORK MUSICAL REVIEW AND WORLD.

A FORTNIGHTLY JOURNAL OF 16 QUARTO PAGES,

Including 4 Pages of Choice Music in each number, with 12 Pages of Reading Matter, including frequent articles from the leading musicians of the country, with all the Musical News, &c., &c.

SUBSCRIPTION, $1.00 PER ANNUM.

In view of the present hard times, and with the purpose of obtaining a wide circulation for Specimen Copies of Dr. Mason's new work, we are induced to make the following

Liberal Offer,

Viz:—To every one sending us, before 1st November, One Dollar, (the price of Subscription to the Review,) we will furnish the paper for a year, and also, as soon as issued, a copy of Dr. Mason's new work above announced; thus giving two dollars' worth for one. Those desiring the book sent by mail, must inclose twenty-four cents, to pay postage, in advance.

MASON BROTHERS,

5 & 7 MERCER STREET, NEW YORK.

THE

MUSICAL REVIEW

AND

Musical World.

5 CENTS SINGLE.] PUBLISHED FORTNIGHTLY, BY MASON BROTHERS. [VOL. XI.—No. 21.

NEW YORK, SATURDAY, OCTOBER 12, 1861.

THE NEW YORK MUSICAL REVIEW AND MUSICAL WORLD,

(Being the union of these two long-established and well-known Musical Journals,)

IS PUBLISHED FORTNIGHTLY—

Each number containing sixteen quarto pages, including four pages of new music. THE REVIEW AND WORLD aims to be a comprehensive, able, and impartial musical journal.

MUSICAL INTELLIGENCE

From both hemispheres will be posted up with care and diligence. Especially we mean to keep our readers informed of every thing musical that is happening in America, and our pages will present a record of the concerts, conventions, festivals, societies, and other musical doings, all over the land. In doing this, we shall be much aided by

CORRESPONDENTS

In our own and foreign countries, who will take care to omit nothing of interest which may occur in their different sections.

CRITICISM.

THE REVIEW AND WORLD aims to be impartial and just, yet appreciative. It aims to do justice to its readers, as well as to composers, authors, artists, and manufacturers.

MUSICAL ESSAYS.

Short practical essays on the various topics of interest which may arise will find place in its columns.

MUSICAL INSTRUCTION.

It will be hereafter, as it has been heretofore, the aim of THE REVIEW AND WORLD to be of practical value to its readers. Dr. LOWELL MASON, Messrs. GEO. F. ROOT, WM. B. BRADBURY, and other of the leading teachers in the country, have, from time to time, given in its columns Courses of Instrdction in the various departments of music. Similar series of lessons will be given in the future.

MUSICAL TALES,

Of a select character, mostly founded on musical history, are translated from the French or German, or written expressly for it.

MUSIC.

Each number contains four pages of choice music, consisting of Songs, Duets, Trios, Quartets, Part Songs, Anthems, Sentences, Motets, Sabbath Evening Melodies, together with a small proportion of such instrumental music as it is supposed will be likely to be of interest and value to the largest number of our subscribers.

OUR ADVERTISING

Is hardly of less interest to musical readers than the other matter. Here may be found the earliest and fullest announcements of new music, books, instruments, and other matters of which it is important that they should be advised.

FINALLY—

Every teacher of music, every one whose business is in any way connected with music, every lover of music, is interested in extending the circulation of the REVIEW AND WORLD. Wherever it goes, it increases the interest in musical matters, and benefits the cause generally.

TERMS.

One copy per annum,	$1 00
Delivered in New York,	1 25
Five copies for	4 00

Invariably in advance.

ADVERTISEMENTS.

Per square of the space of eight lines agate solid, (seventeen squares to a column,) each insertion,	$1 00	One column, per annum,	$250 00
One column, each insertion,	15 00	One half column, per annum,	150 00
One half column, "	8 00	Professional cards, of four lines or less, per annum,	6 00

☞ MONEY for subscriptions, in sums not exceeding five dollars, may be sent by mail, at our risk, provided it is inclosed in the presence of the post master, and he takes a memorandum of the number and description of the bills.——Subscriptions may commence with any number, but none will be received for less than a year.—Be sure to write the name very plainly, and give the name of the post office, county and *State*.——Subscribers desiring to have their post-office address changed, must always give the name of the town to which their paper has been hitherto sent.——The postage on THE REVIEW AND WORLD is *thirteen cents* per annum, payable quarterly in advance at the office where it is received; if within the State, the postage is one half that amount. Subscribers in Canada will remit *twenty-six* cents in addition to their subscriptions, as we have to pre-pay to the line, at the New York office, one cent on each number. Agents are desired to extend the circulation of THE REVIEW AND WORLD in every town.

THE MUSICAL REVIEW AND WORLD, as well as all our musical publications, may be obtained in Boston, Mass., of CROSBY, NICHOLS, LEE & Co., 117 Washington street, who are authorized to receive subscriptions for us.

Mr. JOHN BOWER, 1514 George street, Philadelphia, is our agent for that city.

Messrs. ROOT & CADY, No. 95 Clarke street, Chicago, are our agents for the North-west.

LOWELL MASON, Jr., DANIEL G. MASON. } PUBLISHED BY MASON BROTHERS, 5 & 7 Mercer St., NEW YORK.

MUSIC IN THIS NUMBER.

The Sleep of the Flowers. Benjamin Congreve 81
Kreisleriana. VI. Robert Schumann 82

ROBERT SCHUMANN.

FROM THE GERMAN, BY THEO. HAGEN.

ROBERT SCHUMANN, born June 8th, 1810, at Zwickau, in Saxony, was the youngest son of a well-known and highly-esteemed bookseller and publisher, who, by his own exertions, had raised himself to an honorable position in his calling. The ambition and energy of mind of the latter seems to have been revived in his favorite son, just as the somewhat dreaming and metaphysical disposition of his mother was also not without some influence upon him.

Robert received his first lessons on the piano-forte from Mr. Kuntzsch, who neither practically nor theoretically could teach him much; but, considering that the pupil was only seven or eight years old, it cannot be denied that the teacher was, at all events, quite efficient to impart to him the elementary rules of piano-forte playing. The dry and pedantic nature of Mr. Kuntzsch was little suited to Robert's enthusiastic and poetical mind, but it served to bring to light the musical talent of the future composer, and it is probably this circumstance which caused Schumann to hold forever his old teacher in great veneration, as may be seen from the following letter, which he wrote to him only a few years previous to his death:

"GODESBERG (near Bonn), *July*, 1852.

"DEAREST TEACHER AND FRIEND:

"My greatest pleasure would have been to personally bring you my wishes for to-day,* the day of such great joy to all your friends, and to have spoken out, in the full tones of a chorus, what moves the heart on such an occasion. But, on the one hand, the great distance, and, on the other hand, the fact that I heard too late about this festival, prevented me of satisfying my wish.

"But accept, at least, a wreath† from one of your scholars, who preserves in his faithful heart the recollection of so much good he received from you. I, together with my wife, who sends you her most respectful compliments, should have liked to personally cover your worthy brow with it, but we are, unfortunately, compelled to do this only spiritually, hoping that you will preserve your old love and sympathy for your grateful ROBERT SCHUMANN."

Schumann showed soon signs of an uncommon talent for music, not only by the rapid progress he made in his playing, but also by the fact, that, not more than eight years old, he commenced composing little dances, and evinced a more than usual gift for improvisation, and, even at this early period, he is said to have made some successful attempts at musical portraiture. But, as much as he loved music, as much was he addicted to reading, an inclination which he could fully satisfy in his father's book-store. His reading led him soon to a desire to produce something of his own, also, in this new field. Thus, he wrote, for instance, brigand stories, in form of comedies, which were performed by him, his father, his older brother, Julius, and as many of his schoolmates as were willing to join. His father evidently favored this disposition of his son, justly thinking it might lead, in the future, to some larger and better attempts at literature. An incident, however, which occurred about this time, caused Robert to return to his music with renewed vigor and enthusiasm. This incident referred to his hearing, at Karlsbad,‡ for the first time, *Moscheles*, then at the head of the pianists of Europe. The impression produced by the playing of this master upon him, was so deep, that he, in later years, frequently returned to this event as one of the greatest importance in his artistic career. This is amply confirmed by a letter he wrote to Moscheles, in November, 1851, after this master had dedicated to him his Sonata, op. 121, for piano and violoncello: "Pleasure and honor," he wrote to him, "you have bestowed upon me by the dedication of your sonata, which serves me, at the same time, as encouragement of my own efforts, for which you have always shown such a friendly sympathy. When I, entirely unknown to you, more than thirty years ago, preserved, at Karlsbad, for a long time, as a relic, a concert-programme, which you had touched, how could I have imagined to be once honored in this way by such a celebrated master. Accept my most sincere thanks for it!"

Robert had found, at last, an ideal, which occupied his mind for a long time, and prompted him to a vigorous pursuit of his musical studies. Meanwhile, he did not neglect his duties at school, so that he was, in 1820, enabled to enter the college, at his native place, where he remained till 1828. But, although distinguishing himself in a good many branches which were taught at the college, and although he evinced, as hitherto, the greatest interest for literature, and especially poetry, yet music seemed to be his favorite occupation, and the progress he made in it was certainly encouraging enough, considering the few artistic resources Zwickau could offer. In his twelfth year we find him already composing the 150th Psalm, for chorus, with orchestral accompaniment, which was performed with the aid of his schoolmates, and, although this attempt may have been feeble enough, it showed, undoubtedly, talent, and that perseverance and earnestness of purpose which characterized the whole life of Schumann. Meanwhile had he gained so much execution on the piano-forte that he was able to perform such pieces as Moscheles' Alexander Variations, and those by Herz, on the well-known tenor air from Mehul's "Joseph." That this ability on the part of the boy caused him to be petted and, perhaps, also spoiled, in a good many circles, where he gave proof of it, is not at all unlikely, and perhaps this was the reason that his teacher felt very indignant about these proceedings, and declared that Robert need not take any more lessons.

The father looked, of course, upon the growing musical passion of his son with great interest, but especially upon his repeated attempts at composition, which included even overtures and operatic fragments; and it was these which induced the intelligent man to the belief that Robert were destined to be a musician. But his wife would not hear of this. Little inclined toward music, moreover, educated in the prejudices then prevailing, that a professional musician had no other prospects but misery and even little social distinction, she insisted upon her son embracing the career of a science which was apt to "support" him, not forgetting to cite the example of "poor Mozart," and other musical "starvelings." All these objections could not, however, prevent her husband addressing himself, in a letter, to Carl Maria von Weber, detailing to him his son's qualifications, the studies he had made, and proposing to him to undertake his further musical guidance and tuition. Weber was ready to acquiesce in this proposal, but, unfortunately, the father's wish was never complied with. It is more than likely that his wife's objections proved themselves to be more formidable than he expected. This is so much more to be pitied, as Robert, being without a competent master, and, in his native town, even without a rival, was soon deluded into the belief that his own mode of self-instruction was quite sufficient, and that he was on the right path to become a distinguished musician. This delusion was not only apt to nurse vanity in the youth, but also caused him to live more in his own little world than is compatible with the natural development of the faculties in a young man. Robert, until his fourteenth year, of a jovial and entertaining character, became suddenly taciturn, dreaming, and absent-minded. Instead of expanding his feelings and thoughts, he concentrated them in his mind, nursing them, living upon them exclusively, and thus laying the germ to that closeness which accompanied him through life, and which, in its disastrous consequences, led him, at last, to a complete aberration of mind. If his father had lived longer, Robert might have still altered his course, but unfortunately, died already, in 1826, and thus was Robert entirely left to himself and to the care of a weak-minded, prejudiced mother. Strange to say, that the latter would not change her resolution with regard to the future career of her son, although he had given such unmistakable signs of unfitness for any such profession as she intended him to follow, and in spite of the circumstance that he had already made his *debut* as a concert-player, and, it is said, with considerable success. This latter fact is little known, but amply testified by a good many trustworthy witnesses, who heard him perform at Schree, a small town near Zwickau, a part of a concerto by Kalkbrenner. Robert, complying with his mother's wish, became a student of jurisprudence. For this purpose he went, in 1828, to Leipzig, and entered there the university. Thus we find young Robert forced upon a career which was strictly opposed to his feelings and views, and caused him to be still more dissatisfied with the outer world than his own inclinations and a very familiar knowledge of the works by Jean Paul already urged him to. We grant this is a very common occurrence all over the world, and especially was it so thirty years ago in Germany, but it became, in the instance of Robert Schumann, one of the most fatal consequences.

(To be continued.)

"How interesting a paper might be written by any author who would—that is to say, who could—detail, step by step, the processes by which any one of his compositions attained its ultimate point of completion. Why such a paper has never been given to the world, it is difficult to say; but perhaps the autorial vanity has had more to do with the omission than any other cause. Most writers, poets in especial, prefer having it understood that they compose by a species of fine frenzy, an ecstatic intuition, and would positively shudder at letting the public take a peep behind the scenes, at the vacillating and elaborate crudities of thought; at the true purposes seized only at the last moment; at the

* Mr. Kuntzsch celebrated his fiftieth jubilee as a teacher.

† It was a laurel wreath.

‡ A German bath.

innumerable glimpses of idea that arrived not at the maturity of full view; at the fully matured fancies, discarded in despair as unmanageable; at the cautious selections and rejections; at the painful erasures and interpolations; in a word, at the wheels and pinions, the tackle for scene-shifting, the step-ladders and demon-traps, the cock's feathers, the red paint, and the black patches which, in ninety-nine cases out of the hundred, constitute the properties of the literary histrio. On the other hand, the case is by no means common in which an author is at all in condition to retrace the steps by which his conclusions have been attained. In general, suggestions having arisen pell-mell, are pursued and forgotten in a similar manner."—*Edgar A. Poe.*

The Musical Review & Musical World.

NEW YORK, OCTOBER 12, 1861.

ASAPH; OR, THE CHOIR BOOK.

Our readers will see by the advertisement on another page that this new collection by Dr. Mason and William Mason is now ready for delivery, and we desire once more to call attention to the liberal offer made in connection with this to *new* subscribers, or *renewals* of old subscribers. We offer a copy of Asaph, as well as the Musical Review for one year, for every *one dollar* received by us previous to November 1st. Those desiring the book sent by mail will remember to add the necessary postage stamps, *twenty-four cents*, to their remittance.

We extract the preface, which is short, and will give a good idea of the varied contents of the book.

1. The Title.—Asaph was a Levite, son of Berechias, eminent as a musician, and one of the leaders or conductors of the choral services established by David, King of Israel. He was also a prophet, or teacher, and poet; twelve of the psalms bear his name. For many generations his sons followed him in his profession, and became choristers of the Temple. Is not the name appropriate as the title of a book of this kind?

2. Singing School, or Elementary Department, Theoretical.—This consists of an abstract statement of the facts of tone-relations, in a logical order. Each of the three general distinctions, or divisions, is treated independently, and not intermingled, as they must necessarily be, in the process of instruction Also the facts of conventional usage in writing or reading music, including symbols, nomenclature, and definitions, or all that pertains to common notation.

3. Elementary Department, Practical.—With this the work of teaching should usually begin. It comprises a very full and carefully prepared course of gradually progressive lessons, as scales, rounds, canons, songs, glees, etc. They may be divided into four classes:

First Class.—Nos. 1 to 19.—These are designed as examples of the lessons which should be given to new scholars They present the subject in its very elements, or in its most simple forms or conditions.

Second Class.—Nos. 20 to 114.—Singing schools, consisting mostly of adults, may, generally, commence with this class, or may certainly reach it after a very short time. Regular four-part songs or glees commence with No. 24, written in as simple and easy a style as can be desired, always keeping in mind that they claim to be properly constructed pieces, conforming to the well established laws of taste and science.

Third Class.—Nos. 115 to 147.—Some of these involve considerable difficulty, but they who take pleasure in the study of the melodic or harmonic relations of tones, and who have made so much progress as to be able to trace the curious, or the ingenious, or the symmetrical in music, cannot fail to derive gratification from these few pages.

Fourth Class.—This includes Nos. 148 to 223, and embraces four-part songs, glees, etc., of a somewhat higher order, or certainly somewhat more difficult than the first class. Among them will be recognized a few old friends, but they are mostly new, *positively so* in character and style. It is believed that nothing low or vulgar, either in words or music, will be found here, but that the tendency is upward, leading to the true and beautiful in the tone-kingdom.

4. Metrical Tunes of General Adaptation.—In this department there is also much that is new. Many of the most commonly used and popular old tunes are, indeed, included, but as there are but few choirs who have not already on hand books containing the *old*, it was thought better that Asaph, in this department, as well as in the others, should be the bearer of things *fresh and new;* and that in this respect he should be well furnished with whatever may be needed or welcomed by singing schools and classes, musical conventions, and the various occasions of public, social, and home song.

There are many meters—so many as to supply all the hymns in common use in the various Christian denominations with suitable tunes. It is not supposed that all these tunes will be wanted for the common purposes of public worship; and the selection has been made with reference to the fact that it is under *song circumstances*, as in singing schools, or other social singing circles, that many pieces are especially adapted to afford delight. Yet with respect to all, it may be said that wherever the words are appropriate, the music will be equally so. For it is always intended that the latter shall be an help meet for the former.

5. Set Pieces, or Tunes of Particular Adaptation.—See pages 272 to 287, and also others scattered through the remainder of the book. This department consists of hymns of such peculiar meters as are not found in the ordinary hymn books, and which are here, most of them, set to music for the first time. They form a new and interesting feature in Asaph's mission. The hymns, though some of them may be thought to possess too little dignity for the great assembly of public worship, are, generally, touching, quickening, and enlivening; and being in a high degree expressive of Christian life and action, are well suited to various social religious occasions and home circles in Christian singing families. Others of a less strictly religious character will be recognized as no less useful in their proper sphere.

6. Anthems, Motets, and Set Pieces.—Among these are some which are very simple and easy of performance, and others comparatively complex and difficult; some in plain counterpoint, and others in fugue and canon, in solo and in chorus. A few old favorites have been restored, but by far the greater part (certainly in their present form, and in connection with English words) have never been before published. But not only so, there is a positive newness, freshness, and diversity in style and character in this department, opening an untrodden field for the gathering of such bouquets and fruits as have not before regaled the musical sense. Here, too, are pieces adapted to the solemn and grave, to public occasions of a less decidedly religious character, and to the various gatherings of the sons and daughters of song.

7. Chants and Selections for Chanting.—A few pages only have been devoted to chanting; they contain some of the most interesting selections from the Psalms, with chants mostly from the old English school.

Finally, in furnishing the materials for Asaph, such pieces in the various departments have been sought for as seemed to connect a dignified simplicity with strength of character, purity of style, and elegance of diction; silliness, imbecility, vulgarity, and coarseness have been, it is hoped, avoided. It is thought to be high praise in relation to a book, when it can be truly said *that it is readable;* the bold assertion is ventured, that *Asaph's songs are singable*—try them, ye sons of vocal harmony, having first brought your own hearts into the emotional condition required by the words, and you will verify the affirmation, and be prepared to say: "It is good to sing praises."

TRAVELING SKETCHES.

Leipzig, *Sept.* 12, 1861.

There is little to write about from here for the present, the Gewandhaus Concerts not having commenced yet, and most of the artists still suffering from the impressions they received at Nurnberg and at Weimar. In Nurnberg they had an immense gathering of singers and lookers-on, from all parts of Germany. It was quite a national affair, considering that most of the songs spoke of fatherland, unity, and such matters, and that the national beverage was consumed to an extent of which even an American can form no idea, used as he is to the festivals by the German singing societies in his country. Nurnberg is celebrated for its funny-looking houses, which have more nooks and corners than a symphony by Berlioz, and for its *lager*. The songs were mostly very poor, the execution only so-so, but the lager was exquisite. The propensities of a German for beer are well known. If he is, moreover, a musician, it is to be presumed that his inclinations and talents in this direction were fully developed, while preparing himself for the elated position of an artist. Now, imagine about 6,000 of such musicians gathered in Nurnberg, the venerable cradle of lager-excellence, the ideal of all *lager*-abiding and *lager*-consuming people! There is something so Shaksperean grand in this idea that it makes all comment unnecessary.

The gathering in Weimar was of a different character. First of all, there were only a few people, then they drank little beer, but mostly hock, and last, but not least, they sang little, but they talked much. But in one respect they reminded one of the people in Nurnberg. Just as these were very enthusiastic about the future, so were the men in Weimar. If there was a difference, it was simply this: that, while at Nurnberg, they sang *of* the future, at Weimar, they sang, talked, acted, and played *the future*. Shortly, the Weimar festival was a little *fete de famille* of the members and wire-pullers of the so-called School of the Music of the Future. Of course, Liszt was there, Wagner was there, Drüseke, the prophet, from Dresden, was there, and *Brendel*, the editor of the *Neue Zeitschrift für Musik*, was there, first and last. Liszt and Wagner kept in the background, and seemed determined not to be Japan-

ized, in spite of the efforts of the great many friends and admirers who were present, but Brendel and Dräseke spoke a great deal, and spoke, occasionally, very well. The last-named gentleman made a hit with his speech, and also with his compositions, to such an extent, that but yesterday, I have not met less than three pupils of the Conservatory here, in the streets, who were still obliged to wear cooling bandages around their heads, in consequence of the really stunning effects of these said compositions. That concert, where only manuscript works were performed—that concert of the late Weimar festival—will be forever remembered by those whose fate it was to be present!

The real news of to-day, not only of Leipzig, but of all Germany, is the publication of Mendelssohn's Letters of Travel. They are in more senses than one devoured, not only by the musicians, but by the public in general; they come at the right time. It cannot be denied that Mendelssohn was of late, if not forgotten, but sadly neglected in Germany. People at one time had heard so much of his compositions that they knew them by heart, and did not care to hear them again. Add to this that you cannot take away from the author of the music, the "Midsummer Night's Dream," the lamentable fact that he repeats himself to a great extent, and that his ideas do not excite you, take hold of you in such a way as to occupy your mind a long time after you have heard them. Thus it came that people became a little tired of Mendelssohn; but all this is suddenly reversed, his name is now in the mouth of everybody, and deservedly so, for his letters are really charming, the best, whether musically or not, I ever read of him. There is more variety, more originality, more spice, more humor, more good nature, more naturalness, more thought in them than in all his compositions combined. And to think that he wrote these letters when only 21 years old, to think that a boy should speak out, for instance, this golden truth: "That what is original, grand, and beautiful must be one-sided, if this one side is only developed to the greatest perfection!"

That these letters will not be relished by some celebrated composers, for instance, Meyerbeer, upon whom there is a sharp cut in one of them, is a matter of course; but never mind that, the boy spoke the truth, and if the future should not belong to Mendelssohn, with regard to his music, it will always side with him in reference to his criticism on "Robert le Diable."

In conclusion, let me say, the other night we had some nice fun here; at the theater, "Gounod's Faust" was given—a comic opera, and one of the best parodies on Goethe's poem I have yet met with. S. v. W.

"KINDER GARTEN."

"Children's Garden" is the admirable name, taken from the German, of a novel method of instruction, introduced into infants' schools in Boston and elsewhere, and which has not only been very beneficial in the neighborhoods where they have been established, but is attracting attention from all persons interested in the best and most agreeable mode of imparting instruction to the very young. Many parents object, and wisely, to subjecting delicate children to the confinement of a large school-room, to the cramped stationary position for so many hours in the day, and to the mere study of words, which perplex the poor little brain, and to which no meaning attaches itself capable of being mastered by their limited powers of comprehension. The "Kinder Garten" proposes no hot-house training, but a system of healthy, pleasant, physical, and mental culture, which will attract children to books as to their play, which will provide a safe and happy asylum for those who are now considered too young to send to school; where frequent movements, evolutions, vocal and instrumental music, relieve the time of tediousness, and the little body of all thought of weariness; where pictures are used as part of the means of instruction; where a real garden can be occupied as playground and schoolroom whenever it is practicable, and all knowledge conveyed in a form in which the ideas can be best and clearly understood.

This system has been fully tested in Germany, and is worthy of the German character and the beauty of their traditions touching children. To Germany we owe our most charming Christmas customs, the most poetical and the most significant which belong to any nation, and which, in their beauty and picturesque imagery, are fast superseding the mere materialism of English and old Dutch ancestral habits. To the German nation, notwithstanding its imputed stolidity, do we owe also the most beautiful stories and legends for children in any language, and the most fascinating of story-writers, Hans Christian Anderson. The "Kinder Garten," if generally understood and its principles acted upon, would undoubtedly prove another blessing to the household of German origin, an advantage equally to mothers as well as to children.

MUSIC IN MADRID.

It is no scandal to assert, that whatever may have been the amount contributed by the land in times past to the world's stock of Art, Spain has, to-day, no place of her own in the empire of European music. A guitar-player or two,—a few *seguidillas*, *modinhas*, and national dance tunes, in which the smallest amount of variety or novelty is to be found,—make up the story of her offerings, so far as we know it in England and France. Still, wherever there is civilized speech, there will be music, more or less in quantity, home or foreign in quality, let the season be what it will,—music, too, deriving some particularity from the framework in which it is set. A note or two of what has been heard during a few weeks of Autumn holidays in Spain may not be without interest.

Down the road from Pamplona, reached in early morning, to Madrid, arrived at four-and-twenty hours later, there was no sound of pipe, or wire, or human voice, save such as ourselves made. The silence of the fierce, scorched, herbless, hilly desert, as lonely and unpeopled as though the land was accursed, was unbroken by the sight or sound of bird or other living creature. In those picturesque halting-places, Agreda and Soria, which displayed the only habitations to be seen during the weary day, not a note was to be caught as we toiled on, under "a heaven of brass" and amid a simoom of dust. Sound there was—in the perpetual cries with which the trustworthy driver of the diligence urged his team of ten forward, and which, mixed with the tuneless jingle of the mule bells, are not yet out of my ears. Any thing more doleful and discordant in outcry and accompaniment hardly exists, even in the Pandemoniacal shrieks and gibberish ventured by M. Berlioz in his "Faust." Never was a showy and brilliant capital (and Madrid is both) approached so dolefully with such meagre preface or promise in its surroundings.

The Englishman cannot take ten steps from his hotel without being excited by the sight of some characteristic figure or group, which converts familiar pictures into realities. Who does not know the lady in her mantilla and fan,—the bull-fighter, with his quaintly-dressed hair, tasseled cap and sash,—the clean-limbed and clean-linened peasant, unlading his handsome ass,—the mason, taking his *siesta* in the comfortable dust, with one of the stones he has been chiseling for his pillow,—as so many old acquaintances? Yet, in Madrid, they surprise one almost as much as if Wilkie and Louis and Phillip had not brought them home to us. And a surprise is the swarming Prado, seen by moonlight, with its crowds of graceful pedestrians and admirably turned-out equipages,—and its children going round in dancing-rings under the spare acacia trees,—and its clean water-sellers. Surely, one might listen there for guitar and castanet,—for something, whether national or exotic, not unreasonably. But we only encountered a gnat-like accordion, an asthmatic old barrel-organ, and a harper, who did his best on the worst of harps, to represent the well-worn "Miserere" from "Il Trovatore." (This, by the way, is a setting of a ferocious modern Spanish romance; hence, possibly, its extreme popularity here.) Lights in the church of San José, directed us as we were strolling homewards to a scene not less full of picture and peculiarity—the funeral of a lady, on whose obsequies much ghastly luxury had been lavished. The building was hung with black draperies laced with gold; an enormous pyramidical catafalque before the high altar blazed with candles, tier above tier; all too few to light up the groups, kneeling or lounging about in attitudes ready made for the painter. There was an orchestral Mass, which, I fancy, may

have been of modern Spanish manufacture. More characterless music could not well be, nor any performed in an inferior fashion. But the chanting was good—by male voices, sonorous, and well in tune; and in the quartett of *solo* voices a *baritone* and a *contralto*, both of fair quality, were to be remarked.

The following evening yielded a thoroughly national exhibition in an old guitar-player, perched on the edge of the kennel in the Puerta del Sol. Street music could not have a better background than the wide fountain, with its ample sheaf of deliciously cool water, rising in a floating film against the darkness, with the folk who congregate on its brim to gossip or to fill their jars. The guitar-work was of itself the real thing: first, a series of ingenious changes, rung on a theme as short as the *Ciaconna* glossed by Sebastian Bach, with all manner of odd effects, such as I only recollect to have heard from Señor Huerta,—afterwards, a graceful *Notturno*, in ⅜ *tempo*, less characteristic, but still unfamiliar. We have since come upon more than one guitar going a-roving at night-fall, or touched by mendicant beggar at the church-doors, but have heard nothing so good as this. Another evening hour, whiled away in a shabby, public garden, so ill lit with its Chinese lanterns, that its haggard, dusty look passed unreproved under the cloud of night, introduced us to a slow dance, the "Habanera," neither very graceful nor very decorous in ⅜ *tempo*, which was new in style, but too sickly and lackadaisical, both as to music and motion, not to become wearisome after the first five minutes.

I have inquired for "the where" and "the when" of church-music without the slightest success. It is strange that in a capital so steeped in Roman Catholicism as this the church should make so little show. Not one building for sacred uses attracts the eye, save it be the Gothic Church of San Geronimo, standing behind the incomparable Picture Gallery, and now (by the way) under restoration. They tell me that little or no service-music, good, bad, or indifferent, is to be heard, save in the Royal Chapel when the Court is in the capital. Vespers in the choir of the grave church in the Escorial were as badly executed, when I heard them, as certain Roman vespers which occur to recollection as the *ne plus ultra* of abomination. The player who disported there on one of the four gilt organs, a powerful instrument with a fierce and thrilling tone, was incompetent and offensive in his flourishing vulgarities. Yet what a scene for solemn music is that august chapel, especially for those who have visited the pompous tomb-house of Spanish kings beneath the high altar, and cannot help feeling as if somewhat of the haughty and arrogant spirit of the monarch who raised the enormous pile, even unto this day, haunts its massively arched corridors and cleaves to its granite door-posts! The Escorial Church would be the place of places in which to hear Cherubini's "Requiem!" A characteristic *funcion* was to be seen on Sunday morning, the 1st, in the Church of Jesus of Nazareth, part, it was advertised, of a jubilee service. Hard by the portal of this church is a chapel, with its altar-piece of life-sized colored sculpture, where the Virgin, flying into Egypt wears a flapping straw-hat, and the Child another. Within the rails, an *Orgue Alexandre* and a double-bass did duty for orchestra; without them four men (deacons or choristers) sang a gay mass stoutly and coarsely, but in tune and with accent, with voices not unpleasant, though little cultivated. The execution was as rudely primitive as that of a village service,—strange to meet within fifty yards of the *Prado* in gay Madrid!

The above paragraphs make up little more than a catalogue of negatives. But no one who has taken pains to gather testimony and recollect facts, could feel disappointed at so paltry a gleaning, especially when the time of year is considered. Ere we left Madrid, however, the Comic Opera, or Zarzuela Theater, opened for its season. Here may such musical creative life as the capital possesses be found. The company is made up of Spanish artists; and though one may (as one might in Germany) fall on versions of known operas by Hérold, MM. Flotow, and Auber, and other light foreign composers, the repertory is also fed by native writers unknown on our side of the Pyrenees, such as—to name merely those who are promised for the season just begun—Señors Gaztambide, Barbieri, Arrieta, Vasquez, Oudrid, Fernandez Caballero. A benefit concert afforded us the opportunity of hearing some of the singers and a few specimens of the modern national composers of Spain. That times have changed since Ford's "Handbook" was written, and that, as a guide, the work is out of date, so far as the present aspect of Madrid is concerned, is not to be denied. The theater of which he gives so menacing a description, is now a spacious, gaily decorated, comfortable building, agreeable to inhabit, easy to see and hear in, one of those available places of amusement which, it seems, we are never to have in London. The stage appointments and dresses are neat, picturesque, and liberal; as was to be seen in a concert where every piece was sung with change of scene and in costume. The orchestra was not good, (it may have been a benefit orchestra;) the solo singers were more than agreeable. A *seconda donna*, Señora Rivas, (with a charming *soprano* voice,) amature *soubrette* (who manœuvered her fan and her many skirts to admiration,)—a tenor whose organ is sympathetic, and whose method is good—and a baritone full of animation and spirit, must have surprised those who have been little used to hear of, or to hear, the singers of Spain. If these artists be of average quality, the country has materials for comic opera superior to those commanded at the time present by Germany and Italy. Four artists better trained for their duties are rarely to be met with. A *prima donna* "of other days" who was more ambitious, pleased us less; but her vocal style was, like theirs, good. The chorus was lively and ready. The music chosen, principally short and popular pieces from Spanish comic operas, bore out this pleasant impression. A duet from "Gil Blas," by Señor Manzochi (*quære* a naturalized Italian?) was given by Señor Sanz, (the tenor,) and Señor Obregon, (the baritone mentioned,) with so much spirit, that, being itself very piquant and national, an *encore* was resistless. I have not heard any thing so genial, or better executed, for many a day. In short, this might prove a world worth looking into. A glance at the score of two comic operas, "Catalina," in three acts, and "Una Vieja," in one, by Señor Gaztambide, has revealed traces of a vein of nationality which could be worked to good account by a composer more assured in his science, and varied in his resources. Both contain pretty music, though the writer is timid in combination and trite in modulation; both are as welcome (after their Spanish kind) as the better known "Czaar und Zimmermann," of Lortzing, or the "Stradella," of M. von Flotow. The public appears to enjoy this theater, since on the first night of the regular opera season not a seat was to be obtained save at a premium. It is a public too, whose courteous manners, self-respect in point of appearance, and quick pleasure in all that passes, add no little to the satisfaction and cheerfulness of the solitary stranger.

The Italian Opera at Madrid is this winter to be headed by Mesdames de La Grange, and Julienne Dejean, with M. Carrion for principal tenor, and Signor Giraldoni, baritone; not one of the above is Italian by birth. What a tale is here told! But a new chapter seems to be opening in the story of Southern art. If Italian opera be going down, Italian drama may be rising. The walls of Madrid announce the performances in tragedy and comedy during coming months of a company led by Signora Santoni, the Marchesa Zambeccari, who the papers assure the patrons of plays is as great an actress, both in grave and gay parts, as Signora Ristori.—*London Athenæum.*

Sheet Music Review.

(*Classified according to the System adopted in the* METHOD FOR PIANO-FORTE, *by H. A. Wollenhaupt and Theodor Hagen.*

Lee & Walker, Philadelphia.

FIRST PERIOD.—I.

GEORE'S PARLOR MUSIC.—No. 6. Boreas Schottisch. No. 9. Amazon Schottisch. Each, 25c.

ALPHA OMEGA WALTZ. L. B. Powell. 25c.

Recommendable for teaching purposes.

THE BOHEMIAN GIRL. Nos. 1, 2, and 3. For two performers. Arranged by J. A. Geize. Each, 50c.

A good arrangement, containing the most popular melodies of the opera.

FIRST PERIOD.—II.

LA CHASSE AUX HIRONDELLES SCHOTTISCH. Thos. O'Neill. 40c.

Very brilliant, showy, effective, and comparatively easy.

THE LEOLA SCHOTTISCH. A. T. Howand. 25c.

Good for practising thirds and sixths.

VOCAL MUSIC.

Do They Think of Me at Home? C. W. Glover. 25c.
I am Returning to Thee, Annie. George Barker. 25c.
Pleasing and effective.

The Banner of the Sea. A National Song and Chorus. G. W. Hewitt. 50c.
Popular style. Vigorous and appropriate.

With Guitar Accompaniment.

Carrie Lee. Carrol Clifford. Arranged for the Guitar by Sep. Winner. 25c.
"No One to Love." Wm. B. Harvey. Do. Do. 25c.

BRASS BAND MUSIC.

Gen. McClellan's Grand March. By Mack. Arranged by Adolph Bergfeld, for 2 Eb cornets, 2 Bb cornets, 3 Eb Altos, 2 Bb baritones, 2 brass tubas, side drum, bass drum, and cymbals.

BOOKS.

Concordia. A Collection of Vocal Music—Songs, Duets, Trios, and Choruses. For the Use of Seminaries, Academies, Singing-Classes etc. Including a Complete Course of Elementary Excercises. By Charles Grobe.
A good collection, meeting all practical purposes.

Answers to Correspondents.

H O. H., *Albion, Mich.*—We do not think you could rent copies of the "Creation." The wholesale price for the book is $1. If you take a hundred copies it is possible that an extra discount will be allowed to you.

Subscriber, *Pawtucket, R. I.*—There are several songs for such voices as you mention published. You can procure them through us.

MUSICAL GOSSIP.

The first *Soirée* of Messrs. Mason & Thomas will be given November 5th, at Dodworth's.

Mr. Theodor Eisfeld has returned from his trip to Europe, and is resuming his professional duties.

From the Nineteenth Annual Report of the New York Philharmonic Society, we learn that the receipts for the concerts of the last season amounted to about $10,400. The amounts of dividends were $6,223, or about $75 for each orchestral member. Not more than $75 were paid for the services of solo performers. A large item in the expenditure was the rent for the Academy of Music—$2,500. This item will be considerably smaller the next season, as the concerts will be given in Irving Hall, the directors of the society wisely thinking that, possibly, "a considerable number of subscribers will discontinue their subscriptions." The first concert will take place November 9th, the following orchestral pieces to be performed:—Beethoven's C minor Symphony; Overture, "Carneval Romain," by Berlioz; and Overture, "Rienzi," by Wagner. Conductor, Mr. Carl Bergmann.

At a late private musical soirée, at the residence of Mr. Winken, we heard, among some excellent performances, by some of our best resident artists and amateurs, two very talented and well-trained little girls perform on the piano. The elder and more advanced one, a Miss Ziegler, is a pupil of Miss Lebrecht, the distinguished pianist, and reflects much credit on her teacher. The younger one, a Miss Neustaedter, has only been learning one year, and it is astonishing how much she can do for so short a time. She has been taught by Mr. Pillon, a former pupil of Mr. H. A. Wollenhaupt, entirely after the plan laid down in the "New Method for Piano," by H. A. Wollenhaupt and Theodor Hagen.

Mr. James G. Gregory has issued another National Song, "The American Flag," illustrated in the same beautiful style as the "Star-Spangled Banner." The words are by Mr. Joseph Rodman Drake, and adapted to the well-known Liberty Duo in the "Puritani."

The annual festival for the benefit of the Catholic Orphan Asylum, at the Academy of Music, was, as usual, a very brilliant and crowded affair. Mr. Sanderson, the pianist, and other artists, assisted.

The last concert at the Central Park had again gathered thousands of apparently very happy and contented people. Dodworth's Band discoursed several pieces to the entire satisfaction of the audience, a feat so much more remarkable, as they consisted exclusively of "dead heads."

The "Freischütz" and "Czar and Carpenter" were performed at the Stadt Theater. We were not present, but hear a good deal of praise awarded to the efforts of Mad. von Berkel.

Signor Brignoli has returned from—Long Branch.

Mr. Herrmann is still prestidigitating at the Academy of Music with undiminished success.

We quote the following from the *Herald:* "The operatic arrangements made by Mr. Ullmann for the fall and winter, are, so far as they can be decided, in view of the uncertainty of political events, as follows:—Two nights of opera will be given in New York, two in Brooklyn, two in Boston, and two in Philadelphia. The company, as we have before stated, will be composed of Kellogg, Hinkley, Brignoli, Mancusi (baritone), Susini, and Muzio as conductor. On the New York and Brooklyn performances, which he gives as benefits, Mr. Ullman counts upon raising sufficient funds to enable him to commence his regular season in January. In this hope he appeals to the directors and stockholders of both houses, as well as to the public generally, to give him such support as will guarantee him, at least in part, against the risk of undertaking opera in such times as the present. On the success of this appeal will depend the extent if not the decision of the negotiations in which he is now embarked. As after these preliminary performances Brignoli and Susini return to Europe, it will be necessary for him to secure the services of a new tenor and basso. It is probable that Bignardi, who was brought out here by him in 1857, will replace Brignoli and Biacchi, of the Maretzek troupe, or Dalle Aste, the only living rival of Formes and Susini. D'Angri, who is now winning golden laurels in Mexico, will be the contralto. Among the novelties to be produced are the operas of 'Betly' and the 'Noces de Jeannette' in French. Kellogg will sustain the principal *role* in the latter. It is said that Madame Herrmann, who, besides her gift of *double vue*, is an accomplished cantatrice, will also make her appearance in opera in the 'Fille du Regiment.' She was a pupil of the Paris Conservatoire, and has a voice of most agreeable quality. The Havana troupe are conditionally engaged for the spring season, to commence on the 15th of April, provided the country is not in a worse condition than at present. The arrangements entered into between Mr. Ullman and the directors of the New York and Brooklyn Academies last winter have undergone some modifications, in consideration of the fall season having been thus far sacrificed by the war. In New York, instead of his being compelled to give forty, he will only have to give thirty performances. In Brooklyn, instead of concluding his stipulated twenty performances by the 1st of March, he will only have to terminate them by the 1st of June. He has furthermore obtained from the Brooklyn directors a reduction of the nightly rent from the ridiculously extravagant sum of $250 to that of $175."

The concert given by the Muzio troupe in Albany on Tuesday last cleared the handsome sum of $958.

There is a strong probability that Miss Kellogg will be engaged by Mr. Gye for Covent Garden. Negotiations are now pending to that effect.

The last steamer brought out a new third act to the "Pardon de Ploermel," expressly composed by Meyerbeer for this country at Ullman's request. It was accompanied by a letter filled with compliments flattering to our national *amour propre.*

On the occasion of a Musical Convention, held in Rochester, Minn., a State Musical Association has been formed there, the object of which is, "the advancement of the cause of music, and its general cultivation." At the close of the convention, several resolutions were presented by Mr. W. H. Mitchell, and unanimously adopted.

At a Concert of the late Second German Singing Festival, in San Francisco, Cal., the overtures to "Oberon" and to "Robespierre," a Polonaise on motivos from "Tannhauser," the Pilgrim Chorus from the same opera, and "A Night on the Sea," by W. Tschirch, were performed.

EUROPEAN ITEMS.

A German paper informs us that Mad. Frezzolini has returned to Paris, and that the enthusiastic amateurs of the French capital are anxious to hear her at the Italian Opera. And yet this poor woman could hardly obtain a hearing in America!

THE SLEEP OF THE FLOWERS.

BENJAMIN CONGREVE.

TREBLE *Moderato. mp*

1. Hush ! hush ! the si-lent night hath drawn Her curtain dark and deep,..... The earth her sweet nar- co - tic breathes, The

ALTO

2. These slee -py lit- tle tre - foil leaves, So fear-ful of the night,..... Have wrapp'd their wings around them close, Un -

TENOR

3. The fra-grant bind-weed 'midst the corn, Hath ceas'd its sweets to shed,..... 'Tis gather'd up so ve-ry close, Sure -

BASS

cre - - scen - - do. di - mi - nu-en - do.

flowr's are all a - sleep;..... The soft low wind a-mong the trees, Sends forth a mournful sigh,..... To

till the morn-ing light;..... The low and hum-ble dai - sy, too, Hath clos'd her yel-low eye, All wea - ried,

ly it must be dead;..... And ov - er all is soft - ly spread A can - o - py of dew,..... Re -

cre - - scen - - - do. di - mi - nu - en - do. cres - cen - - do.

rock the lit - tle slum - ber - ers, And sing their lul - la - by, And sing their lul - la - by.

ritard.

wear - ied with the long, long day, And gaz - ing on the sky, And gaz - ing, gaz - ing on the sky.

fresh - ing them from la-bours past, And strength'ning them for new, And strength'ning strength'ning them for new.

a tempo. mp

Hush, hush ! the si - lent night hath drawn Her cur - tain dark and deep,..... The earth her sweet nar-co - tic breathes, The

Hush, hush ! the si - lent night hath drawn Her cur - tain dark and deep,..... The earth her sweet nar-co - tic breathes, The

a tempo. mp

Hush, hush ! the si - lent night hath drawn Her cur - tain dark and deep,..... The earth her sweet nar-co - tic breathes, The

pp

flow'rs are all a - sleep,..... the flow'rs are all a - sleep, the flow'rs are all a-

flow'rs are all a - sleep,..... the flow'rs are all a - sleep, the flow'rs are all a-

pp

flow'rs are all a - sleep,..... the flow'rs are all a - sleep, the flow'rs are all a-

ritard.

sleep,..... the flow'rs are all a - sleep.....

sleep,..... the flow'rs are all a - sleep.....

ritard.

sleep,..... the flow'rs are all a - sleep.....

KREISLERIANA. VI.

(M. M. ♪= 84.

Very slow, very softly throughout.

ROB. SCHUMANN.

pp

Ped

In Tempo.

ritard.

pp

f

sf

sf

ritard.

pp

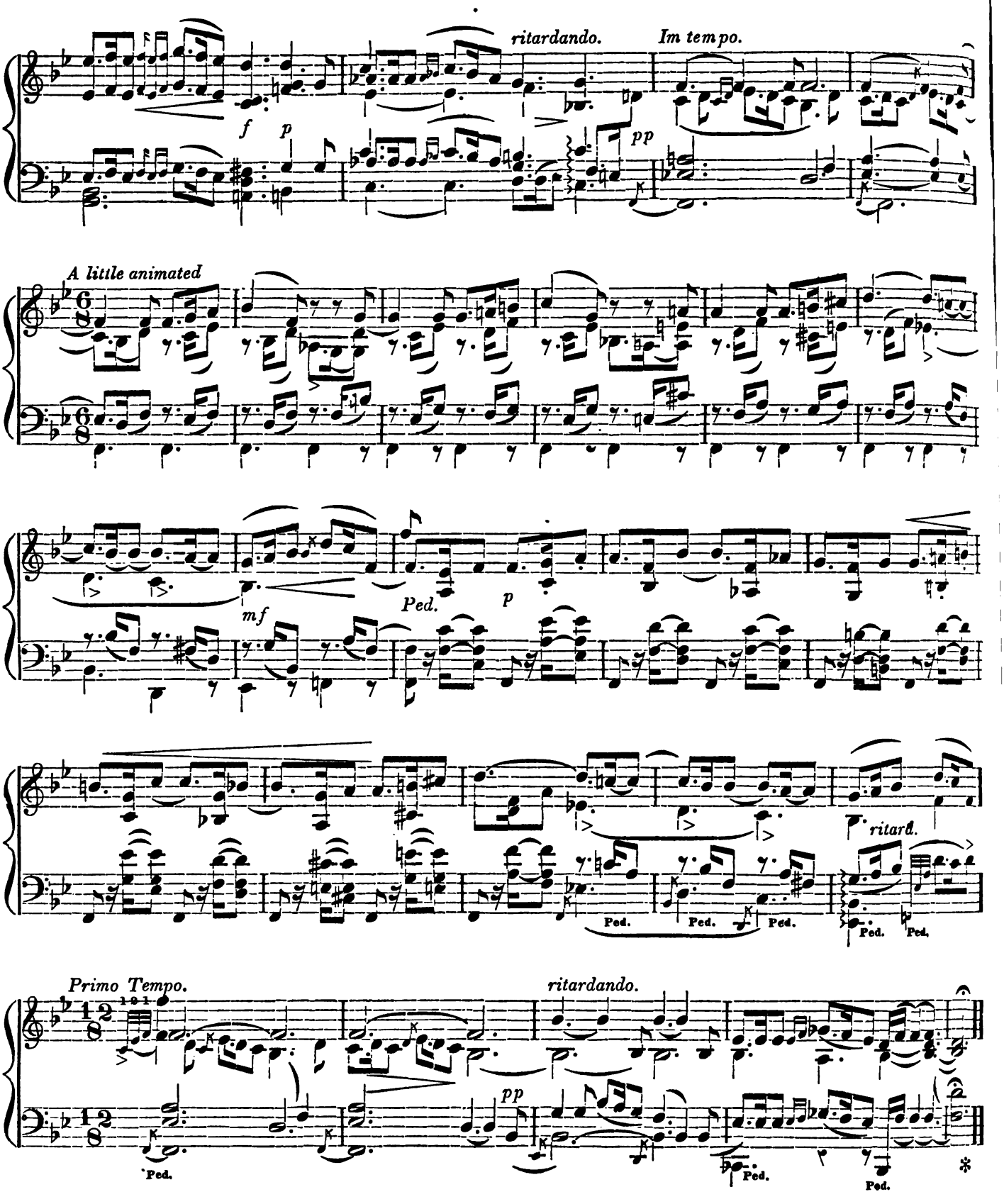
In Tempo.

pp

ritard

Ped

pp


ritardando.
Im tempo.
f
p
pp
A little animated
mf
Ped.
p
ritard.
Ped.
Primo Tempo.
ritardando.
pp
Ped.

A Mass by P. Benoit, lately performed in Brussels, is said to be a work of uncommon merit, denoting, on the part of the author, a superior talent and masterly treatment; but a Mass by Gounod, which was also performed, causes the critic to remark, that the composer reached the climax of his talent in "Faust." If the music to this opera is really Mr. Gounod's best, we should not like to hear his other compositions.

Niels W. Gade, the celebrated Danish composer, is destined to fill the place of the late Royal Conductor in Copenhagen, Franz Glaser, well known by his opera, "The Eagle's Nest," which, at one time, enjoyed a great popularity in Germany.

Mr. de Lasteyrie, in his book on the new edifices in Paris, values the cost of the new opera-house at eight million dollars. This is quite in keeping with the payment for the services of some singers, which is at the rate of about eighty cents for one tone.

A son of the late Italian composer *Ricci*, aged eight, has just been presiding, in the Church of St. Justus, at Trieste, over the performance of a grand mass of his own composing.

Berlioz has written words and music for a comic opera. This will not do for the *Opera Comique* in Paris.

The celebrated Dome Choir, in Berlin, has been ordered to be present at the coronation festivals in Koenigsberg. The members have to appear in a scarlet herald's coat, short black pants with buckles, long stockings and shoes with buckles, and a cap of black velvet. And this in 1861!

The Théâtre Lyrique, in Paris, re-opened for the season with "Les Dragons de Villars," Mlle. Girard appearing in the part of *Rose Frisquet* originally played by Mlle. Borghese, who until now had had no worthy successor in this difficult part. Mlle. Girard is not certainly equal to Mlle. Borghese, but she is far superior to any who have since attempted the part. On the following day, M. Ernest Reyer's opera, "La Statue," was revived, M. Montjauge playing the part of Seline; and lastly, on the day after that, "Le Bijou perdu" was revived—one of Adolphe Adam's best works—and Mad. Marie Cabel was the heroine of the evening. The house was crowded, and the reception of the brilliant songstress was of the most enthusiastic description. A sort of electric communication seemed established between the artist and her audience, by which each in turn influenced the other. Thus, then, the three great lyric establishments of Paris are once more at the flood in the tide of their fortunes. Soon to these must be added the Théâtre Italien, the programme of which is already put forth. Before we detail its principal feature, let us premise the important fact, that the unfortunate "row" between the manager, M. Calzado, and the orchestra of this establishment, has been at last quelled, by the intervention of the Minister of State, who has managed to adjust differences which threatened to deprive the frequenters of the Italian Opera of the service of a host of eminent executants. The following is a list of the principal artists engaged: *Prime donne soprani*, Mlle. Marie Battu, Mad. Rosina Penco, Mad. Volpini. *Prime donne contralti*, Mad. Alboni, Mlle. Trebelli. *Prime donne comprimarie*, Mad. Tagliafico, Mlle. Vestri. *Primi tenori*, Mario, Tamberlik, Belart, Brini. *Tenore comprimario*, Cappello. *Primi baritoni*, Badiali, Beneventano, Delle Sedie. *Primi bassi*, Tagliafico, Capponi. *Primo buffo*, Zucchini. *Seconde Parti*, Castelli, Mad. Grimaldi, &c. *Direttore d'orchestra*, M. Bonetti. *Direttore di canto e maestro el cembolo*, M. Fontana. *Maestro di chori*, M. Chiaramonte. The notes and observations to be made on this list of artists are, that it constitutes one of the best Italian Opera companies the Parisians have been favored with for many years; that Signor Tamberlik will not sing throughout the entire season, as he will be in St. Petersburg, but will return in time to be available for the two last months, March and April, and that the tenor, calling himself Signor Brini, is no other than the Viennese artist, Herr Graun, whom M. Calzado has engaged for a period of five years. As to the works which are promised to be performed, the principal of them are as follows:—Of Rossini, "Tancredi," "Semiramide," "Il Barbiere," "Cenerentola," "Otello." Of Bellini, "Norma," "I Puritani," "La Sonnambula," "Capuletti e Montecchi." Of Donizetti, "Polieuto," "l'Elisir d'Amor," "Lucrezia Borgia," "Anna Bolena." Of Mercadante, "Il Giuramento," "Eleonora." Of Luigi Ricci, "Chiara di Rosenberg." Of Verdi, "Un ballo in Maschera," "Il Trovatore," "Rigoletto," and another work as yet unknown in Paris. Of Flotow, "Marta." Of Pergolese, "La Serva Padrona." Of Cimarosa, "Il Matrimonio Segreto. Of Mozart, "Don Giovanni," "Le Nozze di Figaro," "Cosi fan tutti." While on the subject of the Italian Opera in Paris, let us mention that a new regulation has been issued by the authorities, reserving the stalls, or *fauteuils d'orchestre*, as they are here called, entirely for the use of gentlemen. Why banish the ladies from, as many think, the pleasantest part of the house? Is it not grossly selfish of the Jockey Club to desire this exclusive possession? The ladies had better get an edict to *chasser* the males from the boxes, where they certainly impair the *coup d'œil* presented by the ladies' toilets. The house would not look like a quakers' meeting.

Our Musical Correspondence.

BOSTON,

October 8, 1861.—Mme. Varian's concerts, at Chickering's Hall, have commenced under good auspices, and will doubtless continue to be given as heretofore, Wednesday and Saturday evenings, for some time to come. For to-morrow evening, the greatest attraction of the series thus far, is offered in the violin performances of Mr. Louis Coenen, a young man of sterling musical ability, and destined to take a very high rank among our resident violinists. Mr. C. is a native of Holland, where he prosecuted his musical studies for some considerable time. Subsequently coming to America, he entered upon the life of a public performer and student at the same time, with marked success. He has just returned from South America, where he has been concerting, and appears for the first time here since his return, to-morrow eve. But we shall speak of him again. Mme. Varian has fully sustained the reputation she gained here last winter in these concerts, but it is to be lamented that Mr. Edward Hoffman is not more finished in his style as pianist, and a more truthful interpreter of the better class of piano-forte music.

Report says we are soon to have a visit from Ullmann, for the purpose of giving opera. "They *do* say," too, that Muzio contemplates a similar expedition to our city with his famous Tacon theater troupe, later in the season. Ullmann's troupe will, of course, be conducted by Maretzek, the Indefatigable, and will consist of the following *dramatis personæ:* soprani, Medori, Charton, and Kellogg; contralto, D'Angri; tenori, Secchi, Botardi, Brignoli, and Steffani; baritone, Ottavioni; bassi, Susini and Bianchi. Other opera rumors are rife, but are not generally credited.

Gilmore's band having "been and gone and listed" for the war, their friends turned out well last Saturday evening, to attend their last Promenade Concert at the Music Hall. Next Saturday eve a grand festival is to be given in compliment to Mr. Gilmore. There is no doubt that the general effect of these concerts has been, on the whole, good, but we could have wished for programmes of a little higher order. B—.

SPRINGFIELD, MASS.,

October 5, 1861.—I am no wandering minstrel, but sometimes like "a chiel amang you taking notes." I wander beyond our lines in search of things musical. So, baggage-less, I stepped into the cars, and halted at Hartford, Conn., in search of recreation, which, with me, consists in hearing and seeing new things. Miss Hinckley, Mills the pianist, and Lotti the tenor, had been there last week, (Wednesday evening,) and performed at a concert where they distinguished themselves hugely, and drew in money for the manager, who, in order to attract more largely, dispensed gifts, consisting of two pianos, a melodeon, and a few hundred rolls of music among the fortunate members of the audience; the unfortunate, of course, went home giftless. Our old acquaintance, Joe Muggins—the same individual who figured so conspicuously at Hinckley's concert here a few months ago—and a few friends were present, and applauded the prima donna with much alacrity, especially after her English songs. They left this place on the evening in question, buoyant with hope, Joe having dreamed that the first prize gift would be his. Imagine his feelings at leaving the Concert hall with a roll of music, which, on being opened while descending the stairs, proved to be "Glory Hallelujah," "Long time ago," and "There's nae luck about the house." The fellows who came away empty-handed condoled with him, but Joe refused to be comforted. Said he, "If any other body had got the machine, I would not care, but a Mrs. Anna

P— something! what does a Mrs. Anna P— want with a P— anna!" However, Hinckley's singing and fine looks more than repaid me for the disappointment. How she has improved since we heard her in Springfield! Tom answered "Yes, but they say that Muzio is going to take her and that Kellogg girl to Havana this winter." "Well," said Joe, "we will teach them Spaniards that we have Yankee girls who can sing as good, and better than many of the Italian women." "But" said Tom, "they had to go to Italy and take lessons from Italian masters." Joe denied that Hinckley and Kellogg ever left this country for instruction, while Tom maintained the contrary position, upon which a wager was laid between them. At their hotel it was decided by competent authority against Mr. Muggins, and the benighted individual had to pay for divers drinks by way of punishment for his ignorance on such a point of information. But he is not singular. Many in these States little know that the legitimate school of singing is the Italian; that, in order to develop the voice, Italian exercises are indispensable, and that, to be a good singer, a knowledge and appreciation of Italian lyrics are necessary.

Music, or rather good music, is scarce here. No Philharmonic Society or band exists. Discord, and not concord, is the motto of musicians or players here. *En passant* let me remark: How proper the distinction made by Italians regarding players on instruments, and educated musicians. The latter they style *Maestri*, the former *Suonatori*. I wish the English made such a distinction. When a band is needed here, they send to Holyoke, a manufacturing village, eight miles distant, and procure the services of a very fine one—fine, indeed, for one so recently organized. But four months ago, Mr. Knause, a very fine cornet player from New York, was engaged by them as band-master. Forthwith he organized a brass band, had regular weekly rehearsals, and now, fifteen in number, they play several pieces with considerable taste and precision, bidding fair to surpass any similar body in this vicinity, if any there be. Much credit is due to these artisans, for employing their leisure hours in so refining a pursuit as music. Why cannot Springfield men, with all their boasted love and talent for music, do the same? They *love* music so much here, that in all musical displays they put forth their *amateurs*, thereby ignoring the fact that professional artists must be, and invariably are, better in their respective departments, than men whose public duties or avocations lead them to be more competent in the matter of their daily labor, than in so subtle an art, so deep a science as music. I state without fear of contradiction, that three-fourths of the people in this place regard music only as a means of amusement—a thing to excite and make them feel lively—to tickle the feet and provoke a desire to dance. They have yet to learn its power as a moral and philosophical agent, calming the mind to religious influences, and stimulating the intellect to vigorous exertion; and, again, they have to experience its refining tendency, in quickening the sensibility. When, in the schools here, and elsewhere on this continent, music shall be made a thing of importance as it is on the other—when competent teachers of vocal music shall be engaged to teach girls and boys to sing, and to distinguish between bawling and singing—when the study of the piano, harp, organ, and other instruments shall be taught by men and women who took series of lessons from *masters*, and not by those who have merely taken a few lessons—by those who love music, and not merely like it for money's sake—then shall be more universal the knowledge of music and its power.

The musical event of the season in prospect, is the dedication of the Roman Catholic Church in this city. Werner, the organist, with the choir of the Roman Catholic Cathedral in Boston, is to be here. Then for the pompous ceremonials of the Roman Ritual! What a treat there is in store for true lovers of Mass music! Some of our singers and their friends who think the singing of a hymn tune the *par excellence* of artistic ability, will learn, if they go in a humble spirit, that to be a good chorister in the Church of Rome is far more difficult than to be a good singer in Protestant churches—the Episcopal cathedrals excepted, where the services, of Tallis, Boyce, &c., are so much in vogue. I do not undervalue the plain simplicity of Protestant hymn tunes, nor the quiet soothing aspect of the many sentences which a Tuckerman and a Mason, and others, have rendered so penitential by their ingenious disposition of harmonies, but I would let the many singers of these know that, with very few exceptions, they have yet to learn how to sing properly—to sing in that flowing and connected manner which distinguishes itself from the heroic or declamatory style, the abuse of which latter is so apt to degenerate into *staccato* utterances and jerking tones. The organ for this church is now being built by the Messrs. Hook, of Boston, and the organist to be is now taking her initiatory lessons from a young organist in a Protestant church, who has had no experience whatever in such music as she will be called upon to play. Perhaps he may qualify her by the 1st of November.

I close this letter three days after date, and just after Wilson's Regiment left here on its way to New York. They were accompanied from Boston by a steam calliope which discoursed various well-known airs, such as "Yandee Doodle," "Glory Hallelujah," etc. Muggins was among the crowd at the depot deeply absorbed in the "soothing strains" of this Yankee instrument, and violent in his demonstrations of applause. After the cars left, I overheard him in an argument contending that the "Glory Hallelujah," as played by the calliope, was composed by Handel, and is the same which concludes "The Messiah;" and then proceeded to demonstrate that if "the machine" could play such music, surely it could discourse common church music; therefore a vast saving of time and money would be effected by securing a monster calliope to be placed in a central part of the city, by which music could be played for all the churches at the same time, thereby causing them to commence and proceed with the services at the same time, and not to be dependent on the caprice of organists and bellows-blowers. Moreover, he argued that the expense of sustaining the calliope would be much less than *their* salaries, and, besides, the escaped steam by means of pipes could be used in the winter season for heating the churches. I heard no more, but wended my way "to hum" and to rest. Will Joe carry his point?

QUIEN SABE!

Miscellaneous.

CARL FRIEDRICH ZELTER.

(CONCLUDED.)

To be the successor of a man like Fasch, was, indeed, a distinction for Zelter, who was one day an artist and a mason the next. But he had richly deserved it by his persevering application, and had gone through innumerable privations before he attained it. The way in which he managed to educate himself is, on the one hand, too original, and, on the other, too honorable, for us to pass over in total silence the relation between him and his master. In reference to this we read as follows:—"As the building" (he is speaking of the house in which he was employed in the Schlesinger Strasse, preparatory to being admitted a master-mason, and which, if we are not mistaken, is, at present, in the possession of Herr de Cuvry) "was situate above half a mile from my home, I hired a lodging outside the town-gates, in order to save the long walk. But what was the use of this? After work, I used to go of an evening to Jeannette, who resided during the summer with her parents, in a little country-house at the other side of the city, and, for four or five months, when Fasch was on duty at Potsdam, I was in the habit of walking there and taking my lesson every Friday. I always returned the same day. Fasch, who knew nothing of my occupation, fancied I had business to transact in Potsdam, because I never denied that such was the case whenever the subject was broached. He used to be glad to see me, because I got on, and because he had more spare time in Potsdam than in Berlin. As I continued my visits, however, regularly all through the summer, he used often to remark, 'He must confess I paid something for his lessons, considering the time they cost me, as well as the amount I expended for refreshments and coach hire, or that my business in Potsdam must be very profitable.' He did not know that I did the distance, there and back, in one day, and in the evening was at my work on the house. I did not, however, find this fatiguing. At something after three o'clock in the morning, I set out from the farm-house where I lived, and between eight and nine I was in Fasch's room in Potsdam. My lessons lasted till eleven. I then walked about the grounds of Sans-Souci, or among the hills. I had ordered my dinner for a little before twelve o'clock, at a good inn, outside the Berliner Thor, and, after dinner, I proceeded leisurely back to Berlin, enjoying myself till late in the evening at Jenny's. Neither my father, mother, nor any one else knew a word about the whole matter. The real advantage of my walking home consisted, however, in the agreeable solitude, for, as a rule, I worked out my compositions as I went along, so that I afterwards wrote them down all the more readily. On two or three occasions I hired a vehicle, but the coachman kept me waiting, and I could not get on along the sandy road. I arrived, also, late at Potsdam, where, during the reign of King Friedrich, there was no end to the examination a person had to undergo. 'Whence did I come?' 'How long did I intend to stay?' 'What was my business?' were some of the numerous questions I had to answer. By my own plan I

avoided all these inconveniences, as well as the heavy coach-hire, until at last Fasch suspected how matters stood, and refused to accept any further remuneration for his lessons."

Zelter was indefatigable in his endeavors to obtain the patronage of Government for music generally—for which it had previously done nothing—and of course, for the Singacademie especially, which then belonged exclusively to himself. As long back as the 14th January, 1804, he succeeded in prevailing on the King, attended by the entire Court, to pay a visit to the Singacademie.

By setting to music the poems of Schiller and Göthe, he attracted the attention of these great men, and soon became personally acquainted with them. Göthe was induced to observe that he could hardly have believed music capable of such magnificent strains as those of Zelter. We may mention, by the way, that on the 15th May, of the same year, Schiller also attended a meeting of the Singacademie, to hear his ode: "An die Freude," and, likewise, that a funereal performance was got up by the society at his decease. The autobiography does not contain a word about Beethoven, who also visited the academy, and—according to a statement made by the present director—after hearing Fasch's "Mass for sixteen voices," extemporized upon several of its motives, on an old grand piano which stood in the ground floor. The name of Beethoven, as, likewise, the names of his great contemporaries, such as Weber, Radziwil, &c., are not once mentioned.

More than by his songs, however, Zelter succeeded in obtaining the respect of his contemporaries by what was undoubtedly the most important of all his compositions, namely, the "Auferstehung und Himmelfahrt Christi," words by Rammler, produced for the first time at Easter, 1807, and subsequently performed seven successive years. It was also revived at the Jubilee of the society, in 1857, by the present director. Zelter, meanwhile, had to contend with many difficulties thrown in his way by the Royal Capellmeisters. This was the reason of his journey to Königsberg in 1809.

The foundation of the Liedertafel took place at the same period. Concerning this event, so important in its results, we read:—"When we consider the present wide extension of societies of this kind, of all of which Zelter's Leidertafel must be regarded as the parent and model, and when we are compelled to recognize in it an element instructing and elevating the human mind, we cannot avoid assigning a very high position to the importance and bearings of the idea and plan which created such an institution. But there was, moreover, a patriotic signification involved, for the foundation of the Liedertafel was intended to celebrate the return of the king to Berlin."

Intimately connected, also, with his journey to Königsberg, where the Count resided, was Zelter's firm resolve to give up manual labor altogether. He was materially influenced thereto, as may easily be imagined, by the fact that, under the ministry of Wilhelm von Humboldt, he had been appointed Professor of Music at a fixed salary. Gratitude had a great deal to do with the journey, but its great object was to interest the King still more for the art. From the numerous letters written concerning his journey, we obtain a lively insight into the state of things at this period, including that at the Court, as well as the sayings and doings of the princes of the blood, especially of the Crown Prince, afterwards Friedrich Wilhelm IV.

Zelter was now recognized as a musician, and honored and loved as a man. He was in the full enjoyment of all his powers, and endowed with a warm love for all that is beautiful and elevated. "He was bold and sharp, but never unkind in his criticism, while he was always natural and child-like in disposition. Neither now nor subsequently do we remark in him any signs of that vanity or arrogance, frequently assumed by artists who have been distinguished by their intercourse with persons of high rank by birth or office. The relation existing between him, as a son, in all the maturity of manhood, and his grey-haired old mother, stands out in truly antique purity and beauty. His strength and depth of feeling, as well as his amiability of heart, always beamed forth so triumphantly from behind many asperities of outward behavior, and—as his contemporaries sometimes designated it—'Zelterian rudeness,' that even sharp words wounded only for the moment, and the bonds of friendship were never weakened, but were characteristic of Zelter to the time of his death, and have caused all those who were nearly connected with him to remember him with affection."

During the last twenty years of his existence, says the author, we perceive Zelter as composer, teacher, musical director, critic, author, and ministerial referee, occupying a position such as, probably, never fell to the lot of any other musician. The heavy ordeal to which he was subjected, when, in the year 1812, his stepson, for whose sake he had, up to that time, continued his trade, shot himself, brought him into fraternal connection, so to speak, with Göthe, who displayed the warmest sympathy with him, and subsequently, as we all know, addressed him as "Thou."* The voluminous correspondence between the two proves that from this epoch Zelter, "from being simply a man of action, grew up to be a thinker." The letters to Göthe, from 1814, may, observes the author, be regarded as a continuous series of criticisms, constituting a history of the state and progress of art in Berlin. They are completed by Zelter's unpublished but far more voluminous correspondence with other persons celebrated in every branch of art and science.

After an active career in all the various capacities above-named, Zelter lived to enjoy the great pleasure, when he had held his office for twenty-five years, of seeing the members of that admirable institution, the Singacademie, in a position to lay, on the 30th June, 1825, the foundation-stone of a building of their own—a building which reflects great credit upon the architect, Herr Ottmer.

In this building the first performance took place on the 2d January, 1827; and the "Tod Jesu" was given there on the 13th April. On the ground floor was Zelter's residence, which he occupied up to his decease. This happened on the 15th May, 1832. As the number of members had increased from 374 to 436, it became necessary to divide the Academy into two bodies, the "Greater" and the "Less Academy." The Ripien-Schule, which met at twelve o'clock every Friday, had already been founded years previously. Many of Zelter's pupils, as well as other artists, of all kinds, sang there. Among these, the most amiable and most celebrated, were the never to-be-forgotten brother and sister, Felix and Fanny Mendelssohn.

The writer of the present article also belongs to those whose earliest reminiscences extend back to this period. As a student, I attended regularly the chorus-classes of the Academie, where Zelter used generally to be in the best possible humor, the first among his equals. Although his own songs occupied a more prominent position than any thing else, and he evidently derived great pleasure from hearing them—for instance, at the present moment that I am writing this, I can still hear his "Gallias Cæsar subegit," to which he was particularly partial, and can still see the majestic old gentleman in his blue coat, with his velvet cap upon his grey locks, as he marched up and down the room to the triple time of the song—he was still indefatigable in exhorting the members to exertion, requesting some to write poetry, and others to furnish music, all for the common good. No one was allowed to take offence at his outbursts, which were frequently rather rough and unceremonious. Every one laughed and said nothing. I recollect meeting on those occasions Julius (afterwards editor of the *Zeitungshalle*) Reissiger, jun., (now conductor in Christiana,) and Krause, (now a singer at the Royal Opera.) I myself also received at these lessons the first encouragement bestowed upon me; for having tried my hand at Horace's ode, "Musis Amicus," Zelter observed, "Come, there is some stuff in it." ("Na, es klingt doch.") Professor Grell, the present director of the Singacademie, was then charged with the task of accompanying the choruses on the piano. The members were indebted to him for many fine contributions. Among them I may mention a "Te Deum" for two choruses, with an orchestral accompaniment, in which the wind instruments greatly preponderated. I have never heard of this work since. To this gentleman, as Zelter's faithful pupil, is the book dedicated. In the appendix there is an index of Zelter's works, published and unpublished, as well as the simple and classical speech which Herr Schleiermacher pronounced over his grave.

FLOD. GEYER.

* For the information of those among our readers who do not understand German, we may state that the second person singular is used only in addressing those who are on a most intimate footing with, or greatly inferior in rank to, the speaker.—ED. M. W.

MR. BAUMGARTEN, the great musical theorist, when a boy, was apprenticed to Mr. Kunzen, an eminent musician. That gentleman having, one evening, given his servant leave to go out, after having put down to the fire a partridge to roast for his supper, and having occasion to absent himself for a short time, desired the boy (young Baumgarten) to superintend it till he returned; and placing on the side-board a pint decanter of Moselle wine, told him, to prevent his tasting it, that it was poison.

The master staying out beyond his time, and the partridge becoming overdone, the boy, with a longing look, putting his finger to it, one of the legs dropped off. After having recovered his surprise, he ate it, and soon after pursuing the same course, off came a wing, which he ate also. At length, being impelled by the irresistibility of the bird's flavor, as well as by an insatiable appetite, and thinking that his master had staid out so late he

would not return to supper, he devoured the remainder of it, trusting to his invention for an excuse. Having finished his meal, reflection, which generally comes too late, overtaking him, and dreading the severity of his master's disposition, he determined, in despair, to swallow the poison in the decanter which had been placed on the sideboard. This he had scarcely effected, when his master knocked at the door, which the boy, in his confusion, delayed to open, and on being asked why he did not come sooner, the boy, much agitated, replied—"the cat ate it."

"Why, you are dreaming," said the master.

The answer was given again—"the cat ate it."

The master, finding he could get no other reply, entered the kitchen, where, not seeing any partridge at the fire, and a plate full of well picked bones on the table, which the boy had neglected to put out of sight, was preparing to chastise him, when the boy, almost drowned in tears, cried: "Pray, sir, don't beat me,—I can't live long—for I was so much grieved at the fault I had committed, that I swallowed the whole bottle of poison!"

Special Notices.

MUSIC FOR THE ARMY.

WE HAVE JUST PUBLISHED A SELECTION OF MUSIC, ARRANGED IN Four Parts, for MALE VOICES, from the "Young Men's Singing-Book," entitled—

PATRIOTIC SONGS;

Containing the following:—Star-Spangled Banner, Hail Columbia, Firmly Stand My Native Land, The Source of Joy, Freedom's Day, Men of My Country, Never Forget the Dear Ones, Up, Brothers, Up, The Might with the Right, Come Soft and Lovely Evening, and God Speed the Right. The whole making a Pamphlet of 16 octavo pages, and Sold for SIX CENTS.

Also,

A HYMN AND TUNE BOOK FOR THE VOLUNTEERS.

The Sabbath-School Hymn and Tune Book contains more than 200 appropriate Hymns, with Tunes (melodies only), selected from the Sabbath Hymn and Tune Book. This little book has been pronounced by the Chaplains of several Regiments as just the book wanted. It is supplied, at wholesale, at the cost of manufacture; or Six Dollars per 100 copies.

A copy for examination, by mail, TEN CENTS.

Published and for Sale by

MASON BROTHERS, 5 & 7 Mercer Street, New York.

BRADBURY'S NEW SUNDAY-SCHOOL SINGING-BOOK,

THE GOLDEN CHAIN,

Is now Ready. Price, $12 per hundred. IVISON, PHINNEY & CO., New York.

Send four red stamps for a specimen copy, to

WM. B. BRADBURY, 421 Broome Street, New York.

MR. W. O. PERKINS, of Boston, Mass., will conduct a limited number of Musical Conventions the present season, upon reasonable terms. Please address as early as convenient. 8-6m

THE ADDRESS OF *GEORGE B. LOOMIS* FOR THE PRESENT IS "*BENNINGTON, NEW YORK.*"

JUST OUT:

METHOD FOR THE PIANO,

AND

METHODICAL GUIDE FOR THE PIANO-FORTE TEACHER.

BY H. A. WOLLENHAUPT & THEO. HAGEN.

Price 75 *cts.* THEO. HAGEN, 5 AND 7 MERCER STREET.

A CARD.

COMMUNICATIONS TO THE SUBSCRIBER MAY BE ADDRESSED TO THE care of ROOT & CADY, CHICAGO, for the present.

GEO. F. ROOT.

Fortnightly Bulletin of New Music.

LEE & WALKER, PHILADELPHIA.

BOREAS SCHOTTISCH. AMAZON SCHOTTISCH. Charles Grobe. Each, 25c.—LA CHASSE AUX HIRONDELLES SCHOTTISCH. Thos. O'Neill. 40c.—THE LEOLA SCHOTTISCH. A. T. Rowand. 25c.—THE BOHEMIAN GIRL. Duets No. 1, 2, and 3. Arranged by J. A. Getze. Each, 50c.

VOCAL MUSIC.

DO THEY THINK OF ME AT HOME? C. W. Glover. 25c.—I AM RETURNING TO THEE, ANNIE. G. Barker. 25c.—THE BANNER OF THE SEA. G. W. Hewitt. 50c.

WITH GUITAR ACCOMPANIMENT.

CARRIE LEE. Carrol Clifford. 25c.—"NO ONE TO LOVE." Wm. E. Harvey. 25c.

BRASS BAND MUSIC.

GEN. MCCLELLAN'S GRAND MARCH. By Mack. Arranged by A. Bergfeld.

BOOKS.

CONCORDIA. Charles Grobe.

OLIVER DITSON & CO., BOSTON.

VOCAL MUSIC.

NOT A STAR FROM OUR FLAG. Patriotic Song. G. W. H. Griffin. 25c.—SISTER, THOU'RT DEAR TO ME. Song and Chorus. G. W. H. Griffin. 25c.—MINSTREL'S LOVE (Sänger's Liebe). Song. F. Kielblock. 25c.—YOUR BLESSING, DEAR MOTHER. Song. T. H. Howe. 25c.—HARP OF WALES. Song. B. Richards. 25c.—THE VOLUNTEER'S WIFE. Song and Chorus. F. H. Pease. 25c.—MEMORY OF ELLSWORTH. Quartet. W. A. Spencer. 25c.—OUR GOOD SHIP SAILS TO-NIGHT, MY LOVE. Song. E. Berger. 25c.—FORGET THINE. Song. T. H. Howe. 25c.—THERE IS A SONG I'VE HEARD THEE SING. Ballad. J. Barnett. 25c.—LONE OLD TREE. Ballad. C. White. 25c.—FAIRY VOICES. Ballad. E. L. Hine. 25c.

INSTRUMENTAL MUSIC.

MCCLELLAN'S GRAND MARCH. Colored Vignette. 50c.—DANSE FERRIQUE. Caprice in Genre. J. Ascher. 50c.—COBURG QUADRILLES. Chalaupka. 35c.—MORCEAU DE CONCERT. (Lucrezia Borgia) Ascher. 75c.

BOOKS.

UNION COLLECTION OF POPULAR DUETS FOR THE VIOLIN AND PIANO. Arranged by E. Winner. 50c.

MASON & HAMLIN,

MANUFACTURERS OF

Melodeons & Harmoniums

THE Undersigned beg to inform their friends and the public that they have REMOVED to their new and enlarged manufactory, and that, with the aid of improved machinery and increased facilities, they are now producing Instruments which they are confident will more than sustain the reputation already acquired.

Their MELODEONS and HARMONIUMS have been awarded the first premium at every fair where exhibited in competition with others, (TWENTY SIX of which have been received during the past five years,) and they are highly commended by distinguished musicians in this country and in Europe.

Descriptive catalogues sent to any address, and orders respectfully solicited.

4- MASON & HAMLIN, Boston, Mass.

KARL KLAUSER,

FROM FARMINGTON, CONN.,

OFFERS HIS SERVICES AS A

MUSIC TEACHER

FOR THE NEXT SEASON.

Address C. BREUSING'S Music Store,

701 *BROADWAY.*

A NEW SINGING BOOK.

FOR DAY SCHOOLS,

CALLED

THE DAY-SCHOOL BELL,

IS NOW READY.

IT CONTAINS ABOUT 200 PAGES OF Choice Songs, Solos, Rounds, Catches, Duets, Trios, Quartets, and Choruses, many of them written expressly for this work, beside some 30 pages of the Elements of Music. This is the best book ever issued for Seminaries, Academies, and Public Schools.

It is Compiled by HORACE WATERS,

Author of "SABBATH-SCHOOL BELLS," Nos. 1 and 2, which have had the enormous sale of 585,000 copies in 32 months.

Prices:—Paper Covers, 20c., $15 per 100; Bound, 30c., $22 per 100; Cloth Bound, embossed gilt, 40c., $30 per 100. Sample Copies mailed free, at the retail prices.

Publisher, HORACE WATERS,

No. 481 BROADWAY, N. Y.

J. SCHUBERTH & CO.,

PUBLISHERS AND DEALERS IN

Foreign & American Music

St. Nicholas Hotel Buildings,

98 SPRING ST., NEAR BROADWAY,

New York.

Catalogues of their own publications may be had gratis. 10-

REMOVAL.

HORACE WATERS

HAS REMOVED TO

No. 481 BROADWAY,

Between Grand & Broome Sts.

WHERE HE SELLS NEW 7 OCTAVE PIANO-FORTES for $150, and warranted. Second-hand PIANOS and MELODEONS from $25 to $130. All kinds of Musical Merchandise at War prices. Pianos and Melodeons To Let, from $2 to $6 per month. Rent Allowed, if Purchased, as per agreement. Monthly Payments received for the same. ALEXANDER ORGANS for Churches at Low Prices.

JUST ARRIVED.

SCHUBERT'S SONGS. Vol 5. $2 75.

Price of the five vols, $12 00.

THE ART OF VIOLIN PLAYING. A collection of the best works for this instrument from Corelli (1653) to our own times. Edited by C. Witting.

Part I. 6 Sonatas, by Corelli. 75 cts.

Part II. 3 Sonatas by Francesco Geminiana. Three Sonatas, and the celebrated Ciaccona, by J. S. Bach. Capriccio, by Pietro Locatelli. 75 cts.

VIOLIN SCHOOL, by Dr. Volckmar. $1.

POTPOURRIS from MARTHA. WHITE LADY. OBERON, MAGIC FLUTE, ROBERT, FRA DIAVOLO, THE HUGUENOTS, FREISCHUTZ, ROMEO AND JULIET, TANNHAUSER, and ZAMPA. Each, 25 cts.

JUST OUT.

THE STAR-SPANGLED BANNER. Paraphrase Brillante pour Piano. Par H. A. Wollenhaupt. Price, 50c.

THEODOR HAGEN,

Agent for Hollé's Music.

5 & 7 Mercer street, (Care Mason Bros.)

VALUABLE WORKS

ON

Harmony, Thorough Bass,

AND

MUSICAL COMPOSITION,

PUBLISHED BY

OLIVER DITSON & CO., 277 Washington Street,

BOSTON.

Weber's Theory of Musical Composition.—Treated with a view to a Naturally Consecutive Arrangement of Topics. Translated from the third Enlarged and Improved German Edition, with Notes. By Jas. F. Warner. 2 vols. Price, $4.00.

Guide to Musical Composition.—For those who desire in a short time, and without a teacher, to acquire the Art of inventing Melodies, and of providing them with suitable Accompaniments. Especially of Composing the easier kinds of Musical Pieces. By Heinrich Wohlfahrt. Translated by J. S. Dwight. Price, 75 cents.

Johnson's Harmony.—Practical Instructions in Harmony, upon the Pestalozzian or Inductive System; teaching Musical Composition and the Art of Extemporizing Interludes and Voluntaries. By A. N. Johnson. Price. $1.00.

This work is designed for "new beginners." It imparts a knowledge of Harmony by exercises which the student is to write. The utmost simplicity of language has been used in the explanations, and an attempt made to guard against misapprehension, even on the part of an undisciplined mind.

Callcott's Musical Grammar.—A Musical Grammar in Four Parts. 1. Notation; 2. Melody; 3. Harmony; 4. Rhythm. By Dr. Callcott, Organist of Covent Garden Church. Price, 75 cents.

Music Explained to the World.—Or, How to Understand Music and Enjoy its Performance. From the French of Francis James Fetis. Price, $1.00.

The amateur will find this book all that is necessary, and the student and professor will derive great advantage from the clear, comprehensive views it contains, and the sort of chart it presents of the whole field of their labors.

Corfe's Principles of Harmony and Thorough Bass.—Explained by Short and Easy Rules; with Exercises applicable to each Rule. Extracted from Cathedral Music, and from the Compositions of Corelli, Handel, Mozart, Haydn, and others. Price, 50 cents.

Czerny's Treatise on Thorough Bass.—Or, Harmony Made Easy; as contained in a Series of Familiar Letters. By Charles Czerny. Translated by J. A. Hamilton. Price, 50 cents.

First Steps in Thorough Bass.—In Twelve Familiar Lessons Between a Teacher and a Pupil. By a Teacher of Music. Price, 50 cents.

This is, without a single exception, the BEST book for young pupils in the abstruse science upon which it treats.

Burrowes's Thorough Bass Primer.—Containing Explanations and Examples of the Rudiments of Harmony, with fifty Exercises. By J. F. Burrowes. Cloth, 50 cents; paper, 40 cents.

Baker's Theory of Harmony.—Containing Examples and Illustrations of the different Harmonies and their Progressions, Modulations, &c. By B. F. Baker. Price, 50 cents.

Woodbury's Elements of Musical Composition.—The Elements of Musical Composition and Thorough Bass, together with Rules for Arranging Music for Full Orchestra and Military Bands. By I. B. Woodbury. 50 cts.

Rimbault's Hand-Book of Harmony.—Price, 50 cents.

Schneider's Harmony and Thorough Bass.—Price, 25 cents.

THE

UNION COLLECTION

OF

POPULAR DUETS

FOR THE

VIOLIN AND PIANO.

ARRANGED BY S. WINNER.

Price, - - - - - - 50 Cents.

JUST PUBLISHED by OLIVER DITSON & CO., 277 Washington Street, Boston. Copies mailed, post-paid, to any address, on receipt of the price.

HOLLE'S CHEAP MUSIC

JUST ARRIVED.

Schubert's Songs. 4th vol. $2 50. Singly, from 10 to 25c. each.

Dussek's Compositions for Piano (17 pieces for two and 2 pieces for four hands.) $3 50. Singly, from 10 to 50c. each.

Mozart. 18 Duos for Piano and Violin. $3 65. Singly, from 10 to 30c. each.

Brunner. Operatis Potpourris. (New Selection.) 25c. each.

THE WORKS FOR PIANO-FORTE BY Beethoven, Mozart, Haydn, Bach, Clementi, Weber, Hummel, Czerny, Bertini, Herz, Cramer, Kuhlau, Diabelli, Wollenhaupt and others, at about one third of their usual prices. Apply for catalogues.

Beethoven's Trios for Piano, Violin, and Violoncello, $5. Singly, from 30 to 75c. per Trio.

Schubert's Songs. 3 vols, (large size and print French and German text.) Each vol. $2 75. All three $7 50. Singly, from 10 to 37c. per number—containing several Songs.

Wollenhaupt Sparkling Diamonds. 50c.
" Song of the Syrens, Waltz, (Second Edition.) 75c.
" Star-Spangled Banner. 50c.

Theo. Hagen. Faribol. Marceau de Genre. 30c.

Music sent by mail, free of postage, on receipt of the marked price. Music of every description, foreign as well as American, for sale by

THEODOR HAGEN,

Agent for Holle's Music,

5 & 7 *MERCER STREET*, (*Care Mason Brothers.*)

WM. DOEHLER,

SOLO VIOLINIST

AND

TEACHER OF VIOLIN & PIANO,

Care of THEODOR HAGEN, Esq., 5 & 7 MERCER STREET.

HARPS!

J. F. BROWNE, Manufacturer Warerooms, 709 BROADWAY, New York, between Fourth street and Washington Place, near the New York Hotel.

Prices and descriptions forwarded by mail.

Strings of the best quality, and every requisite for the Harp.

J. F. Browne would call attention to his large and choice collection of

HARP MUSIC,

both foreign and own publications. Just published, "40 Studies." in four Numbers, forming, with the "FIRST SIX WEEKS," a complete general course of Instruction for the Harp.

2-1y

G. ANDRE & CO.,

IMPORTERS OF

FOREIGN MUSIC,

1104 Chestnut St., Philadelphia.

A large assortment of AMERICAN MUSIC constantly on hand. 4-

B. C. BLODGETT,

TEACHER OF THE

PIANO AND ORGAN,

ALSO OF

Harmony, Single and Double Counterpoint, Canon, and Fugue.

7- Address, **HALLET, DAVIS & CO.**

JUST PUBLISHED:

THE

SEMINARY BELL,

BY

CHARLES BUTLER.

A Complete Course of Elementary Instruction, Vocal Exercises, and Solfeggios, to which are added a most excellent Selection of

Songs, Duets, Trios, Opera Choruses, Chants, and Hymn Tunes,

WITH PIANO-FORTE ACCOMPANIMENT.

This work is designed as a Vocal Class-Book for the use of

Seminaries, High Schools, Academies,

SINGING CLASSES,

AND THE SOCIAL CIRCLE

The work contains 224 pages, of which about 50 are devoted to Elementary Instruction.

—:o:—

CONTENTS:

Elements of Music, with Exercises and Tunes.
Dictionary of Musical Terms.
Barcarolle,.....
Beautiful moonlight,.....*Glover.*
Blest Saint, (solo,) .....*Auber.*
Calm on the listening ear,.....*Weber.*
Chant, "Blessed are the poor in spirit."
Chant, "Cantate Domino,"... .....
Come to the Forest,.....*Glover.*
Come to me,.....*Bellini.*
Departed Days, (Song and Chorus,)....*Root.*
Down among the lilies, (Trio,).....*Glover.*
Down the dark waters,.....*Zingarelli.*
Farewell, Good Night, (Trio,).....
Flowers, (Trio,).....*Garcia.*
Hearts and Homes,.....*Blockley.*
Home, (Trio and Chorus,).....
Hymn, "Saviour, source of every blessing."
Hymn, "Sweet is the work,".....
Hymn Chant, "Father, who in the olive shade,.....
Hymn Chant, "Hear, Father, Hear,"..
Hymn Chant, "There is a calm,".....
Like the Lark,.....*Abt.*
Lo! the Day!.....*Flotow.*
Morning and Evening,.....*Weber.*
Native Land,.....*Verdi.*
Our Fathers' Land, (International Ode,)
Pray for the peace of Jerusalem,....*Novello.*
Prayer from Moses in Egypt,.....*Rossini.*
Protect us through the coming night, (Trio,).....*Curschman.*
Rest, Spirit, Rest, (Hymn,).....*Rooke.*
Sabbath Repose,.....*Abt.*
Slowly and softly Music should flow,.*Glover.*
Song of May,.....
Sweet day, so cool, (Trio,).....*Richards.*
Sweet from the Rain, (Solo,).....*Schubert.*
Tell me, where do Fairies dwell,.....*Glover.*
The Depths of the Ocean,.....*Glover.*
The Dove,.....*Guglielmo.*
The Golden Sunset,.....
The Graduate's Farewell,.....*Butler.*
The Mermaid's Evening Song, (Trio,).*Glover.*
The Midnight Moon,.....*Glover.*
The Moonbeams,.....*Rossini.*
The Morning,.....*Momigny.*
The Mountain Hunters, (Trio,).....
The Murmuring Sea,.....*Glover.*
The Sabbath Bell,.....*Halevy.*
The Stars sink one by one,.....*Panseron.*
The Wind and the Harp,.....*Glover.*
The Withered Leaf, (Solo and Chorus,) *Rossini.*
There's a sigh in the heart,.....*Fricker.*
There's Beauty everywhere,.....*Glover.*
This World,.....*Vaccaj.*
To Spring,.....
Voices of the Night,.....*Glover.*
We are Fairies of the Sea,.....*Glover.*
When the Swallows homeward fly.....*Abt.*
Wild Music,.....
Wind, gentle Evergreen, (Round,)....

☞ Price 50 cents single, or $5 per doz.

Sent per mail, postage paid, on receipt of the price.

Published by RUSSELL & TOLMAN,

291 Washington St., Boston.

A NEW BOOK

AND

A LIBERAL OFFER.

TWO FOR ONE.

WE HAVE NOW READY A NEW BOOK OF CHOIR AND SINGING SCHOOL MUSIC,

ENTITLED,

ASAPH; OR, THE CHOIR BOOK:

A NEW COLLECTION OF

Sacred and Secular Music for Singing Schools, Choirs, Musical Associations, and Conventions,

BY

Dr. LOWELL MASON and WILLIAM MASON.

Dr. MASON's last similar work, published in 1854, reached the enormous sale, in its first year, of over 54,000 copies, which is, we are confident, the largest sale ever enjoyed, in its first season, by any Church Music Book by a single author. The work now in press will embrace *nearly all new matter*, culled with great care from numerous sources, such as, it is believed, will be of the highest interest to Choirs and Singing Schools. Its Singing School Department is more extensive and complete than in any previous work, being, indeed, a complete work in itself, and forming an extensive collection of Secular Music, the words, as well as music to which, are nearly all quite new.

RETAIL PRICE, ONE DOLLAR.

WE PUBLISH, ALSO,

THE NEW YORK MUSICAL REVIEW AND WORLD.

A FORTNIGHTLY JOURNAL OF 16 QUARTO PAGES,

Including 4 Pages of Choice Music in each number, with 12 Pages of Reading Matter, including frequent articles from the leading musicians of the country, with all the Musical News, &c., &c.

SUBSCRIPTION, $1.00 PER ANNUM.

In view of the present hard times, and with the purpose of obtaining a wide circulation for Specimen Copies of Dr. MASON's new work, we are induced to make the following

Liberal Offer,

VIZ:—To every one sending us, before 1st November, ONE DOLLAR, (the price of Subscription to the REVIEW,) we will furnish the paper for a year, and also, as soon as issued, a copy of Dr. MASON's new work above announced; thus giving two dollars' worth for one. Those desiring the book sent by mail, must inclose twenty-four cents, to pay postage, in advance.

MASON BROTHERS,

5 & 7 MERCER STREET, NEW YORK.

THE

MUSICAL REVIEW

AND

Musical World.

5 CENTS SINGLE.] PUBLISHED FORTNIGHTLY, BY MASON BROTHERS. [VOL. XII.—No. 22.

NEW YORK, SATURDAY, OCTOBER 26, 1861.

THE NEW YORK MUSICAL REVIEW AND MUSICAL WORLD,

(Being the union of these two long-established and well-known Musical Journals,)

IS PUBLISHED FORTNIGHTLY—

Each number containing sixteen quarto pages, including four pages of new music. THE REVIEW AND WORLD aims to be a comprehensive, able, and impartial musical journal.

MUSICAL INTELLIGENCE

From both hemispheres will be posted up with care and diligence. Especially we mean to keep our readers informed of every thing musical that is happening in America, and our pages will present a record of the concerts, conventions, festivals, societies, and other musical doings, all over the land. In doing this, we shall be much aided by

CORRESPONDENTS

In our own and foreign countries, who will take care to omit nothing of interest which may occur in their different sections.

CRITICISM.

THE REVIEW AND WORLD aims to be impartial and just, yet appreciative. It aims to do justice to its readers, as well as to composers, authors, artists, and manufacturers.

MUSICAL ESSAYS.

Short practical essays on the various topics of interest which may arise will find place in its columns.

MUSICAL INSTRUCTION.

It will be hereafter, as it has been heretofore, the aim of THE REVIEW AND WORLD to be of practical value to its readers. Dr. LOWELL MASON, Messrs. GEO. F. ROOT, WM. B. BRADBURY, and other of the leading teachers in the country, have, from time to time, given in its columns Courses of Instruction in the various departments of music. Similar series of lessons will be given in the future.

MUSICAL TALES,

Of a select character, mostly founded on musical history, are translated from the French or German, or written expressly for it.

MUSIC.

Each number contains four pages of choice music, consisting of Songs, Duets, Trios, Quartets, Part Songs, Anthems, Sentences, Motets, Sabbath Evening Melodies, together with a small proportion of such instrumental music as it is supposed will be likely to be of interest and value to the largest number of our subscribers.

OUR ADVERTISING

Is hardly of less interest to musical readers than the other matter. Here may be found the earliest and fullest announcements of new music, books, instruments, and other matters of which it is important that they should be advised.

FINALLY—

Every teacher of music, every one whose business is in any way connected with music, every lover of music, is interested in extending the circulation of the REVIEW AND WORLD. Wherever it goes, it increases the interest in musical matters, and benefits the cause generally.

TERMS.

One copy per annum,	$1 00
Delivered in New York,	1 25
Five copies for	4 00

Invariably in advance.

ADVERTISEMENTS.

Per square of the space of eight lines agate solid, (seventeen squares to a column,) each insertion,	$1 00	One column, per annum,	$250 00
One column, each insertion,	15 00	One half column, per annum,	150 00
One half column, "	8 00	Professional cards, of four lines or less, per annum,	6 00

☞ MONEY for subscriptions, in sums not exceeding five dollars, may be sent by mail, at our risk, provided it is inclosed in the presence of the post master, and he takes a memorandum of the number and description of the bills.——Subscriptions may commence with any number, but none will be received for less than a year.—Be sure to write the name very plainly, and give the name of the post office, county and *State*.——Subscribers desiring to have their post-office address changed, must always give the name of the town to which their paper has been hitherto sent.——The postage on THE REVIEW AND WORLD is *thirteen cents* per annum, payable quarterly in advance at the office where it is received; if within the State, the postage is one half that amount. Subscribers in Canada will remit *twenty-six* cents in addition to their subscriptions, as we have to pre-pay to the line, at the New York office, one cent on each number. Agents are desired to extend the circulation of THE REVIEW AND WORLD in every town.

THE MUSICAL REVIEW AND WORLD, as well as all our musical publications, may be obtained in Boston, Mass., of CROSBY, NICHOLS, LEE & Co., 117 Washington street, who are authorized to receive subscriptions for us.

Mr. JOHN BOWER, 1514 George street, Philadelphia, is our agent for that city.

Messrs. ROOT & CADY, No. 95 Clarke street, Chicago, are our agents for the North-west.

LOWELL MASON, JR., DANIEL G. MASON. } PUBLISHED BY MASON BROTHERS, 5 & 7 Mercer St., NEW YORK.

MUSIC IN THIS NUMBER.

Kyrie Eleison. G. W. P. Nugent 85
The Star-Spangled Banner. (New Words) 87
Perkins. S. M. E. Moore 88
Belcher. T'a. E. Moore 88

ROBERT SCHUMANN.

FROM THE GERMAN, BY THEO. HAGEN.

(CONTINUED.)

Schumann, while at the university in Leipzig, made some serious attempts at studying jurisprudence, but, of course, without any satisfactory result. Most of his time was spent at the piano-forte or in the friendly circles of some fellow-students, who, like him, indulged in poetical visions about the world and mankind in general, and were wrapt up in Jean Paul and his muse. The influence of this writer upon the young German mind was at that time still in its full force; it can be safely said that, about forty years ago, there was not a young man living in Germany who did not view every thing in him and about him through the agency of Jean Paul's writings; Schumann made no exception to this rule, as is amply proved in his letters to friends, written at that time. It was one of the prerogatives of young men filled with Jean Paul's ideas, to be unhappy; thus it came that Schumann felt very unhappy, especially in the first part of his residence in Leipzig. Fortunately for him he afterwards formed some acquaintances, which diverted his thoughts into a more beneficial channel: one of them was that of *Friedrich Wieck*, the

well-known pianoforte teacher, who also instructed Schumann, and under whose guidance his playing became more methodical and thorough. In Wieck's house he met, of course, his daughter Clara, then nineteen years old, who, more than any body else, should become the guiding star of his life.

Among his fellow-students there were some who, like him, were more addicted to music than to their college studies. These were: *Julius Knorr*, the well-known piano-forte teacher, and author of a great many works of instruction, whose death we recently noticed; *Taglichsbeck*, now musical director in Brandenburg, and *Glock*, Mayor in Ostheim. These students met once a week in Schumann's room, where they discussed music and all topics referring to it. At this time Schumann played mostly music by Schubert, for whom he felt the same enthusiasm as for Jean Paul, and whose death occurring just then (November 19, 1828), filled him with tears.

After having obtained, in the person of another fellow-student, Mr. *Soergel*, who, years ago, went to Texas, and has never been heard of since, a viola-player, the most varied works of chamber-music, by Beethoven, Schubert, Prince Louis Ferdinand, and others, were performed in these reunions. In the intervals between the performances, a general conversation and discussion took place, mostly on Bach's music, whose well-tempered clavichord was never missing on Schuman's piano, and for whose music he felt the deepest interest. It is a matter of course that his attempts at composition were continued, but jurisprudence was sadly neglected, while philosophy found more grace in his eyes, and the writings by Fichte, Kant, and Schelling were frequently applied to.

That this course of studies was not changed or altered, when, in spring, 1829, he went to Heidelberg, can be imagined, although the distinguished author of the "Purity of Tone Art," *Thibaut*, was professor of jurisprudence in this lovely city. It can even be said that music took still a greater hold upon him than ever, for even in his excursions to the beautiful sights around Heidelberg, he never forgot to take with him, in his little buggy, his dumb key-board, upon which he practised, while enjoying the charming sceneries. It must be confessed, that Schumann studied music in a somewhat round-about and also expensive way; for, as soon as the college vacations took place, he went to Italy, to study the world and—music, but by no means relinquishing his studentship of jurisprudence. It was after his return from Italy, that he composed the variations on the tones *a*, *b*, *e*, *g*, *g*, in memory of his acquaintance with a beautiful young lady, *Metta Abegg*, beloved by one of his friends. These variations were published in 1831 as opus 1. He also composed the *Toccata* in D, which underwent, however, a good many alterations before it was published.

As might have been foreseen, the time came when Schumann had to decide himself either for the musical or the law profession. That his decision was in favor of the former, we need not say, and thus, one fine morning, he took courage to write a long letter to his mother, in which he explained the uselessness of his further attendance at law-lectures in Heidelberg, his deep-felt enthusiasm for music, and the opinions of his friends, and even of *Thibaut* himself, that he ought to give up jurisprudence, and apply himself exclusively to the study of music. "My whole life," he said, in this letter, "was a twenty years' struggle between poetry and prose, or, call it music and *jus*!" He further entreated her to write to his former master, *Wieck*, in Leipzig, asking his opinion upon the step her son was going to take. The mother did so, and, as the reply of Mr. Wieck was favorable, and even hinted at a brilliant career, as a musician, of her son, Robert threw up jurisprudence forever and embraced, henceforth, *musica* as his whole and only profession.

When he returned to Leipzig, he took his lodgings in Wieck's house, and resumed the lessons under his former master. Unfortunately (at least for his career as a pianist), he was anxious to hasten the progress of technics, and, unknown to his teacher and friends, tried, by some mechanical means, to strengthen the third finger (German fingering) of his right hand. These strange proceedings became fatal to him; he lost, at first, the use of his finger, and, later, even that of the whole hand. But, if his prospects as a pianist were suddenly forever closed, his energy to distinguish himself as a composer was so much more roused, and, *for the first time*, he commenced some theoretical studies, under Mr. Kupech, which, however, were soon given up again.

In 1831, he composed a work, which was later published as opus 2, consisting in twelve pieces of different lengths some of which were already written in Heidelberg, and which he called "Papillons." In the finale of this work he made use of the melodies, known in Germany under the name of "Grandfather's Dance," to which he has often returned in his later works. He further wrote the first part of a sonata in G minor, which was later published as opus 8, under the general title of *Allegro*. Schumann wrote, with regard to this latter composition, to his friend *Henrietta Voigt*, that its author was better than his work, and worse than the lady to whom it was dedicated.

More and more forced to admit, that, without a thorough knowledge of harmony and counterpoint, every attempt at composition, even by the most talented men, must be a failure, Schumann, at last, addressed himself to the well-known artist Heinrich Dorn, at that time conductor of the orchestra of the Leipzig Theater, and now in the same capacity in Berlin, begging him to instruct him in that science, of which, in fact, he knew then as good as nothing. Dorn acquiesced in his desire, and Schumann became a patient and industrious pupil, who, in a short time, made rapid progress.

It was at this time Chopin produced such deep sensation with his fantasia on "Don Giovanni" Schumann met, in this work, with some of his own aspirations, and, deeply attracted by its originality and beauty, he wrote an article on the subject, in which, for the first time, he evinced his critical as well as his literary powers. This article was published in the *Allgemeine Musikalische Zeitung*, the same which, two years later, had to compete with his own musical journal, and, at last, to succumb to it.

Very much strengthened and improved by the instruction he received from Dorn, he wrote, in 1832, several compositions, some of which have been published. These are the transcription of six *caprices* for the violin, by Paganini, and *Intermezzi por il Piano-forte*. The *caprices* give proof of the artistic conceptions of Schumann, and are of great importance to the pianist.

(*To be continued.*)

The Musical Review & Musical World.

NEW YORK, OCTOBER 26, 1861.

OUR PREMIUM.

In remitting for the Musical Review and a copy of "Asaph," as in accordance with our "*Liberal Offer*," our Canadian friends will remember that it is necessary for them to add *twenty-six cents*, for the postage on the Musical Review for one year, which we must pre-pay. From those in Canada, therefore, who desire "Asaph" sent by mail and the Musical Review, a remittance of $1 50 is necessary; fifty cents of which we have to pay out in postage.

MUSIC IN NEW YORK.

Academy of Music—"Un Ballo in Maschera."—Thus, once more, we beheld the charming spectacle of an Opera performance. We use intentionally the word spectacle; for who would deny that there is much more to see than to hear at our Academy? Thus, once more, we enjoyed the sight of that vast and fashionable crowd, which used to congregate at the Academy in happier times than ours, eager to see and to be seen, and which had no small share in the *comedie humaine*, as represented by New York society. Who would have thought, when seeing this display of beauty, luxury, and brilliancy—the costly dresses, the diamonds of the ladies, the latest fashions in their most gorgeous styles, the smiling faces, the merry, although subdued, laugh of the girls when

something "very funny" was whispered to them by their young and "elegant" attendants, the satisfaction which beamed in the faces of the mothers, and the perfect unconcern with which the fathers listened to the "inspiring music" of Signor Verdi—who would have thought that a fierce war is raging in the land, upon the result of which hangs the fate of this great and glorious nation. We tried in vain to notice a difference in the physiognomies of the audience, they were mostly the same people of last season, even the familiar and always smiling face of the flower-girl was not missing; and, in spite of the "hard times," the one, two, and three dollar bouquets found the usual number of admirers and purchasers. What we missed, were a few members of that vast body of men and also women, commonly called dead-heads, who used to anticipate the criticisms which the next day appeared in the journals. Perhaps they are "on duty" in Washington, just as the wearers of uniforms present on this occasion were evidently "off duty."

The same familiarity of faces and manners we met on the stage. There was the good old chorus again, doing what age and habit can do. There was our friend *Brignoli*, as jolly and indifferent as ever, phrasing as badly as ever, and feeling as much satisfied with himself as ever. Again, there was Miss *Hinckley*, the charming page of last year, of whom it can be justly said, she has learned nothing and forgotten nothing. Only Miss *Kellogg* was different from what she used to be; and, alas! for human inconsistency, we often, during the evening, wished her to be as she appeared at her debut last year. No doubt, she sang better, she evinced more control over her powers, more of the artist, but also, she strained her voice two or three times quite unnecessarily, and acted, by far, too much. We are afraid this gifted young lady is, in some things, badly advised, most probably by people of so-called stage-experience, who think the public can be captivated by tricks and artificial devices. Let her rely upon her own self, upon her own genius, with which she is undoubtedly gifted, and she will not disappoint the expectations entertained by her friends and admirers. That this can also be said of the new baritone, Signor *Mancusi*, is rather doubtful; for nature gave him, evidently, very little, his voice being neither baritone nor bass, and, we are sorry to say, art added less to it. The man, while singing, makes upon us the impression as if he could not clear his throat of the last meal he took, and, as satisfactory as this, on some occasions, may be to himself, it is by no means pleasant to those who have to witness this somewhat novel process of digestion.

MOZART'S LEGACY.

The following official account of the inventory which was found at Mozart's death is of such deep interest not only to the historian but to every intelligent observer, may he be musician or not, and is at the same time so suggestive of reflections upon that artist, the time when, and the circumstances under which he lived, that we cannot refrain from reproducing it in full.

Cash money with which the funeral and other expenses were paid	$30 00
Balance of the yearly salary of $400 due to him	66 00
3 silver spoons	4 00
1 coat (white cloth)	3 00
1 " blue "	1 00
1 " red "	75
1 " " "	25
1 pair of brown velvet pants, lined with silk	1 50
1 whole dress of black cloth	1 00
1 capuchin	2 00
1 " (cloth)	1 00
1 blue fur coat	1 00
1 " small "	1 50
4 vests and pants	4 00
2 silk hats, 3 pairs of boots, and 3 pairs of shoes	1 50
9 pairs of silk stockings	2 00
9 shirts	3 00
4 white cravats, 5 pair understockings, etc	1 00
5 table-cloths, 16 napkins, 16 towels	3 00
10 linen bed-sheets	4 00
The marriage bed and the children's bed	
1 bed for servants	
FURNITURE IN THE FIRST ROOM.	
2 drawers	5 00
1 sofa, 6 chairs	4 00
1 shade, 2 curtains	50
IN THE SECOND ROOM.	
3 tables	1 50
2 divans, 6 chairs	25 00
2 varnished boxes	1 50
1 looking-glass in gilt frame	6 00
1 chandelier	3 00
1 paper ornament	2 00
3 porcelain figures and 1 porcelain pot	2 50
IN THE THIRD ROOM.	
1 table	50
1 billiard, green cloth, with five balls, etc	30 00
1 iron stove, with pipe	1 50
IN THE FOURTH ROOM.	
1 table, 1 canopy, 6 chairs	4 00
1 desk	4 00
1 clock	2 50
1 pianoforte with pedal	40 00
1 violin and box	12 00
1 varnished box for papers	50
2 book shelves	1 00
60 different pieces of china crockery	6 00
3 candlesticks	1 00
2 coffee mills, 2 glass candlesticks, a leaden teapot, a cup, and several glasses	1 50
IN THE HALL AND KITCHEN.	
2 tables, 1 box for clothes, etc	1 00
2 bedsteads, etc	1 00
Books and music	13 00
Sum total of the Inventory	$292 00

About thirteen dollars for books and music! And what books and what music were found in the library of the celebrated master! However, as unsatisfactory as the list of books may appear, it is by far not as insignificant as that of the musical works he left. The whole list does not comprise more than 32 pieces, some by Michael Haydn, a few by Gluck, and less by Mozart himself. How different from our modern authors, in whose libraries the best bound volumes contain mostly their own works. But it is true, they have to take care of them, while in Mozart's case, this task is left to the whole world.

ADDRESS ON MUSIC.

DELIVERED AT DURHAM, CONN.,

BY PROF. W. C. FOWLER.

YOUR attention is respectfully requested to some remarks upon the cultivation of *Music*, as the means of mental and moral improvement, and of individual and social happiness.

That Great Being who formed the tongue, "the wonder of our frame," to declare his praise, and the ear to perceive vocal and articulate sounds, likewise formed the heart to be impressed by the sounds conveyed into the listening ear. In the mysterious correspondence between the sensibilities of our bodies and those of our minds, he has so formed our frame that when the heart feels any strong affections, the tones of the voice express them. These tones being received into the ear of another awaken in his heart the same affections. At the hour of midnight let the shriek of agony strike upon the startled ear, and some portion of the agony of the sufferer is by that shriek conveyed into the heart of the listener. Or let the notes of some gay serenaders awaken us from our slumbers, and we catch from the music a portion of their joyousness.

Music is the combination of sounds which are agreeable to the ear. When the sounds are successive, it is called melody; when the sounds are co-existing, it is called harmony. Even when the tones are separate from words, they can call forth appropriate affections of the heart of the listener; as when along the lines of battle the stirring notes of the clarion arouse to martial deeds; or as in revelry by night when the viol animates the dance; or as when the mellow notes of the flute diffuse through the soul a bewitching melancholy; or as when in some solemn temple the breathing organ sends forth the full power of harmony, raising the soul in rapturous adoration to the author of our being. Such is the power of instrumental music, that "displays something like persua-

sive eloquence without ideas, and holds a kind of conversation without words."

A fine instrumental symphony well performed is like an oration delivered with propriety in an unknown tongue. We are alarmed or melted or soothed; but it is very imperfectly, because we hardly know why. "The singer by taking up the same air, and applying words to it, translates the oration into our own language, so that all uncertainty vanishes, the fancy is filled with determinate ideas, and the heart with determinate emotions." After we have once heard the words, they are afterwards easily associated with the air; so that when the latter is played on instruments, we can easily supply the former from our recollections.

Thus adapted to express those sentiments which are related to our emotional nature, music when "married to immortal verse" must have a permanent as well as a powerful effect on individuals and communities. Accordingly the nations who have sought for the highest civilization, have bestowed the greatest attention upon the cultivation of music. It made a part of the education of the Greeks in their search after wisdom. From the observation of their wise men they learned that its tendency is to harmonize the mind, soften the temper, and dispose it to all the duties of public and private life. Tribes among them like the Arcadians who cultivated music became refined and gentle, while those like the Bœotians who neglected music were coarse, and stupid, and gross. In the Elysium of the Grecian mythology, the muses are represented as surrounding the throne of Jupiter warbling hymns to the listening immortal. The lyre of Apollo was said to sway by its magic chords not only gods and men, but even the fiercest of the brute creation, the lion and the eagle.

> "Perched on the sceptered hand of Jove,
> Thy magic lulls the feathered king,
> Quenched in dark clouds of slumber lie
> The terror of his beak, the lightning of his eye."

But leaving fable and coming to the records of history, what was it among the Athenians which fired their love of liberty? The song of Harmodius. Why did not the flame of liberty blaze upon Roman soil after the death of Julius Cæsar? It was the want of some ballad like the Athenian, which Bishop Lowth says would have been more effectual than the Philippics of Cicero. What was it that saved the Spartans from defeat or a vassalage? The patriotic songs of Tyrtæus. What was it that for a long time prevented Edward, the ambitious English king, from subjugating Wales? The songs of the Welsh bards who animated their country to resistance, until the ruthless king by their slaughter hushed the voice of song. What was it that awakened the frenzy of revolution in France? The Marseilles Hymn. And from the army of the first Napoleon, what was it that caused the Swiss soldiers to desert by regiments? The simple but soul-subduing song of *Rans de Vaches.* So great was the influence of this national air that Napoleon was obliged to prohibit it, lest it should produce home-sickness and an uncontrollable desire to revisit their native mountains where they had so often heard it. What kindles up the flame of patriotism in a Briton's heart? *God save the King*; or, *Ye Mariners of England.* And what shall restore to life the dying patriotism of the thirty-three States of our National Union? Will "Hail Columbia" do it, or "Yankee Doodle," or the "Star-Spangled Banner?" Or does the resuscitation demand a more powerful charm without finding it? Will the States ever again keep step to the "Music of the Union," which once was grand, harmonious, far-sounding like the music of the spheres?

Without looking any further abroad, every one can easily believe from his own experience, that there is not an emotion of which the human heart is susceptible that cannot be lured by it from its lurking place. The tear glittering in the eye, the sigh heaving the bosom, the joy illuminating the face, and quickening the step, the smile of complacency, the flush of indignation come at its bidding.

As it is thus the province of music to move the affections, so when associated with the truths of religion it is its province to move the affections in holy obedience towards the objects disclosed by those truths. Music, like all the fine arts, is ennobled and elevated by its association with religion. As poetry, painting, sculpture, and architecture show the finest specimens of art in connection with religion, so does music. Associated with poetry it was early employed in celebrating the praises of the Deity, as is abundantly manifest from the Hebrew, the Chaldaic, and the Sanscrit records.

What is thus dictated by the universal sentiment of human nature is sanctioned by the God of Israel, for no sooner had that nation escaped from the house of bondage to a great encampment on the Red Sea, than they raised their voices in hymns of praise to that gracious Being who had guided them by the pillar of cloud by day and the pillar of fire by night. Music ever after made a part of their worship, though it was not until the reign of David that it received its highest cultivation. That monarch, endowed with peculiar talents for music, consecrated the harp, which was associated with all the bright scenes of his youth, and with his hours of relaxation after he had ascended the throne, to the God of Israel, giving with it a melody to the hymns which he had composed for the services of the sanctuary.

When he brought up the ark from the house of Obededom, he appointed choristers to instruct their choirs and unite with the Levites who played on psalters, harps, cymbals, and trumpets, in praising God. Sometime after this event he made a new arrangement of his musicians by dividing them into twenty-four classes, who were instructed in the songs of the Lord, by Asaph, Hemon, and Jeduthon. Towards the close of his reign he made a great addition to this band of musicians, by appointing 4,000 Levites. They all stood near the tabernacle and praised the Lord, morning and evening, under the direction of the choristers.

> "Then rose the choral hymn of praise,
> And trump and timbrel answered keen,
> And Zion's daughters poured their lays,
> The priest's and warrior's voice between."

Under the new dispensation, there is no less importance attached to music as a part of divine worship, as is evident from the example of our Saviour at His last interview with His disciples, when they sang a hymn from the direct exhortation of the apostle, "be not drunk with wine, but be ye filled with the Spirit speaking to yourselves in psalms and hymns, and spiritual songs, singing and making melody in your hearts to the Lord," as if, independently of the duty of praising God, music furnished a better means of exhilaration than the wine cup. We have historical evidence from the letter of Pliny to the Emperor Trajan, that the early Christians were accustomed, in their meetings, to sing hymns to Christ as a God, and their music attracted many of the heathens into their assemblies, and this proved the reason of their conversion to Christianity; just as in our own times, many attend church to hear good music, and find there the truth in its sanctifying power, thus finding God though they sought him not. Into the soul touched and softened by music the Spirit enters to dwell there.

Men's minds were made discordant by the fall; their speech, which had been one, was confounded on the plain of Shinar, and made diverse; still

> "All was not lost, for love one tie had twined,
> And mercy dropped it to connect mankind—
> One tie that winds with soft and sweet control,
> Its silken films round the yielding soul;
> Binds man to man, soothes passion's wildest strife,
> And, through the mazy labyrinths of life,
> Supplies a faithful clue to lead the lone
> And weary wanderer to his father's throne:
> That tie is Music."

The love of music and the power of producing it are well nigh universal. I know there are those who do not feel any interest in music, and who could hardly tell Yankee Doodle from Old Hundred. But of such Shakspeare speaks with some severity, when he says:

> "The man that has not music in himself,
> And is not moved by concord of sweet sounds,
> Is fit for treason, stratagem, and spoils."

In concluding these remarks, allow me to urge upon the young the cultivation of music, either instrumental or vocal or both.

Learning how to sing improves the voice. Why is it that one man's voice is smooth, melodious, and strong, and another's harsh, dissonant, or it may be feeble? It may indeed be partly owing to a difference in

physical structure, or to a difference in the models which they imitated in the family, or neighborhood, or the community. Still the grand cause of this difference is, that in the one case the voice has been cultivated, and in the other case not. Now by learning how to sing in early life, the attention is turned to the different qualities of the voice, the ear learns to distinguish between what is agreeable, and what is disagreeable in vocal sounds, the organs are strengthened and made prompt by the exercise, and the voice becomes flexible, well modulated, and powerful. Even in common conversation a voice thus cultivated will sometimes fall upon the ear like melody, and spread through the soul like a charm, hushing into repose every discordant feeling.

Moreover, learning how to sing improves the health. I am aware that the lungs may be strained and injured by singing; still this only shows that the injudicious use of any of our faculties tends to their injury. On the other hand, by the regular and judicious use of the lungs, the trachea, and the larynx, these vocal organs are strengthened by the exercise, just as the arm is strengthened by swinging the axe.

Beside this, if a person wishes to become a good singer, he must take care of his health. He must be temperate in all things. Excess in eating, or drinking, or chewing tobacco, or smoking or snuffing it, is decidedly injurious to the voice; so that a desire to become a good singer will operate as a motive to prevent indulgence in those practices that are injurious to the health, and thus promote its preservation.

Moreover, learning music, either instrumental or vocal, improves the mind. This it does by teaching the mind to fix its attention, as it must do, in perceiving the relations of sound Music, in some particulars, is closely connected with mathematics, and, in some particulars, nearly as much closeness of attention and patient thought is needed for success in the one as the other. And, beside this, it composes and invigorates the mind by its influence on the nervous system, and thus prepares it for intellectual effort. A distinguished divine was accustomed to keep in his library a violin upon which he played when fatigued by mental exertion, in order to inspirit him in his efforts.

Moreover, learning music, either instrumental or vocal, furnishes a useful recreation to one's self or others. After severe toil or anxiety, the mind needs refreshment from some recreation as much as the body when fatigued from sleep. After being perplexed with business, disappointed, harassed; after having to do with selfish and unreasonable men, one needs relaxation. He needs something that will beguile his mind away from those vexatious and consuming anxieties; and it is because some men have no relief of this kind, that they become sour, sullen, and crabbed, ready to quarrel with every body and every thing; or gloomy, desponding, and dissatisfied with themselves; or dull, listless, stupid, taking but little interest in any thing. Their very faces are marked with ill nature, or sadness, or stupidity. Let such cultivate music and see if it will not lift the cloud from their brow, and restore sunshine to their heart.

Moreover, music has a good moral influence in assuaging those passions that are not only evil in themselves, but lead on to vice and crime. "The fiery passions, the vultures of the mind," will fly at the voice of music, as did the tormenting demon of Saul at the touched harp of the son of Jesse; or as the mists from the moody soul of Allen McAuley at the voice and harp of Arnot Lyle. And, besides, it furnishes to its votary a convenient and inexpensive means of enjoyment, so that he will have little temptation to resort to the haunts of guilty pleasure. While others are tempted to the drinking-house and the gambling-room, or to the political caucus, or the shrine of mammon, or to the den of sloth, he finds in melody and song enough to animate his heart with purer pleasure, and to make his house a pleasant place to himself and others. Thus is the ear feasted with delight, thus is the heart warmed into transport, thus is the soul lifted as on angel's wing above whatever is groveling, and base, and sordid, far from earth towards heaven, so far indeed that he can hear the music of that holy, happy place, harmonizing with his own.

Music likewise exerts a salutary influence on promoting the tranquillity of families and communities. Those who frequently unite their voices in harmony will be apt to unite their hearts in love. What is true of families in this respect is true of larger communities.

"In a village in German Switzerland a new pastor found a divided unfriendly parish. He heard a girl in his neighborhood singing. He called her to him daily and taught her songs and hymns of a better character. She asked permission to bring a companion. Others petitioned for instruction, and at length nearly all the youths united themselves in circles for this purpose. Their interest and their confidence were established in him and in his ministrations. The young men abandoned their drinking houses and debasing pleasures. The parents were won by these happy influences on their children; and the moral and social aspect of the parish was entirely changed."

Music is just as salutary in its influence now as it ever has been, in bringing harmony and happiness to individuals, and parishes, and communities.

Allow me on this occasion to offer my sincere congratulations to the people and especially to the young people of Durham on the advantages which they enjoy this season for the cultivation both of instrumental and vocal music; advantages which I believe have been faithfully used in improving yourselves in this delightful art, which will minister to our enjoyment this evening, and, as I trust, on many other occasions.

Sheet Music Review.

(*Classified according to the System adopted in the* METHOD FOR PIANO-FORTE, *by H. A. Wollenhaupt and Theodor Hagen.*)

Firth, Pond & Co., New York.

FIRST PERIOD.—II.

THE WOODLAND ECHO. Brilliant Waltz. By Julius E. Müller. 35c.
A good waltz, done in a musician-like manner, and commendable for teaching purposes.

FIRST PERIOD.—I.—B.

THE JENNIE SCHOTTISCH. William Price. 25c.

VOCAL MUSIC.

THE STAR-GEMMED FLAG. J. Gaspard Maeder. 35c.
An effective National Song with Chorus.

BRING THY SHATTERED HEART TO ME. Ballad. By Fr. Buckley. 25c.
A good song.

O. Ditson & Co., Boston.

FIRST PERIOD.—I.—B.

HEART'S EASE. Valse a la Tyrolienne. Carl Faust. 35c.
CATARACT GALOP. Do. 25c.
Mr. Faust enjoys the reputation of being the best composer of dances in Germany at the present time. There is a certain freshness and fluency about his motivos which, since Strauss, the elder, and Lanner, seemed to be nearly lost among the composers of this class of music. The above Galop by Mr. Faust rivals successfully the most sparkling inspirations of Strauss.

FIRST PERIOD.—II.

CROYEZ-MOI. (Trust in Me.) J. Ascher. 25c.
A sentimental trifle, well apt to be successful with our amateurs.

KATHLEEN MAVOURNEEN. Transcribed by B. Richards. 35c.
COMIN' THRO' THE RYE. Do. A. Baumbach. 35c.
Both pieces are excellent for teaching purposes.

SECOND PERIOD.

LA REVEILLE. Grande Marche Militaire. C. Mayer. 40c.
Brilliant and effective.

VOCAL MUSIC.

TAKE THE LOAN. Julius Eichberg. 25c.
UP WITH THE FLAG OF THE STARS AND THE STRIPES. War Song. N. Raunkilde. 25c.
Patriotic Songs. The second contains a good and vigorous melody.

OUR GOOD SHIP SAILS TO-NIGHT, MY DEAR. Emile Berger. 25c.
A good song, well done.

TOO LATE! TOO LATE! Ballad. R. S. Pratten. 25c.
A good adaptation of a popular French song.

FAIRY VOICES. E. L. Hime. 25c.
Pretty and appropriate.

Lee & Walker, Philadelphia.

FIRST PERIOD.—I.—A.

CADET QUICKSTEP. Charles Grobe. 25c.
GENERAL SIEGEL'S MARCH. Ad. Birgfeld. 25c.
Effective. The trio contains a favorite air of Verdi's.

GENERAL LYON'S FUNERAL MARCH. Geo. W. Hewitt. 25c.
An excellent march, based upon a well-known air.

POTPOURRI ON IRISH AIRS. By Charles Grobe. 25c.
Most likely to be very popular.

DUO FOR PIANO.

"UN BALLO IN MASCHERA." Arranged by Theo. Moelling. 50c.
An excellent and very useful arrangement.

VOCAL MUSIC.

SOFTLY NIGHT. German Song, by Weingand. 25c.
Somewhat in the style of Kücken's songs.

"LONG LIVE THE MOMENTS OF PLEASURE." Waltz Rondo. Ferd. Gumbert. 50c.
A sparkling and effective song for soprano or tenor.

WHEN I HEAR. By Balfe. 25c.
A pretty song, with somewhat quaint phrasing.

EFFIE LANE. Ballad, with chorus *ad libitum*. By F. Buckley. 25c.
This ballad, sung with great success by Mr. J. L. Carncross, will undoubtedly become a great favorite, as it contains all the elements of a popular success.

Root & Cady, Chicago.

SECOND PERIOD.

DELUSION MAZURKA. C. Klingemann. 30c.
Interesting and characteristic music. The author well knows his Chopin.

FIRST PERIOD.—I.

CINCINNATI AIR-LINE R. R. GALOP. A. J. Vass. 30c.
Lively and spirited.

FIRST PERIOD.—II.

TIGER POLKA. C. C. Smith. 25c.
Pretty and well done.

GENERAL LYON'S BATTLE MARCH. Julius Eichberg. 30c.
An excellent march. Fluent, melodious, and spirited.

VOCAL MUSIC.

SONG OF THE EGYPTIAN GIRL. J. Maurice Hubbard. 25c.
DEATH OF THE ROBIN. Do. 25c.
Good melodies, appropriately treated.

BOOKS.

ROOT & CADY'S ECLECTIC PIANO-FORTE INSTRUCTOR. $1 50.
There is a good deal of merit in this book. It is practical, and meets the objects of a great class of beginners, by whom it will be, undoubtedly, very well received.

MUSICAL GOSSIP.

THE first *Soirée* of Messrs. Mason & Thomas will be given November 5th, at Dodworth's. The programme for their *Soirées* in Brooklyn have just been issued, and will, undoubtedly, be greatly relished by the Music-loving inhabitants of this community. The first Soirée in Brooklyn will take place November 14th.

MR. CHARLES WELS, the distinguished organist of Christ Church, Thirty-Fifth Street, Fifth Avenue, has composed a Te Deum, which has been several times successfully performed at his church. We understand that Mr. Wels will have soon finished the composition of the whole Episcopal Morning Service, which will supply a want long felt by the congregations of this sect, as well as by the profession.

MAD. HERMANN had a benefit at the Academy, in which she showed herself in a new role, that of a pianist. With Mr. Theo. Thomas, she performed a Duo from "Guilliame Tell," by de Beriot and Osborne, a feat which was, by far, more preferable to a great part of the audience than her exhibition of *double-sight*.

A MISS LIZZY PARKER gave a *Farewell* Concert at Irving Hall, assisted by Messrs. Brignoli, Susini, Mills, Wm. Dressler, and others.

EUROPEAN ITEMS.

IN a work on Harmony, recently published abroad, the following lucid explanation of Counterpoint will be interesting to our readers: "Double Counterpoint consists in the ability to put at the top what ought to be at the bottom without causing confusion."

THE celebrated violinist, Mr. Strauss, who was so very successful in London, met, in a concert lately given by Madam Clara Schumann and her sister, Miss Marie Wieck, with an accident, which ought to be a warning to a great many of our concert-players. In an attempt to perform an adagio and rondo, by Molique, from memory, he broke down twice, and, the third time, he had to refer to the music, but was so confused, in consequence of this mishap, that he left out the rondo, and the public had to be contented with his performance of the adagio. Now, if Mr. Strauss, instead of complying with a meaningless fashion of late on the part of concert-players, to astonish by an exhibition of memory, had simply put the music before his eyes, he would have played excellently, and shown much more consideration for the public, and the celebrated pianist who had to accompany him at the piano-forte.

THIRTY new symphonies have been sent to the Society of the Friends of Music in Vienna, in response to their invitation. As our readers will remember, only two of them, if found worthy by the committee, will be performed, during next winter, in the concerts given by the Society.

A PAMPHLET, published in Paris—"Haydn, Mozart, Beethoven, Etude sur le Quatore"—by Eug. Sanzai, is not without interest, especially when considered that it was written and published in Paris, and may possibly tend to enlighten the Parisians upon a subject of which they know very little.

SCHUBERT'S little opera, "The Domestic Strife," was lately performed in Frankfort, and with complete success. Why can we not hear this little work in New York, in the *Stadt Theater*, instead of constantly being treated with the "Freischütz" and "Czar and Carpenter"?

WHO would have thought it? *Fetis*, the learned, the conservative historian, has given to the world a quintet in A minor, for two violins, two violas, and one violoncello, of which the first part contains, actually, no theme, and the first part of the finale (A minor) is concluded in A flat major, from which the author returns to the original key by changing *a* flat into *g* sharp, and simply using the dominant of A minor. If Mr. Fetis had found this in Schumann, he would, of course, have condemned it.

THE follower, in popularity and fame, of Signor Verdi seems to be Signor Peri, whose operas seem already to leave the "native soil." Two of his operas will be performed this winter in Madrid.

THE distinguished Swedish composer, Mr. Berwald, some of whose music was performed in New York, has just died at Stockholm, at an advanced age.

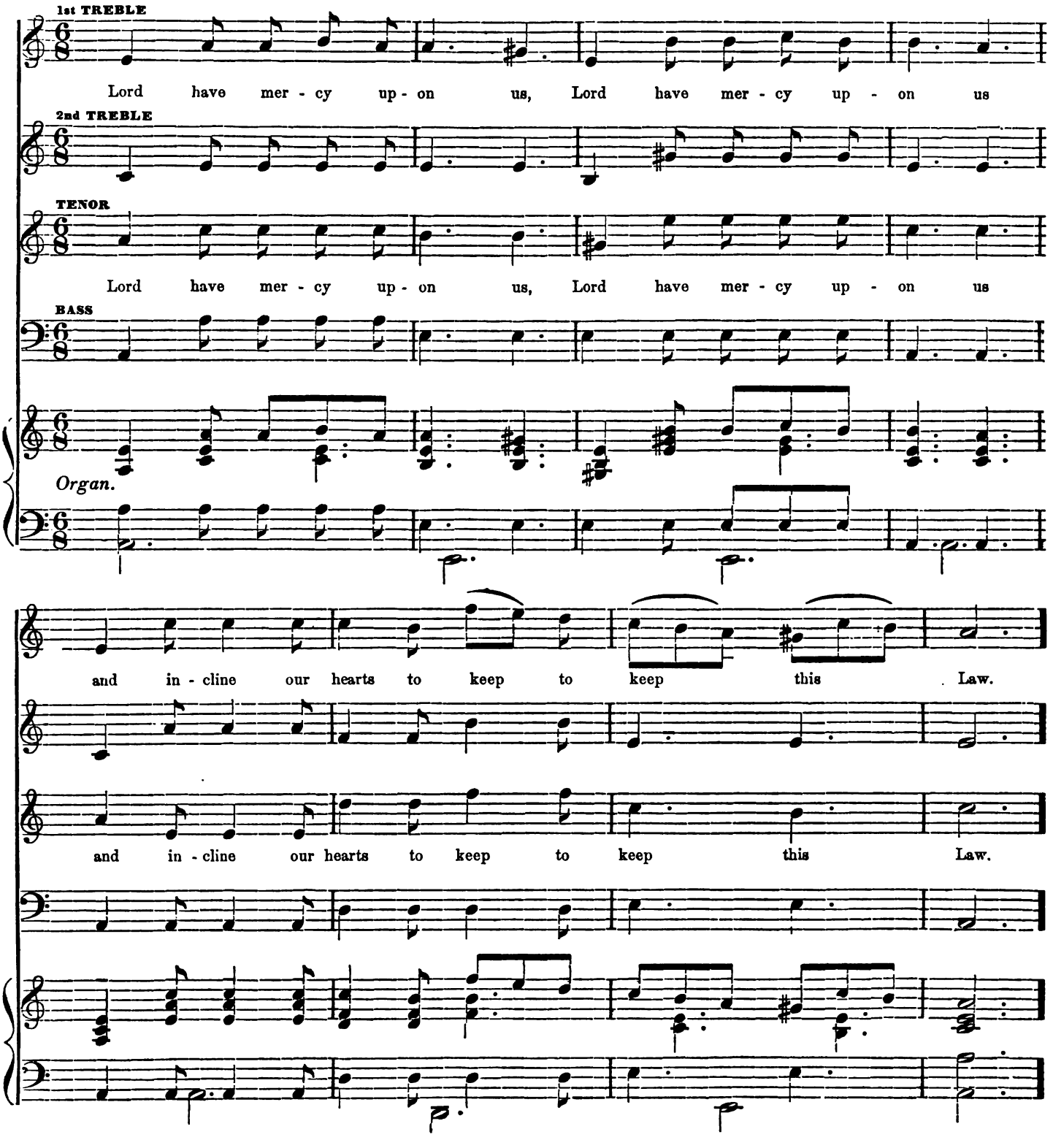
Our Musical Correspondence.

BOSTON,

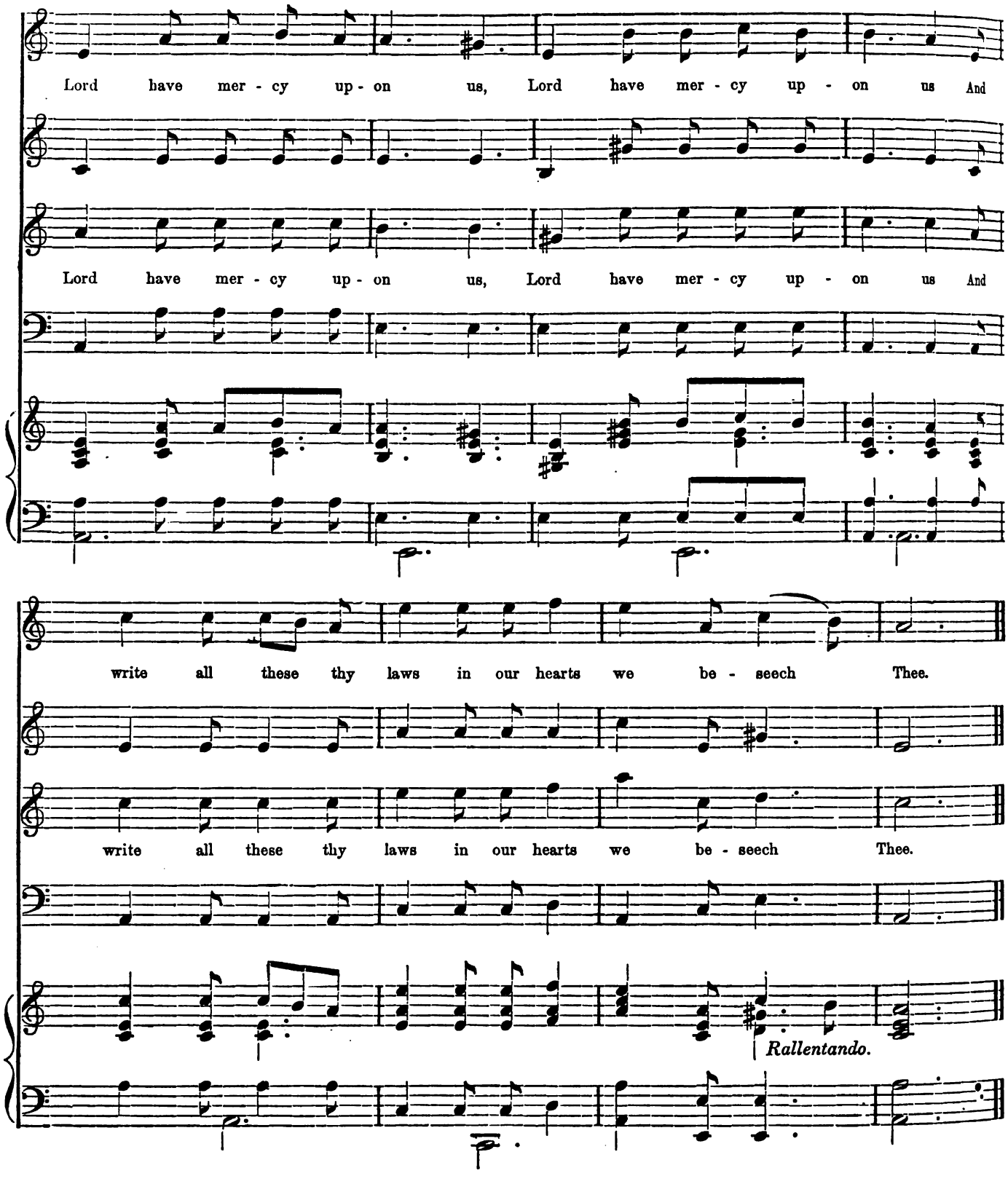
OCTOBER 22, 1861.—Dear Review: Mme. Varian's concert last Wednesday evening, at which Mr. Coenen played for the first time since his return from South America, was very well attended considering the times, and the only regret we heard expressed was, that Mr. C. did not occupy a more prominent place upon the programme. He gave a Chamber Concert, in connection with his brother, (a pianist,) at Woodward & Brown's Piano Rooms the next Monday eve, which gave excellent satisfaction to quite a large audience. We are sorry to be obliged to think Mr. C. has come to view concertizing in much more of a pecuniary light since he left here, (a little less than a year ago,) than was formerly the case, spending more thought upon the tickling of the popular ear than the artistic finish and musician-like treatment with which he so well knows how to render the finest works. This is apparent not only in his style of performance, but also and prominently in his selections, which are evidently made without any reference to the elevation of the public taste, if they only take hold upon the public ear and the public pocket. If ever this were excusable in a true musician, it would seem as if it were now and here; it so frequently happens that confidence and *bravoura* stand higher even in the estimation of so-called *musical* people, than real ability veiled in modesty. But we cannot help thinking that it is the part of the true artist (as it certainly is his predominant inclination) to present the *musician* on all occasions, and at whatever sacrifice, and never belittle himself by prostituting his divinely adapted means of influence upon the minds and hearts of men, to the mean purpose of catering to a depraved taste for filthy lucre. "Yes," says one, "but this same lucre is something of a necessity after all, and it must come, if at all, from the public." Granted: but is it not nobler to assist in the establishment of a better state of things for the generations yet to come, even at a personal sacrifice, than to slide along with the muddy current which bedaubs us afresh at every wave, for the sake of a few extra dollars? Let one of the giant musical minds of our century answer. Robert Schumann says, in a private letter: "I hold it to be the first and only duty of a musician, at all times, and under all circumstances, to be musician-like." And Schumann knew what it was to be rejected and left to indigence by the musical

KYRIE ELEISON.

G. W. P. NUGENT.



After the 10th



THE STAR-SPANGLED BANNER. [New words.]

1 Oh, dark is the night that on Free-dom's fair land, Has gath-ered so gloom-y, so threat-ening and som-ber,
2 Shall ty-rants re-joice o-ver Lib-er-ty's shame? Shall op-press-ion ex-ult o'er do-min-ion ex-tend-ed?

3 By years of sore strife, and by death for the right, Our fa-thers a coun-try and lib-er-ty gave us.
4 As sure-ly as right is more migh-ty than wrong, Though the struggle be long, and the con-test be bit-ter,

For Trea-son even here dares to lift her red hand, And Co-lum-bia's own sons, are in an-ger turned from her!
Is man-hood all gone, is our cour-age a name? Shall the bless-ings of free-dom for-ev-er be end-ed?

Shall sons of such sires, such a her-i-tage slight? Shall we cow-ard-ly fal-ter till trai-tors en-slave us?
So sure shall the vict'ry to free-dom be-long, And Co-lum-bia ex-ult-ant shall break ev-ery fet-ter!

In your ma-jes-ty rise, Ye who lib-er-ty prize, De-fend your loved coun-try from trai-tor-ous foes;
Then in Lib-er-ty's cause, For our free-dom and laws, A-rouse we, and shake off our cra-ven re-pose!

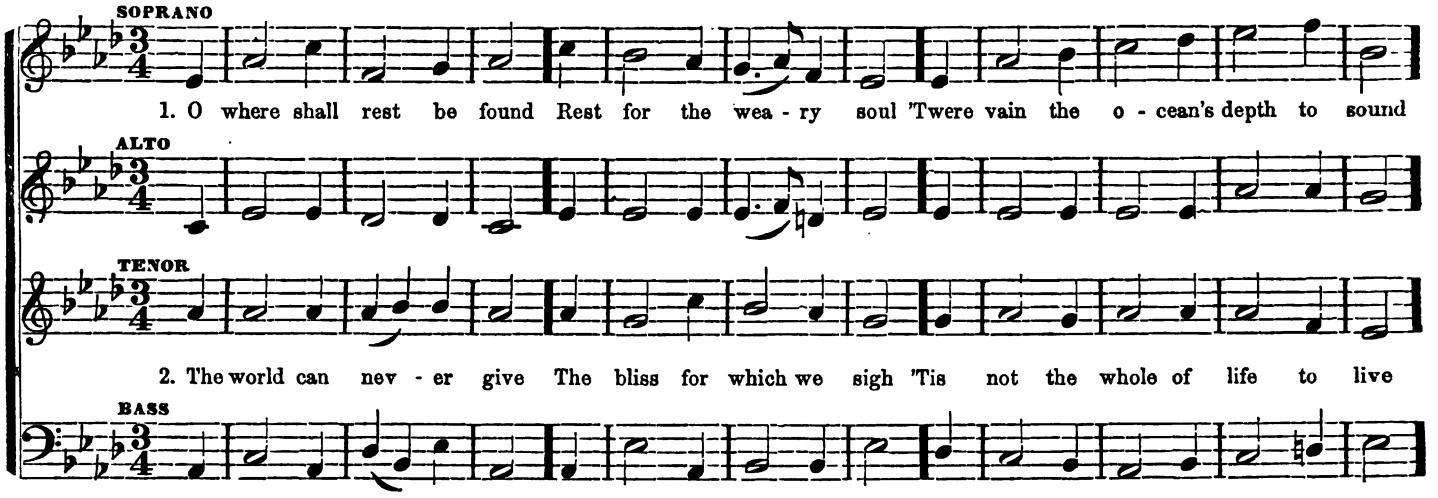
By the mem'ry of those Who in death now re-pose, We'll strike for our coun-try, our free-dom, and laws!
For the might with the right Shall pre-vail in the fight; And morn-ing shall ban-ish the gloom of the night,

Let the star-span-gled ban-ner in tri-umph still wave, O'er the land of the free and the home of the brave.
Let the star-span-gled ban-ner in tri-umph still wave, O'er the land of the free and the home of the brave.

And the star-span-gled ban-ner in tri-umph shall wave, O'er the land of the free and the home of the brave.
And the star-span-gled ban-ner in tri-umph shall wave, O'er the land of the free and the home of the brave,

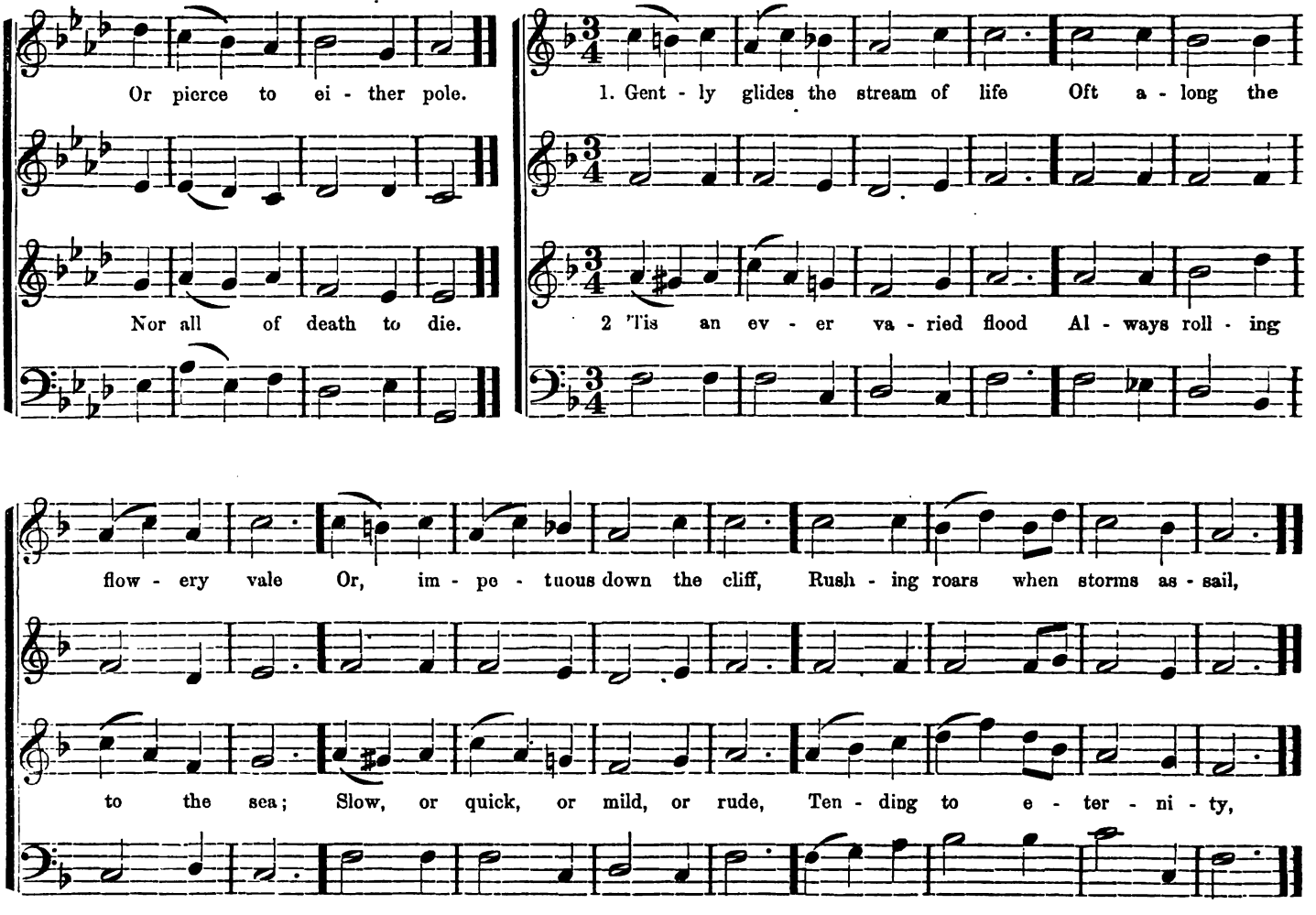
PERKINS. S. M.

E. MOORE.



BELCHER. 7s.

E. MOORE.



public, because he would never give up this first, all-important duty, while before them. Agassiz once said, when urged to the performance of some catch-penny operation in his profession, by the pecuniary advantage which would accrue from it, "Gentlemen, I have no time to make money." There spoke the artist. No—if music, as it should be, will not support us, let us turn our attention somewhere else for a livelihood, rather than give "that which is holy unto the dogs."

Gilmore's festival concert (of which we spoke in prospective in the last Review) on Saturday evening went off successfully, and must have been very gratifying to him now, as he leaves with one of our very best bands for the war. The greatest enthusiasm prevailed, and, at the close of the performance, Mr. G. was obliged to appear before the audience and answer for himself, which he did in patriotic style.

Musical Clubs are forming for the season, and some have already commenced operations. The Mendelssohn Quintete Club leave soon for a "Down East" trip, with Miss D. P. Pearson, as vocalist. August Kreismann, with his "Orpheus," assisted by his particular friends, Eichberg and Leonhardt, are to occupy Chickering's Hall meanwhile. B.

BANGOR, ME.

The Penobscot Musical Association has just closed its Fourteenth Annual Session in this city. It commenced on Tuesday morning, October 1, 1861, under the direction of Professor Wm. B. Bradbury, of New York, and continued its session until the following Friday evening.

The marked ability and tact of Prof. B. in conducting the exercises are universally acknowledged. The close attention of the class to the instructions imparted, and to the several rehearsals, and their cordial response to his suggestions, testified to the hold which he had upon them. The satisfactory results of his efforts were seen in the public concerts which were given on Thursday and Friday evenings, as well as in more private manifestations. His kindness of manner, even when pointing out defects; his patience; his encouraging words; his life-like manner, ready utterance, playful references, and happy illustrations; his devotional spirit,—all had a share in rendering his visit among us altogether pleasant and profitable. It is said that in no previous session has there been more satisfaction expressed than with this. The number in attendance was nearly 400.

At the opening of the session, the President, Rev. A. K. P. Small, gave a cordial greeting to the members, in his earnest and eloquent style, and happily introduced Professor Bradbury, who, after some fitting remarks, proceeded to unfold somewhat his plan for the exercises of the week, and began to open the rich store of knowledge and experience which he has been gathering these many years.

On Wednesday afternoon the President delivered an address, and Rev. E. W. Gilman, on Thursday forenoon, made some remarks expressive of his great satisfaction with this session of the Convention, and with reference to its good effect upon the music of our Churches. During the session, Prof. Bradbury made various practical suggestions in regard to the place music held in the worship of God,—on the obligations of individuals and of the community to acquire a knowledge of the subject, and to give it its appropriate place in the family, the school, and the House of God.

Various Ballads, Duets, Quartets, &c., were rendered by members of the Convention during the week. A very *amusing* specimen of music, on a simple piece of birch bark, was given by Mr. S. Wilder, a teacher of music in this city. The tones were as distinct and musical as a Clarionet. Professor Bradbury's daughter sung several pieces, much to the satisfaction of the class.

There was a pleasing episode on Thursday afternoon, when, by invitation, several companies of volunteers, now enlisting in the city for the army, came into the Hall, and listened to several patriotic songs, from Prof. B.'s new book, "The Carol." They responded cheerily to the strains, and will be nerved, no doubt, by the remembrance of them, to firmer resolve to maintain the right.

A beautiful custom of the Association is, to spend a little time each year in referring to the death of members. This year one, who was a clergyman, has deceased; one accomplished young lady; and two gentlemen lost their lives in the battle of Bull Run. Appropriate allusion was made to each of these.

The Concerts were well attended, and received the cordial approval of the audience. As was expressed in one of the daily journals, "they gave great satisfaction to the large audiences, who went away with melody in their hearts."

The first Concert consisted of three pieces, by the Union Band of the city; three Glee Choruses, from Spofforth, Rossini, and Bradbury; two Quartets; Songs by Prof. Woodbury and daughter, of New York; Cavatina, from Meyerbeer, by Miss Webster, of Arono; Cavatina, from Rossini, by Miss Torrens, of Bangor, who possesses a voice of remarkable power and compass. Mrs. Cornell sung the Star-Spangled Banner, the Convention singing the chorus—the audience rising; a Duet, from Mendelssohn, was sung by Miss Wilder, of Bangor, and Miss Bradbury. National and patriotic tunes by Prof. Bradbury were introduced and sung with much zest. "Firmly stand," "I am a Patriot True," the former having been composed expressly for the Association. The Chorus from Rossini, "The God of Israel," was also rendered very effectively. Beautiful bouquets of flowers were presented to Prof. Bradbury and daughter, at the commencement of the second part of this Concert.

At the second Concert there was an opening Piano-Forte performance of National Airs, by Mr. A. E. Glenville, organist at the Catholic Church. The different styles of Hymn Tunes, a Motette and Sentence, illustrative of Choir and Congregational Singing, were given. Songs, by Prof. Bradbury; "Hear my Prayer," by Mr. Eames, of Belfast; a Bass Song, by Mrs. Cornell and Miss Torrens, of Bangor; two Quartets; the Union Marseillaise,—Solo by Mrs. Brown, of Bangor, with Chorus added by the class. The Military Camp Song, "Glory, Hallelujah," was also introduced, words having been written by a gentleman of this city for the Association. There was also a Semi-Chorus, "On the Mountain High," by Mr. Root; Chorus, from the Mount of Olives, by Beethoven, "Hallelujah to the Father;" Chorus, from Righini, "Blessed is the People," and another from Rossini, closing with Old Hundred, by all the voices in the Hall. The precision, good taste, and expression of all the performances were specially noted. In the Choruses there was a body of sound, which was unusually effective, full, and resonant. Mr. Fred. S. Davenport, Organist of the Unitarian Church, assisted Prof. B. as Pianist, during the session.

The Association are to be commended for their persistent and effective efforts in maintaining their annual sessions. The officers for the ensuing year are: Rev. A. K. P. Small, President; Z. S. Patten, Vice-President; E. F. Duren, Secretary and Treasurer, who, with William Andd, J. S. Crowell, G. W. Merrill, and T. G. Stickney, all of Bangor, constitute the Board of Trustees. There is an Advisory Committee of twenty, who represent as many different localities in the State.

Professor Bradbury remaining over the Sabbath, a union meeting of the several Sabbath Schools in the city was appointed to meet him at the Hammond Street Church, at 4 o'clock on Sabbath afternoon. Although it was very stormy, some twelve or fifteen hundred were present, entirely filling the seat and aisles. The exercises were commenced with prayer, led by Rev. E. W. Gilman, of the First Church. Prof. Bradbury then turned attention to the beautiful pieces in his "Golden Chain," and, with appropriate remarks preceding or following the singing, an hour and a half was spent most delightfully.

Yet, one more meeting must be held, and Prof. B. consented to stop a day longer to take charge of it. So, on Monday evening (7th inst.) the Meeting-House of the First Parish was opened and soon filled, to engage in Congregational Singing. The exercises began with prayer, led by Professor Shepard, of the Theological Seminary in this city. Mr. Bradbury then selected several pieces to be sung by the Congregation, which was done with great heartiness and promptness, led by the organ. The volume of sound was rich and full. Mr. B. gave many practical suggestions, as to the mode of sustaining Congregational Singing. Choirs, he contended, should not, by any means, be dispensed with, and there need be no antagonism between the two systems. Both were needed and essential to the true idea of worship. Several pieces were sung by a choir selected for the occasion from the congregation, which were very effective, and which, it was readily seen, could not be performed well by a large audience. There was a practical and satisfactory demonstration, that Choir Singing and Congregational Singing could go together,—that one would help the other.

It was a very successful meeting. Rev. Mr. Gilman, in behalf of the audience, expressed their thanks to Prof. B. for his valuable suggestions and illustrations, and Rev. Dr. Pond, President of the Faculty of the Seminary, pronounced the Benediction. D.

BETHANY, N. Y.,

Oct. 12, 1861.—Your readers may be taken somewhat by surprise at observing a communication in your paper from this retired part of the "Empire State."

We have a bit of musical intelligence to chronicle, which, to some of your

readers, may be of no great interest, but, to us, who have not been heretofore among the most favored in the enjoyment of musical privileges, it is a matter of no small interest. We have just closed a four days' Convention, under the direction of Mr. Geo. B. Loomis, of Providence, R. I., and a rare treat we have had under his instruction.

Some of us knew Mr. L. before he started in his musical career, his native place being in the adjoining county; and if it is the practice of the Musical Institute of Reading, Mass., to send out such teachers, we should think our music-teachers from all parts of the country would avail themselves of its advantages, rather than teach in the old dull way. We were pleasantly surprised in having the privilege of taking the first glance at Dr. Mason's new book for choirs. We were much pleased with it, and think it must be extensively used. A number of us availed ourselves of your liberal offer of "Asaph," and the Musical Review one year for *one dollar*. It must meet with a general response.

But our first communication must not be too long, and I'll stop.

B—.

ST. LOUIS.

Dear Editor:—It is not owing to any neglect, or to a want of interest in the Review, that you have not heard from "Phil" during the past season; but the fact is, there has really been no musical entertainment given in this large city for some months past. The war, recruiting, building gun-boats and fortifications, important arrests, and removals in high quarters; the movements of Price, Jackson & Co., and the assembling of different Legislatures; these subjects, and others of a like nature, have entirely engrossed the minds of our public,—yet, not much to the detriment of the art, for our musical devotees here have not been inactive during this protracted interval—they have regularly assembled for practice and enjoyment, the result of which is, that we are again to be favored with our cherished "Philharmonics" during the coming season, with, we doubt not, the same energy and success that characterized them last year. The rehearsals and social soirées have been interesting and well-attended, and, though many of the former members of the Society have left the city, yet enough remained to make them, at all times, very pleasant and instructive. The managers have had much to contend with in thus perpetuating the institution, but they have not labored in vain, and again we are promised a full series of Concerts for the second year of the Society's existence. Our old friend, Mr. Sobolewski, is again with us. We could not well do without him. Under his spirited direction, success must inevitably attend the efforts of his many pupils.

The following is the programme of the 1st Concert, given on the evening of the 17th inst.:

Part I.—1 Overture—"Egmont," *Beethoven;* 2. Duet and Chorus, from the Opera "Dinorah." *Meyerbeer;* 3. Violin Solo—"Fantaisie-Caprice," *Vieuxtemps;* 4 Male—Chorus. "Take hence the bowl," *Sobolewski;* 5. Symphonie in G Minor. "First part," *Mozart.*

Part II.—1. Quintete and Chorus, from "Nabucco," *Verdi;* 2. Song—"The tear," *Stigelli;* 3. Chorus—"O, be gracious," *M. Bartholdy;* 4. Symphonie in D. "Finale," *Beethoven;* 5. Quintete and Finale, from "Martha," *Flotow.*

It was given to a full house and with much success. The programme is a well selected one and pleased the crowd, which is saying much, for the St. Louis public is a very queer one—it seldom appreciates the best efforts produced, or what should be the most popular selections.

Phil.

Miscellaneous.

SOME PASSAGES IN THE LIFE OF LORENZO DA PONTE.*

I.

DA PONTE'S OFFICIAL APPOINTMENT IN VIENNA.—THE LIBRETTO OF "LE NOZZE DI FIGARO."

I led a lazy life in Vienna, and the money I had brought with me from Dresden was nearly all spent. I did not forget, however, that I had lived in Padua on black olives, and during an involuntary fast of a fortnight slaked my thirst with the waters of the Brenta. I began, therefore, to see the necessity of retrenchment, and, instead of keeping on, in the city itself, apartments which were above my means, I hired a modest little room of a tailor in the Wieden suburb.

I had heard it reported that the Emperor had determined on again opening an Italian Theater in the capital. Metastasio had recently died, and I was ambitious enough to think of getting myself appointed Court-poet. I went and spoke to Salieri. Not only did he flatter my hopes, but, not content with that, offered to use his influence for me with Count Rosenberg, Intendant-General of the Imperial Theaters, and, if necessary, with the Emperor himself, who honored him with his especial favor. He managed matters so well that the first time I had the honor of being presented to the Emperor, it was not to lay my request before him, but to return him my thanks. Although the praises of Joseph II. were on every one's lips, and in spite of his being everywhere mentioned as a model prince, the idea of being summoned to appear before him inspired me with irrepressible bashfulness.

I had been informed that he judged persons by the first impression they produced on him. I fancied his scrutiny in my case did not prove altogether unfavorable, and I founded my conclusions on the gracious manner in which I was received. He condescended to question me about my private affairs, my native country, my studies, and the motives that had induced me to visit Vienna. I answered as shortly as possible, and my almost laconic replies appeared to satisfy him. The last question he put to me was, how many dramas I had already written.

"Not one, Sire," I replied.

"Good, good," he retorted, laughing; "then we have got a virgin muse."

Out of respect towards Salieri, I intrusted him with the task of setting my first work to music, for he was really one of the first masters of his day. I submitted to him a number of subjects, with the mode in which I proposed treating them, for him to take his choice. Unfortunately, he selected one deficient in every fundamental element of success. It was: "The Rich Man for a Day." I began my task, but it was not long before I found out the difference between a thought and its realization. The more I wrote, the more numerous and greater became the difficulties. The subject offered neither a sufficient number of characters nor variety of incidents sufficient to keep up for three hours—the time the piece was to play—the interest of the public. I found my scenes cold, the action flat, the dialogue dry, my ideas trivial, and the pieces for music clumsily lugged in. By hook or by crook, I completed the first act, but the finale was still wanting. This finale, which is closely connected with the work, should alone have summed up the entire piece, and created a feeling of especial interest. All the talent of the musician as well as that of the artists ought to be displayed in this portion of a man's work, and in it all the effect of the latter ought to be concentrated. The reader may imagine the state of perplexity in which I was. Twenty times was I tempted to fling into the fire all I had written and tender my resignation. At length, after puzzling my imagination, racking my brain, and invoking the aid of all the saints in the calendar, I effected my object and finished the piece. Salieri looked cursorily through it in my presence, and at length observed, "It is well written, but we must see it on the stage. It contains some very nice ariettas and scenes which please me, but I must, notwithstanding, introduce a few slight alterations, more for the sake of the music than for any thing else." The reader may fancy what pleasure his words caused me, and, as we are fond of persuading ourselves that what we wish is true, I began to think the work was, after all, not so bad as I had at first imagined. But in what did "the slight alterations" consist? In mutilating, lengthening, or shortening nearly all the scenes, in interpolating new duets, trios, and quartets, in changing the meter in the middle of an air, in introducing choruses, &c. The music was composed, and the work was on the eve of representation, when the well-known Abbate Casti—a poet whose reputation, which he owed chiefly to his "Novelle Galanti," was spread throughout Europe—came to Vienna. However admirable his "Novelle" were as far as regards the poetry, they were infamous as far as morals go.

Paesiello, a well-known musician, highly esteemed by the Emperor, arrived at the same time. He was greatly respected by Viennese musical amateurs, and fancied he had not a rival. He expressed a wish to compose the music for some drama or other. His arrival alarmed Salieri. "The Rich Man for a Day" was laid aside, and people in Vienna spoke only of Casti and Paesiello. The reader may imagine the expectations of the actors, of Count Rosenberg, of Casti's friends—and, in a word, of the entire city. Casti's name was on every one's tongue. "King Theodore," for such was the title of his first opera, was performed, and its success was something enormous. How could it be otherwise? The singers were irreproachable, the scenery superb, the dresses magnificent, and the music divine. With a

* Da Ponte was born in 1749, at Ceneda, in Venetia. In 1783, he became theatrical poet in Vienna, but, falling into disgrace with the Emperor Leopold, proceeded, in 1792, to London, and, in 1805, to America. He was never lucky enough to be in easy circumstances. He died at an advanced age, on the 17th August, 1838, in New York.

smile on his lips, the poet received every one's enthusiastic congratulations as if they applied wholly to his part of the work.

It was not until Salieri's return from France that the various parts in "The Rich Man for a Day" were given out. The principal character was intended for Mad. Horace, who was then at the height of talent and the delight of all Vienna. She fell ill; another lady had to take her part, and, as there was no choice, we had to content ourselves with the first that came to hand. Unluckily, however, the lady thus forced on us was not equal to the part intrusted to her, and the piece proved a failure. I did not deceive myself as to the value of "The Rich Man for a Day." The libretto was altogether bad, and the music horrible; but that the reader may understand how far my enemies carried their perfidy, it will suffice for me to tell him that they wished to persuade people the failure was entirely owing to me.

Of all the crowd of my ill-wishers, the only one to be feared was Casti, on account of his superiority to the rest, his maliciousness, and particularly the high patronage he enjoyed. Fortunately, I had on my side the Emperor, who, under all circumstances, displayed the more zeal in defending me, the more violent my opponents became in their attacks.

"This young man," he said, one day, to Andrea Dolfin, the Venetian ambassador, who also was one of my patrons, "possesses too much talent not to draw down upon his head Casti's envy, but I will take care of him. Only yesterday Rosenberg endeavored to persuade me, after the failure of the piece, that we ought to have another poet. Casti was in my box, and hoped, perhaps, that I would give him the place. I answered that before taking such a step I would have another opera by Da Ponte."

The unfortunate result of my first attempt was sufficient to dishearten me and prevent my appearing before the Emperor. One morning, however, he happened to meet me as he was taking a walk. On coming up to me he stopped, and said, with the greatest kindness: "Take my word for it, your opera is far from being so bad as some people would wish others to believe. Pluck up your courage, and give us a masterpiece which shall reduce them to silence."

He told Martini to apply to me. In consequence of this, the latter called and asked me whether I would write a piece to be dedicated to the wife of the Spanish ambassador, for she would feel highly flattered.* . . . . . Two years elapsed before I was perfectly restored and able to resume my labors. I had selected "Le Bourreau bienfaisant" for the subject of the first drama I intended for Martini. I set about my task. Actuated by the double desire of being named Court-poet, and of getting rid of me, whom he looked upon as the only obstacle in his way, Casti was hardly made acquainted with my notion before he hastened to spread about a report everywhere he went, that I had selected a bad subject for an *opera buffa*. He had the boldness to repeat this before the Emperor, who felt called upon to observe to me:—

"Da Ponte, your friend Casti affirms that your 'Bourreau bienfaisant' will not make people laugh."

"Sire," I replied, "I should be delighted if it only made him weep."

"I hope it will," said Joseph II., perceiving at once the double meaning of my words.

The opera was produced, and pleased the public from beginning to end. Several of the audience, including even the Emperor himself, were actually seen to applaud the very recitatives. "We have triumphed!" whispered Joseph II. to me, after the first performance, as he passed me in the hall leading to the boxes, where I had stationed myself. Those three words were, in my eyes, of greater value than whole pages of ordinary commendation.

My success, and still more, the particular favor Joseph II. displayed towards me, gave a fresh impetus to my poetic inspiration. Not only did I feel powerful enough to meet my detractors boldly, but even to despise their efforts, and I soon had the satisfaction of seeing composers apply to me for librettos. At that time there lived in Vienna only two masters worthy, in my opinion, of the name: Martini, for the moment the *protégé* of Joseph II., and Wolfgang Mozart, whose acquaintance I had had the opportunity of making, about that period, at the house of his friend, the Baron von Wetzlar. Although endowed by nature with musical genius, far excelling, perhaps, that of all other composers, past, present, and to come, Mozart had, up to this time, never obtained a chance to exhibit his godlike powers in Vienna, in consequence of the cabals of his enemies. He lived unknown and unappreciated, like some precious stone, which, hidden far beneath the surface of the earth, conceals from all the secret of its brilliancy. I can never reflect without pride and delight that it was chiefly to my perseverance and energy that Europe owed the discovery of the wonderful genius of this incomparable composer. The injustice and envy of my rivals, of journalists, and of Mozart's biographers, will never allow an Italian like myself such an amount of glory; but all Vienna, and every one who was acquainted with Mozart and myself in Germany, Bohemia, and Saxony, together with all the members of his family, and, more especially, the Baron von Wetzlar himself, his enthusiastic admirer, in whose house the first spark of the divine flame shone forth, can testify to the truth of what I say.

After the success of "Le Bourreau bienfaisant," I called on Mozart, and told him what had occurred between Casti, Rosenberg, and the Emperor. I asked him if he felt inclined to compose the music for a libretto written expressly for himself.

"It would afford me the greatest pleasure to do so," he replied, "but I doubt whether I should obtain permission."

"I undertake to overcome all difficulties."

"Very good; then let us set to work at once."

I was reflecting on the subjects I should select for two men of such opposite talent as Mozart and Martini, when I received an order from the Management to write a drama for Gazzaniga, a very good composer, but who was no longer in fashion. In order to get this tedious task as soon as possible off my hands, I chose a French comedy: "The clear-sighted Blind Man." In a few days I ran up a piece that was successful neither in the text nor the music. It was played three times and then withdrawn.

This circumstance, although disagreeable, did not affect my reputation, and I again began to turn over in my mind the subjects I intended for my two friends. I clearly perceived that Mozart's immense genius required a drama of a grand and lofty kind. As I was talking with him one day, he asked me whether I could not found an opera-text on "Le Mariage de Figaro," by Beaumarchais. The notion pleased me, and was quickly and completely carried out.

Shortly before this, Beaumarchais' piece had been prohibited, by command of the Emperor, as being written in an immoral style. How could any one again propose it? The Baron von Wetzlar, with his accustomed liberality, offered me a handsome price for my work. He assured me that, in case it were forbidden in Vienna, he would undertake to get it produced in London or in France. I did not accept his offer, but quietly set about my task, in the hope of a favorable opportunity of submitting it to the Management, or to the Emperor himself, if I had the courage to do so. Martini was the only person I admitted into my confidence, and out of respect for Mozart he was magnanimous enough to give me time to end my piece for the latter, before beginning one for him. As I wrote the libretto, Mozart composed the music. In six weeks the whole was completed. Thanks to Mozart's good star, I found a favorable opportunity to lay my manuscript before the Emperor himself.

"How is this?" said Joseph II. to me. "You know that, however admirable he may be in instrumental music, Mozart has never written any thing for the voice, with the exception of a single piece, of no very great importance."

"I myself," I replied, timidly, "would have written a drama without the approbation of the Emperor only in Vienna."

"That may be; but I have forbidden the German Company to play this 'Figaro.'"

"I am aware of that; but, in altering the comedy into an opera, I have left out some scenes entirely and shortened others. I have constantly endeavored to get rid of every thing that could shock propriety and good taste; in a word, I have produced a work worthy of the theater which your Majesty honors with your gracious patronage. As for the music, it is, as far as I can judge, a masterpiece."

"Very good; I rely upon your taste and sagacity. Let the score be copied out."

In a moment I was with Mozart. I had not communicated the joyful news, however, before an order came for him to proceed with his score to the palace. In obedience to this, he took the Emperor some selections which perfectly delighted him. Joseph II. possessed unerring judgment in matters of music, and every thing relating to the fine arts. The extraordinary success which the wonderful work, of which I am speaking, has had all over the world, is a proof of this. Yet, however incredible it may appear, the music did not meet with unanimous approval. The Viennese composers, whom it crushed, as well as Rosenberg, and, more especially, Casti, did not fail to disparage and sneer at it.

(*To be Continued.*)

* Da Ponte was, however, taken ill. His illness was the result of an attempt made by one of his countrymen to poison him, from motives of jealousy.

Special Notices.

MUSIC FOR THE ARMY.

WE HAVE JUST PUBLISHED A SELECTION OF MUSIC, ARRANGED IN Four Parts, for MALE VOICES, from the "Young Men's Singing-Book," entitled—

PATRIOTIC SONGS;

Containing the following:—Star-Spangled Banner, Hail Columbia, Firmly Stand My Native Land, The Source of Joy, Freedom's Day, Men of My Country, Never Forget the Dear Ones, Up, Brothers, Up, The Might with the Right, Come Soft and Lovely Evening, and God Speed the Right. The whole making a Pamphlet of 16 octavo pages, and Sold for SIX CENTS.

Also,

A HYMN AND TUNE BOOK FOR THE VOLUNTEERS.

The Sabbath-School Hymn and Tune Book contains more than 200 appropriate Hymns, with Tunes (melodies only), selected from the Sabbath Hymn and Tune Book. This little book has been pronounced by the Chaplains of several Regiments as just the book wanted. It is supplied, at wholesale, at the cost of manufacture; or Six Dollars per 100 copies.

A copy for examination, by mail, TEN CENTS.

Published and for Sale by

MASON BROTHERS, 5 & 7 Mercer Street, New York.

BRADBURY'S NEW SUNDAY-SCHOOL SINGING-BOOK,

THE GOLDEN CHAIN,

Is now Ready. Price, $12 per hundred. IVISON, PHINNEY & CO., New York.

Send four red stamps for a specimen copy, to

WM. B. BRADBURY, 421 Broome Street, New York.

MR. W. O. PERKINS, of Boston, Mass., will conduct a limited number of Musical Conventions the present season, upon reasonable terms. Please address as early as convenient. 8-6m

---

THE ADDRESS OF *GEORGE B. LOOMIS* FOR THE PRESENT IS "*BENNINGTON, NEW YORK.*"

JUST OUT:

METHOD FOR THE PIANO,

AND

METHODICAL GUIDE FOR THE PIANO-FORTE TEACHER.

BY H. A. WOLLENHAUPT & THEO. HAGEN.

Price 75 cts. THEO. HAGEN, 5 AND 7 MERCER STREET.

A CARD.

COMMUNICATIONS TO THE SUBSCRIBER MAY BE ADDRESSED TO THE care of ROOT & CADY, CHICAGO, for the present.

GEO. F. ROOT.

Fortnightly Bulletin of New Music.

FIRTH, POND & CO., NEW YORK.

THE WOODLAND ECHO. Waltz. By Julius E. Müller. 35c.—THE JENNIE SCHOTTISCH. Wm. Price. 25c.

VOCAL MUSIC.

THE STAR-GEMMED FLAG. J. G. Maeder. 35c.—BRING THY SHATTERED HEART TO ME. Fr. Buckley. 25c.

OLIVER DITSON & CO., BOSTON.

VOCAL MUSIC.

THE DYING SOLDIER; OR, KISS ME GOOD NIGHT, MOTHER. Ballad. Ed. Clark. 25c.—THOUGHTS OF THEE. Song. J. E. Müller. 25c.—THE MOTHER'S DREAM. Song. P. S. Parks. 25c.—OUR COUNTRY'S FLAG FOREVER. Patriotic Song. G. J. Webb. 25c.—LIST, FAIREST ELLA. Song. Mrs. Luyster. 25c.—LIKE THE SONG OF BIRDS IN SUMMER. Song. J. W. Cherry. 25c—WITHIN HER DOWNY CRADLE. Song. Mrs. Luyster. 25c.—THE VOLUNTEER'S WIFE. Song and Chorus. F. H. Pease. 25c.—A LOVING HEART. Ballad. Mrs. Jerrold. 25c.—SO, YOU'RE GOING TO THE WARS, DEAR. Song. G. Danskin. 25c.—OFF AGAIN. Song and Chorus. M. S. Pike. 25c.—I'M LEAVING THEE IN SORROW. For Guitar. Dorn. 25c.

INSTRUMENTAL MUSIC.

GENERAL MCCLELLAN'S SERENADE. S. K. Whitney. 15c.—AIR FROM THE OPERA OF "LA SONNAMBULA." Four hands. 15c.—MEPHISTO GALOP. C. Faust 25c.—MODERN JUVENILE PIANIST. For four hands. viz.:—Airs from "Belisario," "Robert le Diable," "Les Huguenots," and "Elisir d'Amour." Each, 15c.—MUSIC OF THE UNION. Medley on National Airs. C. Grobe. 50c.—LA REVEILLE. Grande Marche Militaire. Carl Mayer. 40c.

LEE & WALKER, PHILADELPHIA.

CADET QUICKSTEP. C. Grobe. 25c.—GEN. SIGEL'S MARCH. Ad. Birgfeld. 25c.—GEN. LYON'S FUNERAL MARCH. Geo. W. Hewitt. 25c.—POTPOURRI ON IRISH AIRS. By C. Grobe. 25c.—"UN BALLO IN MASCHERA." Arranged as a Duo, by T. Moelling. 50c.

VOCAL MUSIC.

SOFTLY NIGHT. German Song, by Weingand. 25c—"LONG LIVE THE MOMENTS OF PLEASURE." Waltz Rondo. F. Gumbert. 50c.—WHEN I HEAR. By Balfe. 25c.—EFFIE LANE. By F. Buckley. 25c.

BOOKS.

WINNER'S DRUM-BOOK: Containing full instruction for the various movements in the art of drumming. By Sep. Winner. 25c.

ROOT & CADY, CHICAGO.

DELUSION MAZURKA. C. Klingemann. 30c.—CINCINNATI AIR-LINE R. R. GALOP. A. J. Vass. 30c.—TIGER POLKA. C. C. Smith. 25c—GEN. LYON'S BATTLE MARCH. Julius Eichberg. 30c.

VOCAL MUSIC.

SONG OF THE EGYPTIAN GIRL. J. Maurice Hubbard. 25c.—DEATH OF THE ROBIN. J. Maurice Hubbard. 25c.

BOOKS.

ROOT & CADY'S ECLECTIC PIANO-FORTE INSTRUCTOR. $1 50.

MASON & HAMLIN,

MANUFACTURERS OF

Melodeons & Harmoniums

THE Undersigned beg to inform their friends and the public that they have REMOVED to their new and enlarged manufactory, and that, with the aid of improved machinery and increased facilities, they are now producing Instruments which they are confident will more than sustain the reputation already acquired.

Their MELODEONS and HARMONIUMS have been awarded the first premium at EVERY FAIR where exhibited in competition with others, (TWENTY-SIX of which have been received during the past five years,) and they are highly commended by distinguished musicians in this country and in Europe.

Descriptive catalogues sent to any address, and orders respectfully solicited.

4- **MASON & HAMLIN, Boston, Mass.**

JUST PUBLISHED.

I.

ANTIQUARIAN CATALOGUE

OF

Vocal & Instrumental Music,

ANCIENT AND MODERN, AND OF

WORKS ON MUSIC,

Scientifical, historical, biographical, critical, satirical, theoretical, practical, instructive, entertaining, etc., etc.,

ON SALE, FOR CASH,

BY

CHARLES GROBE,

WILMINGTON, DEL.

☞ This Catalogue will be forwarded GRATIS, on application to the Publisher.

KARL KLAUSER,

FROM FARMINGTON, CONN.,

OFFERS HIS SERVICES AS A

MUSIC TEACHER

FOR THE NEXT SEASON.

Address C. BREUSING'S Music Store,

701 *BROADWAY.*

A NEW SINGING BOOK.

FOR DAY SCHOOLS,

CALLED

THE DAY-SCHOOL BELL,

IS NOW READY.

IT CONTAINS ABOUT 200 PAGES OF Choice Songs, Solos, Rounds, Catches, Duets, Trios, Quartets, and Choruses, many of them written expressly for this work, beside some 30 pages of the Elements of Music. This is the best book ever issued for Seminaries, Academies, and Public Schools.

It is Compiled by HORACE WATERS,

Author of "SABBATH-SCHOOL BELLS," Nos. 1 and 2, which have had the enormous sale of 585,000 copies in 32 months.

Prices:—Paper Covers, 20c., $15 per 100; Bound, 30c., $22 per 100; Cloth Bound, embossed gilt, 40c., $30 per 100 Sample Copies mailed free, at the retail prices.

Publisher, HORACE WATERS,

No. 481 BROADWAY, N. Y.

A LADY WHO HAS RECEIVED THE best instruction in Music, will give LESSONS on the PIANO and GUITAR. Apply to Messrs. J. SCHUBERTH & CO., 98 SPRING STREET, near BROADWAY.

REMOVAL.

HORACE WATERS

HAS REMOVED TO

No. 481 BROADWAY,

Between Grand & Broome Sts.,

WHERE HE SELLS NEW 7-OCTAVE PIANO-FORTES for $150, and warranted. Second-hand PIANOS and MELODEONS from $25 to $180. All kinds of Musical Merchandise at War prices. Pianos and Melodeons To Let, from $2 to $6 per month. Rent Allowed, if Purchased, as per agreement. Monthly Payments received for the same. ALEXANDRE ORGANS for Churches at Low Prices.

JUST ARRIVED.

SCHUBERT'S SONGS. Vol 5. $2 75

Price of the five vols., $12 00.

THE ART OF VIOLIN PLAYING A collection of the best works for this instrument, from Corelli (1653) to our own times. Edited by C. Witting.

Part I. 6 Sonatas, by Corelli. 75 cts.

Part II. 3 Sonatas by Francesco Geminiana. Three Sonatas, and the celebrated Ciaccona, by J. S. Bach. Capriccios, by Pietro Locatelli. 75 cts.

VIOLIN SCHOOL, by Dr. Volckmar. $1.

POTPOURRIS from MARTHA. WHITE LADY. OBERON, MAGIC FLUTE, ROBERT, FRA DIAVOLO, THE HUGUENOTS, FREISCHUTZ. ROMEO AND JULIET, TANNHAUSER, and ZAMPA. Each, 25 cts.

JUST OUT.

THE STAR-SPANGLED BANNER. Paraphrase Brillante pour Piano. Par H. A. Wollenhaupt. Price, 50c.

THEODOR HAGEN,

Agent for Holle's Music.

5 & 7 Mercer street, (Care Mason Bros.)

J. SCHUBERTH & CO.,

PUBLISHERS AND DEALERS IN

Foreign & American Music

St. Nicholas Hotel Buildings,

98 SPRING ST., NEAR BROADWAY,

New York.

Catalogues of their own publications may be had gratis. 10-

One Hundred and Fifty Thousand Copies Sold!!

THE

GOLDEN WREATH

A CHOICE COLLECTION OF

FAVORITE MELODIES,

Designed for the use of Schools, Seminaries, Select Classes, &c.

ALSO, A COMPLETE COURSE OF

Elementary Instructions, upon the Pestalozzian System, with Numerous Exercises for Practice,

BY L. O. EMERSON.

NEW EDITION REVISED AND ENLARGED.

The unparalleled popularity of the Golden Wreath, and a desire to continue it unequalled as a volume of Instruction in Vocal Music, and a Collection of Songs for Schools, Social Parties, and Home Circles, has induced the publishers to add to its attractions. It now presents, in addition to its numerous LESSONS AND EXERCISES IN VOCAL MUSIC,

THE FOLLOWING BRILLIANT ARRAY OF CONTENTS:

All hail the joyful morning.
Always happy.
Annie Lawrie.
April shower.
A rosy crown.
Away, now joyful riding.
Bell doth toll (Round.)
Billy Boy.
Blind Girl.
Blue Juniata.
Bright rosy morning.
Be kind to the loved ones.
Cheer, Boys, Cheer.
Child's Wish.
Children go, (Here we stand.)
Clap, clap, hurrah.
Coasting Song.
Come and see me, Mary Ann.
Come, Boys, be merry.
Come, cheerful companions.
Come, let us ramble.
Come, take a sail.
Come this way, my Father.
Come to our trysting place.
Come to the Sunset tree
Comin' thro' the rye.
Darling Nelly Gray.
Dearest spot on earth to me.
Don't kill the birds.
Do Good.
Do they miss me at home.
Dream on, young hearts
Faintly flow, thou falling river
Far away.
Farewell, (Vacation Song.)
Farmer's Boy.
Far, far upon the sea.
Few days.
Floating on the wind.
Full and harmonious.
Gentle Annie.
Gentle Nettie Moore.
Graves of a household.
Grave of Washington.
Hail Columbia.
Happy Land.
Harvest Moon.
Haste thee, Winter.
Hazel Dell.
Heather Bells.
Home again.
Holiday Song.
Home, Sweet Home.
Honest Boy.
How green are the meadows.
I lately watched a budding.
I love the merry sunshine.
I love the Summer time.
I'm a merry laughing girl.
Indian's Prayer.
I remember, I remember.
I wandered on the sea-beat.
Jamie's on the stormy sea.
Jenny Sands.
Kind words can never die.
Lake of the Dismal Swamp.
Last Rose of Summer.
Let the smiles of youth.
Let us cherish truth and love.
Let us sing merrily.
Listen to the Mocking Bird.
Lilly Dale.
Little Bennie.
Little Gipsey Jane.
Little Star.
Lottie's Glimpse of Heaven.
Love of School.
Lulu is our darling pride.
Maiden and the Rose.
Make your mark.
May Queen.
Merry Heart.
Merry May.
Moon is beaming o'er the lake.
Morning Song.
Mother's Vow.
Mountain Maid's Invitation.
Multiplication Table.
Musical Alphabet.
My boat adown the stream.
My Mother Dear.
My own, my gentle mother.
Nelly Gray.
New Year's come.
Oaken Tree.
O Boatman, row me o'er.
O, the day is bright and cold.
Old House.
Origin of Yankee Doodle.
Ossian's Serenade.
Our daily task.
Our country now is great.
Our flag is there.
Our own sweet thoughts.
Over the Summer Sea.
Parting Song.
Pearly Fountain.
Quiet Valley.
Revolutionary Tea.
Rowan Tree.
School Days.
School Song.
See our bark.
See, the stars are coming.
Shed not a tear.
Shells of Ocean.
Silently.
Smiling May.
Song for Exhibition.
Song in Motion.
Song of the Fisher Boy.
Song of the Pony.
Song of the Robin.
Song of the Vale.
Sparkling Fountain.
Speak Gently.
Spring's Delights.
Star of the Evening.
Star of the Twilight.
Star-Spangled Banner.
Summer Days are coming.
Summer Evening.
Sun's gay beam.
Sunshine.
Tell us, O tell us.
Tell me, where do fairies.
Temperance Song.
The sky is bright.
The Street Organ.
There is no home like my.
To the West, to the West.
Try again.
Up goes the banner.
Vacation Days.
Vacation Song.
Veteran.
We miss thee at home.
What's a' the steer, Kimmer.
What is home without a mother?
What man is poor.
When the golden morn.
When the swallows homeward.
Where the warbling waters.
Where yonder mansion rises.
Where's my Mother.
Why chime the bells so.
Willie Gray.
Willie's on the dark blue sea.
Yankee Doodle.
Zephyr of nightfall.

SACRED PIECES.

America. 'My country.'
Angels told me so.
Ballerma. 'How happy is the.'
Brother, thou art gone to rest.
Charity. (Meek and lowly.)
Come unto me.
Eden. 'Lord, before thy.'
Family Bible.
God is there.
Greenville. 'Far from mortal.'
Happy Day.
Jerusalem, my happy home.
Kingsley. 'Thy will be done.'
Mark the soft falling snow.
Missionary Chant.
My opening eyes with rapture.
O had I wings like a dove.
Old Hundred. 'From all that.'
Olmutz. 'Sing to the Lord.'
Our Father who art in Heaven.
Peterboro. 'Once more my.'
Portuguese Hymn, 'The Lord.'
Rocked in the cradle of the.
Shed not one tear for me.
Shirland. 'Behold the morn.'
Siloam. 'By cool Siloam's.'
Softly now the light of day.
The Bible.
The Lord my Shepherd is.
The Lord's Prayer.
There is a happy home.
There is a happy land.
This book is all that's left me.
We're kneeling by thy Grave.
Will you go.

1. Its lessons are simple and easily comprehended. 2. Its studies and exercises are rendered doubly attractive by new and peculiar features. 3. It is alike adapted to the capacities of the youngest scholar, and the requirements of all. 4. Every piece is new, fresh, and just what every young mind wants. 5. It is the largest Music Book for the price ever published. 6. It has some good piece for every time and occasion, public or private; all the Home Songs, School Melodies, Play-Room Rhymes, and National and Patriotic Odes. 7. As a volume of Music alone, aside from its lessons, it is worth more than twenty times its cost. 8. No book of the kind ever published has had so large a circulation. 9. The universal demand for it is proof of its real worth. 10. Dealers purchase it by thousands to supply their immediate localities. 11. No unprejudiced person who has examined it, has failed to adopt and recommend it. 12. Send for a copy, and by personal knowledge test the truth of these statements.

PRICE, THIRTY CENTS A COPY. Sent by Mail to any address.

O. DITSON & CO., Publishers, 277 Washington St., Boston.

HOLLE'S CHEAP MUSIC

JUST ARRIVED.

Schubert's Songs. 4th vol. $2 50. Singly, from 10 to 25c. each.

Dussek's Compositions for Piano (17 pieces for two and 2 pieces for four hands.) $3 50. Singly, from 10 to 50c. each.

Mozart. 18 Duos for Piano and Violin. $3 65. Singly, from 10 to 30c. each.

Brunner. Operatis Potpourris. (New Selection.) 25c. each.

THE WORKS FOR PIANO-FORTE BY Beethoven, Mozart, Haydn, Bach, Clementi, Weber, Hummel, Czerny, Bertini, Herz, Cramer, Kuhlau, Diabelli, Wollenhaupt and others, at about one third of their usual prices. Apply for catalogues.

Beethoven's Trios for Piano, Violin, and Violoncello, $5. Singly, from 30 to 75c. per Trio.

Schubert's Songs. 3 vols, (large size and print French and German text.) Each vol. $2 75. All three $7 50. Singly, from 10 to 37c. per number—containing several Songs.

Wollenhaupt Sparkling Diamonds. 50c.
" Song of the Syrens, Waltz, (Second Edition,) 75c.
" Star-Spangled Banner. 50c.

Theo. Hagen. Faribol. Marceau de Genre. 30c.

Music sent by mail, free of postage, on receipt of the marked price. Music of every description, foreign as well as American, for sale by

THEODOR HAGEN,
Agent for Holle's Music,
5 & 7 MERCER STREET, (Care Mason Brothers.)

WM. DOEHLER,

SOLO VIOLINIST

AND

TEACHER OF VIOLIN & PIANO,

Care of THEODOR HAGEN, Esq., 5 & 7 MERCER STREET.

HARPS!

J. F. BROWNE, Manufacturer Warerooms, 709 BROADWAY, New York, between Fourth street and Washington Place, near the New York Hotel.

Prices and descriptions forwarded by mail.

Strings of the best quality, and every requisite for the Harp.

J. F. Browne would call attention to his large and choice collection of

HARP MUSIC,

both foreign and own publications. Just published, "40 Studies," in four Numbers, forming, with the "FIRST SIX WEEKS," a complete general course of Instruction for the Harp.

2-1y

G. ANDRE & CO.,

IMPORTERS OF

FOREIGN MUSIC,

1104 Chestnut St., Philadelphia.

A large assortment of AMERICAN MUSIC constantly on hand. 4-

B. C. BLODGETT,

TEACHER OF THE

PIANO AND ORGAN,

ALSO OF

Harmony, Single and Double Counterpoint, Canon, and Fugue.

7- Address, **HALLET, DAVIS & CO.**

JUST PUBLISHED:

THE

SEMINARY BELL,

BY

CHARLES BUTLER.

A Complete Course of Elementary Instruction, Vocal Exercises, and Solfeggios, to which are added a most excellent Selection of

Songs, Duets, Trios, Opera Choruses, Chants, and Hymn Tunes,

WITH PIANO-FORTE ACCOMPANIMENT.

This work is designed as a Vocal Class-Book for the use of

Seminaries, High Schools, Academies,

SINGING CLASSES,

AND THE SOCIAL CIRCLE.

The work contains 224 pages, of which about 50 are devoted to Elementary Instruction.

—:o:—

CONTENTS:

Elements of Music, with Exercises and Tunes.
Dictionary of Musical Terms.
Barcarolle, ...
Beautiful moonlight, ... *Glover.*
Blest Saint, (solo,) ..... *Auber.*
Calm on the listening ear, ... *Weber.*
Chant, "Blessed are the poor in spirit."
Chant, "Cantate Domino," ... .
Come to the Forest, ... *Glover.*
Come to me, ... *Bellini.*
Departed Days, (Song and Chorus,) .... *Root.*
Down among the lilies, (Trio,) ..... *Glover.*
Down the dark waters, ... *Zingarelli.*
Farewell, Good Night, (Trio,) .....
Flowers, (Trio,) ..... *Garcia.*
Hearts and Homes, ... *Blockley.*
Home, (Trio and Chorus,) .....
Hymn, "Saviour, source of every blessing."
Hymn, "Sweet is the work," .....
Hymn Chant, "Father, who in the olive shade, ...
Hymn Chant, "Hear, Father, Hear," ..
Hymn Chant, "There is a calm," .....
Like the Lark, ... *Abt.*
Lo! the Day! ..... *Flotow.*
Morning and Evening, ... *Weber.*
Native Land, ... *Verdi.*
Our Fathers' Land, (International Ode.)
Pray for the peace of Jerusalem, ... *Novello.*
Prayer from Moses in Egypt, ... *Rossini.*
Protect us through the coming night, (Trio.) ..... *Curschman.*
Rest, Spirit, Rest, (Hymn,) ..... *Rooke.*
Sabbath Repose, ... *Abt.*
Slowly and softly Music should flow, . *Glover.*
Song of May, ...
Sweet day, so cool, (Trio,) ..... *Richards.*
Sweet from the Rain, (Solo,) ..... *Schubert.*
Tell me, where do Fairies dwell, ... *Glover.*
The Depths of the Ocean, ... *Glover.*
The Dove, ... *Guglielmo.*
The Golden Sunset, ...
The Graduate's Farewell, ... *Butler.*
The Mermaid's Evening Song, (Trio,) *Glover.*
The Midnight Moon, ... *Glover.*
The Moonbeams, ... *Rossini.*
The Morning, ... *Momigny.*
The Mountain Hunters, (Trio,) .....
The Murmuring Sea, ... *Glover.*
The Sabbath Bell, ... *Haley.*
The Stars sink one by one, ... *Panseron.*
The Wind and the Harp, ... *Glover.*
The Withered Leaf, (Solo and Chorus,) *Rossini.*
There's a sigh in the heart, ... *Fricker.*
There's Beauty everywhere, ... *Glover.*
This World, ... *Vaccaj.*
To Spring, ...
Voices of the Night, ... *Glover.*
We are Fairies of the Sea, ... *Glover.*
When the Swallows homeward fly ..... *Abt.*
Wild Music, ...
Wind, gentle Evergreen, (Round,) ....

☞ Price 50 cents single, or $5 per doz.

Sent per mail, postage paid, on receipt of the price.

Published by RUSSELL & TOLMAN,

291 Washington St., Boston.

A NEW BOOK

AND

A LIBERAL OFFER.

TWO FOR ONE.

WE HAVE NOW READY A NEW BOOK OF CHOIR AND SINGING SCHOOL MUSIC,

ENTITLED,

ASAPH; OR, THE CHOIR BOOK:

A NEW COLLECTION OF,

Sacred and Secular Music for Singing Schools, Choirs, Musical Associations, and Conventions,

BY

Dr. LOWELL MASON and WILLIAM MASON.

Dr. MASON's last similar work, published in 1854, reached the enormous sale, in its first year, of over 54,000 copies, which is, we are confident, the largest sale ever enjoyed, in its first season, by any Church Music Book by a single author. The work now in press will embrace *nearly all new matter*, culled with great care from numerous sources, such as, it is believed, will be of the highest interest to Choirs and Singing Schools. Its Singing School Department is more extensive and complete than in any previous work, being, indeed, a complete work in itself, and forming an extensive collection of Secular Music, the words, as well as music to which, are nearly all quite new.

RETAIL PRICE, ONE DOLLAR.

WE PUBLISH, ALSO,

THE NEW YORK MUSICAL REVIEW AND WORLD.

A FORTNIGHTLY JOURNAL OF 16 QUARTO PAGES,

Including 4 Pages of Choice Music in each number, with 12 Pages of Reading Matter, including frequent articles from the leading musicians of the country, with all the Musical News, &c., &c.

SUBSCRIPTION, $1.00 PER ANNUM.

In view of the present hard times, and with the purpose of obtaining a wide circulation for Specimen Copies of Dr. MASON's new work, we are induced to make the following

Liberal Offer,

Viz:—To every one sending us, before 1st November, ONE DOLLAR, (the price of Subscription to the REVIEW,) we will furnish the paper for a year, and also, as soon as issued, a copy of Dr. MASON's new work above announced; thus giving two dollars' worth for one. Those desiring the book sent by mail, must inclose twenty-four cents, to pay postage, in advance.

MASON BROTHERS,

5 & 7 MERCER STREET, NEW YORK.

THE

MUSICAL REVIEW

AND

Musical World.

5 CENTS SINGLE.] PUBLISHED FORTNIGHTLY, BY MASON BROTHERS. [VOL. XII.—No. 23.

NEW YORK, SATURDAY, NOVEMBER 9, 1861.

THE NEW YORK MUSICAL REVIEW AND MUSICAL WORLD,

(Being the union of these two long-established and well-known Musical Journals,)

IS PUBLISHED FORTNIGHTLY—

Each number containing sixteen quarto pages, including four pages of new music. THE REVIEW AND WORLD aims to be a comprehensive, able, and impartial musical journal.

MUSICAL INTELLIGENCE

From both hemispheres will be posted up with care and diligence. Especially we mean to keep our readers informed of every thing musical that is happening in America, and our pages will present a record of the concerts, conventions, festivals, societies, and other musical doings, all over the land. In doing this, we shall be much aided by

CORRESPONDENTS

In our own and foreign countries, who will take care to omit nothing of interest which may occur in their different sections.

CRITICISM.

THE REVIEW AND WORLD aims to be impartial and just, yet appreciative. It aims to do justice to its readers, as well as to composers, authors, artists, and manufacturers.

MUSICAL ESSAYS.

Short practical essays on the various topics of interest which may arise will find place in its columns.

MUSICAL INSTRUCTION.

It will be hereafter, as it has been heretofore, the aim of THE REVIEW AND WORLD to be of practical value to its readers. DR. LOWELL MASON, Messrs. GEO. F. ROOT, WM. B. BRADBURY, and other of the leading teachers in the country, have, from time to time, given in its columns Courses of Instruction in the various departments of music. Similar series of lessons will be given in the future.

MUSICAL TALES,

Of a select character, mostly founded on musical history, are translated from the French or German, or written expressly for it.

MUSIC.

Each number contains four pages of choice music, consisting of Songs, Duets, Trios, Quartets, Part Songs, Anthems, Sentences, Motets, Sabbath Evening Melodies, together with a small proportion of such instrumental music as it is supposed will be likely to be of interest and value to the largest number of our subscribers.

OUR ADVERTISING

Is hardly of less interest to musical readers than the other matter. Here may be found the earliest and fullest announcements of new music, books, instruments, and other matters of which it is important that they should be advised.

FINALLY—

Every teacher of music, every one whose business is in any way connected with music, every lover of music, is interested in extending the circulation of the REVIEW AND WORLD. Wherever it goes, it increases the interest in musical matters, and benefits the cause generally.

TERMS.

One copy per annum,	$1 00
Delivered in New York,	1 25
Five copies for	4 00

Invariably in advance.

ADVERTISEMENTS.

Per square of the space of eight lines agate solid, (seventeen squares to a column,) each insertion,	$1 00	One column, per annum,	$250 00
One column, each insertion,	15 00	One half column, per annum,	150 00
One half column, "	8 00	Professional cards, of four lines or less, per annum,	6 00

☞ MONEY for subscriptions, in sums not exceeding five dollars, may be sent by mail, at our risk, provided it is inclosed in the presence of the post master, and he takes a memorandum of the number and description of the bills.——Subscriptions may commence with any number, but none will be received for less than a year.—Be sure to write the name very plainly, and give the name of the post office, county and *State*.——Subscribers desiring to have their post-office address changed, must always give the name of the town to which their paper has been hitherto sent.——The postage on THE REVIEW AND WORLD is *thirteen cents* per annum, payable quarterly in advance at the office where it is received; if within the State, the postage is one half that amount. Subscribers in Canada will remit *twenty-six* cents in addition to their subscriptions, as we have to pre-pay to the line, at the New York office, one cent on each number. Agents are desired to extend the circulation of THE REVIEW AND WORLD in every town.

THE MUSICAL REVIEW AND WORLD, as well as all our musical publications, may be obtained in Boston, Mass., of CROSBY, NICHOLS, LEE & Co., 117 Washington street, who are authorized to receive subscriptions for us.

Mr. JOHN BOWER, 1514 George street, Philadelphia, is our agent for that city.

Messrs. ROOT & CADY, No. 95 Clarke street, Chicago, are our agents for the North-west.

LOWELL MASON, Jr., DANIEL G. MASON. } PUBLISHED BY MASON BROTHERS, 5 & 7 Mercer St., NEW YORK.

TIME EXTENDED.

ASAPH; or, THE CHOIR BOOK: The new Collection of Sacred and Secular Music, by DR. LOWEL MASON and WILLIAM MASON, (just published,) and a year's subscription to the NEW YORK MUSICAL REVIEW, for ONE DOLLAR.

In compliance with urgent requests, we will continue, for another month, to supply the above two works for *the price of either one of them*. Any one sending us one dollar, therefore, before December 1st, will be entitled to a copy of ASAPH; or, THE CHOIR BOOK, and a year's subscription to the N. Y. MUSICAL REVIEW, the well-known musical journal, published fortnightly by us. Those desiring the book sent by mail, must enclose twenty-four cents to pre-pay postage. Very many have already availed themselves of this offer, and ASAPH proves quite as popular as we had anticipated. Containing so large an amount of matter as it does, and this nearly all quite new and fresh, it proves one of the most attractive works to singers which we have ever issued. Our object in making this liberal offer is, to obtain a wide circulation for sample copies of ASAPH, feeling sure that its own merits will then ensure it a very large sale, and its general adoption by choirs, singing-schools, societies, conventions, and social circles. Catalogues of our numerous musical publications sent to any address without charge. Published at Nos. 5 & 7 Mercer Street, New York, by

MASON BROTHERS.

MUSIC IN THIS NUMBER.

'Let Us Forget." Words by John A. Dorgan. Music by Theo. Hagen..... 89

ROBERT SCHUMANN.

FROM THE GERMAN, BY THEO. HAGEN.

(CONTINUED.)

IN the winter of 1832, Schumann returned to Zwickau, where he had an opportunity of hearing the first part of a symphony, in G minor, he had composed. This was in a concert given by Clara Wieck, then thirteen years old. While in Zwickau and in Schreeberg, Schumann practiced counterpoint, and composed a few pieces for piano, such as impromptu, scherzino, burla,* larghetto, and waltz, which were later published in the "Album Leaves," op. 124. He also wrote a second and third part to the symphony in G minor, a work which caused him no little trouble, and which was never performed entire.

In March, 1833, he returned to Leipzig, where he resumed his studies and, in the evenings, his meetings with friends at a certain restaurant, drinking lager, and talking little or nothing. This was one of his peculiarities, which he did not lose during his lifetime. He could sit for hours in a crowded place, surrounded by friends of intelligence and even reputation, apparently listening to what they said, constantly drinking beer, but yet scarcely opening his mouth.

The first work Schumann wrote, in 1833, was the second part of his transcriptions of Paganini's *caprices* for the violin, and published as opus 10. This second part is distinguished from the first, written the year

* A jest.

before, by a more fluent treatment. Then came the impromptus, which were published under the title: *Impromptus sur une romance de Clara Wieck, pour le Piano-forte, op. 5.* About ten years later, a second edition of this work was published, with a good many improvements in the harmony, and with the omission of the tenth variation. To compare the two editions is quite instructive, in reference to the change and modification in the views of the composer during the interval of the time of the two publications. Schumann further undertook an alteration of the toccata, composed in Heidelberg, and also sketched his piano sonatas in G minor, op. 22, and F sharp minor, op. 11. The toccata he called "perhaps one of the most difficult pieces for the piano-forte." In September of the same year (1833), he heard of the sudden death of his sister-in-law *Rosalie*, an occurrence which caused such a shock in his whole nervous system, that some fears were entertained for his recovery. A deep melancholy took hold of him, and it is said that symptoms of that disease, which took his life, were already then visible. It was fortunate for him that, in December of the same year, he made the acquaintance of a young musician, of the name of Schunke, from Stuttgard, with whom he soon entered the bonds of intimate friendship, and who exerted a beneficial influence upon him.

It was in the nightly reunions with Schunke, Knorr, Lyser, a blind-painter, Fr. Wieck, and others, that it was, for the first time, conceived to start a musical journal, in which "the poetry of the musical art should be again brought to honor." Schumann took the deepest interest in this matter, and was anxious to secure the support of young and able musicians for it, which was also promptly accorded to him, as the younger composers of the day were anxious to break up that "honey kind of criticism," which prevailed in the old *Leipzig Musical Journal.*

The first number of the *Neue Zeitschrift für Musik* (*New Musical Journal*) was issued April 3d, 1834, with the names of Ludwig Schunke, Robert Schumann, Julius Knorr, and Fr. Wieck, as editors. Soon afterward the well-known critic and composer *Carl Banck* took up, for a short time, his residence in Leipzig, and wrote a great many articles for the paper, signed with the cyphers 6, 16, 26, B., and C——k. Banck also shared the difficult task of editorship of the new organ, and secured for it the services of such men as C. Kiszmaly, Riessfahl, the distinguished violinist, who died some years ago, G. Nicholai, Schuhn, and the printer Simon, who wrote under the name of Alexander.

The originality of the views set forth in the *Journal*, the freshness and vigor of the style of the articles, the impartiality of the criticisms, which were alike severe for friend and foe, were, of course, very apt to cause great interest in the new undertaking, and procured for it, in a short time, the sympathy of the young artists in Germany. It became evident that the young writers were honest in their opinions, and wanted the best. Schumann himself has repeatedly designated their aim, and we may as well state it in his own words:

"Our purpose is simply this: *To remind the present generation of the old times and their works, and to call their attention to the fact, how, only from such pure sources, can be obtained new beauties of art*—further, to combat the last period, which only aimed at an increase of artificial virtuosity, as one opposed to art—at last, to prepare and anticipate better and more poetical times."

On another occasion, he uttered sentiments like these: "The strengthening of German ideas by dint of German art, whether done by reference to the great masters or by preference of younger talents, may also be called the object of our efforts. The red thread, which spins out this idea, can be, perhaps, traced in the history of the *Davidsbundler*,* a somewhat fantastical club, whose members can be less recognized by some outward signs, than by a similarity of feelings and opinions. As heretofore, they will endeavor, by word and deed, to cast up a dyke against mediocrity. If this was done formerly in a more impetuous manner, it must not be forgotten, how warm and enthusiastically we defended that which was really talented and artistic. We do not write to enrich the merchants, we write to honor the artists."

And Schumann was entirely right with regard to this latter statement. The pages of the *Neue Zeitschrift für Musik* confirm it, that he, on the one hand, strengthened the reputations of *Franz Schubert, Mendelssohn, Ferd. Hiller*, and *William Taubert*, and that he, on the other hand, did much toward founding those of *Norbert Burgmuller, Chopin, Robert Franz, Nielo W. Gade, Stephen Heller*, and *Adolph Henselt.* Artists such as Sterndale Bennett, Berlioz, Edward Frank, and Verhulst, were introduced by him to the musical world, and wherever there was talent, honesty of purpose, and earnest desire to promote the interests of musical art, the *New Musical Journal* was sure to protect and commend it.

As it may not be without interest to our readers, as well as it will afford a better insight into the position of the journal in question, we will now give a complete list of the contributors during the time Schumann was its chief editor: Dr. A. J. Becher, C. F. Becker, Julius Becker, H. Dorn, C. Eichler, J. Feski, J. Fischhof, A. Gathy, C. Gollmick, Dr. Heimroth, Stephen Heller, H. Hirschbach, Prof. Kahlert, A. Kretzschmer, Dr. E. Krüger, Prof. Lobe, Oswald Lorenz, Lyser J. Mainzer, C. A. Mangold, G. Nauenburg, H. Panofka, A. Schiffner, Dr. C. Seidel, J. F. C. Sobolewski, Dr. K. Stein (Keferstein), F. A. Trubn, A. W. v. Waldbrühl, C. Alt, G. v. Alvensleben, H. Berlioz, L. Boehner, Wilhelmine v. Chezy, C. Christern, Dr. Deyks, Joachim Fls (Theodor Hagen), Prof. Froehlich, L. Fuchs, F. A. Gelbke, Dr. Glock, Conductor Goetze, W. R. Griefenkerl, Gustav Heuser, Count Hohenthal, F. W. Mapkull, A. B. Marx, Conductor Montag, Conductor Mosevius, Otto Nicolai, Ernst Ortlepp, H. Paris, L. Rellstab, A. Schindler, C. T. Seiffert, Edward Schulz, Chevalier Slyfried, Dr. Fr. Stoepel, Conductor Strauss, Ten Brink, J. Thomson, Ulex, Richard Wagner, W. Wagner, Prof. Weber, and Ernst Wenzel.

(*To be continued.*)

* This association, the name of which was derived from David's struggle with the Philistines, was really a very fantastical one, as the members existed only in Schumann's own imagination. Florestan and Eusebius, which played such important roles in the first volume of the *New Journal*, were two traits of his own nature, the Florestan representing the powerful and passionate, Eusebius the mild and dreaming, while *Raro, Serpentinus*, and occasionally *Jonathan*, referred to Fr. Wieck, Carl Banck, and Ludwig Schunke.—EDITOR MUS. REV. & WORLD.

The Musical Review & Musical World.

NEW YORK, NOVEMBER 9, 1861.

MUSIC IN NEW YORK.

Messrs. Mason & Thomas' First Soiree.

PROGRAMME.

I. Quartet in G, No. 1; *Mozart.* Messrs. Thomas, Mosenthal, Matzka, and Bergner.—II. Sonata for Piano Solo. Op. 31, No. 3; *Beethoven.* Mr. Wm. Mason.—III. Rondo Brillant in B minor. Op. 70; *Schubert.* Messrs. Wm. Mason and Theodore Thomas.—IV. Quartet in F major. Op. 41, No. 2; *Schumann.* Messrs. Thomas, Mosenthal, Matzka, and Bergner. The grand piano-forte used on this occasion from Messrs. Steinway & Sons.

THERE was no diminution from last year in the attendance, although everybody was expecting it, in consequence of the "hard times." This fact is so much more satisfactory, as the directors have wisely adopted the plan to suspend, entirely, the free list, and let even the profession pay their limited share to defray the expenses for these truly artistic entertainments.

Mozart's ever-welcome quartet in G, No. 1, was played with unusual fire and precision, and its fluency and masterly treatment could, consequently, not fail to be so much better appreciated by the audience. Mr. Wm. Mason deserves thanks for having selected a sonata, by Beethoven, less generally known to the public. It has been, for a long time, the fashion to perform only such of Beethoven's sonatas in public, as, for instance, op. 57 and op. 27, No. 2, which offered ample opportunity to the player to show off his or her virtuosity, and it is for this reason that the knowledge of that great master's work, called "Beethoven's Sonatas," by the general public, as well as by most of the amateurs, is restricted only to the smallest part of its contents. The sonata which Mr. Mason

played, is the third of a set, published as early as 1803, and belonging to the happiest period in the life of the great master. The sonata, comparatively simple, is one of the few which contain no slow movement. A scherzo, full of Beethovian humor, takes its place.

The rondo in B minor, for piano and violin, is the same which Messrs. Mason & Thomas performed about two years ago, and which led then already created such lively interest among the amateurs. We see, with pleasure, that this brilliant and excellent rondo is gaining ground in Germany, and is one of the favorite pieces in the programmes of such artists as Bulow, Linger, Saub, and others.

Schumann's second quartet of the set he has left to the world, is fully equal in merit to the two others. It contains noble melodies, and is treated in that original and poetical manner for which the author is distinguished.

Acadeny of Music.—The second benefit of Mr. Ullmann was attended by a still more crowded house than the first. The offerings were rich in quantity, but very often poor in quality. The first opera given was "Les Noces de Jeannette," music by Victor Masse. This little piece is said to have had a great success in Paris, and, if so, it proves again the often-repeated assertion, that the French are the most unmusical people on earth. The whole thing amounts to a prolonged conversation between a man and a woman, the former at first opposed to be wedded to her, but, as usual, at the end, conquered by her strategy. We all know how these trifles are made tolerable in the French theaters, by the elegance, refinement, *coquetterie*, and *piquanterie* of the principal performers, by the virtuosity with which the poverty of ideas in the piece is hidden. But, where most or all of these requisites are wanting, the skeleton appears in all its ugliness, and if there ever was ugly music, the greater part of Mr. Masse's score may be called so. There is not one sound and healthy idea in the whole thing, every phrase is forced and bare of melodiousness, and, although there is much *esprit* in the scoring, the whole may be very appropriately called a musical *cauchemar*.

Miss Kellogg and *Monsieur* Dubreuil were the performers. The gentleman is our well-honored stage-manager, and, as such, occasionally very successful, but, having no voice, and being not any longer in the prime of life, he made a somewhat painful impression as the *bridegroom* of the lovely *Jeannette*, Miss Kellogg, who, considering her very difficult task, and the fact of her being a *novice* on the stage, did wonders in singing as well as in acting. Only time can gain for her that abandon, that ease and gracefulness of execution, which is the triumph of her art.

Strange to say, Donizetti's music in "Betly" was, for once, a relief. The plot of the opera may be called the essence of "The Daughter of the Regiment" and "The Elixir of Love," and the music is certainly not better, and worse than most of Donizetti's operas, but it makes no pretensions, and sounds like music. It was tolerably well performed by Miss Hinckley and Messrs. Brignoli and Susini.

Between the two pieces, there was a concert, in which Miss Carlotti Patti sang with her usual brilliancy of execution. We were rather surprised to hear her evince such utter want of taste in the variations she saw fit to apply to Bellini's polacca in "I Puritani."

A NEW IMPROVEMENT IN PIANO-FORTES.

It is well known that the ordinary mode of attaching or connecting the strings of a piano-forte with the sounding-board, is by placing each string under oblique pins (behind and in front), and about one inch apart, on top of the bridge, giving the strings a zig-zag form, which is necessary, to prevent jarring upon the flat surface of the bridge, where they rest. But, even with such precaution, it does not require the most powerful playing to overpower the instrument sufficiently to cause a jar.

The patent string-clamp of Mr. Driggs is the most simple and practical remedy for that defect that can possibly be conceived of. The clamp is formed with two straight parallel jaws, set at right angles with the strings in every part of the scale, and the screw that causes the jaws to bite and hold the strings also secures the clamp firmly to the bridge or bearing-point, and whether the strings may assume (as they not unfrequently do, from the peculiar spring of the hammer-shank or key) a lateral, a longitudinal, a perpendicular, or a circular vibration, they are all equally secured, in every direction, by the clamp, so that the sound-board cannot but feel every vibration, however slight, that the strings can have.

The immense twisting strain upon the bridge and sounding-board, caused by placing and *holding* the strings so out of line in the ordinary way of stringing the instrument, can not but greatly obstruct, if not wholly destroy, that freedom of vibration necessary to a purely musical and well-defined sound. The use of the patent string-clamp effectually does away with all that difficulty, by keeping the strings in perfect line from hitch-pin to tuning-block, putting no weight or strain whatever on the screw, bridge, or sounding-board, and, by this simple arrangement, the sound-board is left free to develope tone in its purity, and, as a plain, philosophical fact, the instrument must improve by age and use.

There can be no possible change in the bearings, and the instrument can not lose its power and grandeur, or deteriorate in quality of tone. The most noticeable features that first strike the player upon trying this improvement, are the free, open tone—the absence of unpleasant harmonies, in testing the "singing" qualities—the proper pitch sound remaining to the last vanishing of the normal sound—an individuality and distinctness of tone in each note, and a grandeur and power of tone that cannot be overcome by the most powerful playing.

It can be applied to any piano, old or new, at a small expense. Instruments containing this improvement can be seen at No. 350 Fourth Street.

[For the Musical Review and World.]

ROSSINI AND THE PRINCIPLE OF SENSUAL ENJOYMENT IN MUSIC.

(*From the German of* A. W. Ambros, *translated by* Wm. F. Muller.)

If we have, in Beethoven, the idea of a great soul, which expresses itself *in* music, and *through* music, filling thereby sound, regulated after the measure and law of beauty, with the highest spiritual substance—Beethoven's cotemporary, Rossini, is directly the opposite; he is the musician, who first raised the principle of mere sensual enjoyment to an unconditional authority. Kiesewetter justly calls the time from 1800–1832, the epoch Beethovea-Rossini, for these names characterize its extreme boundaries. If Beethoven would not receive Rossini as a visitor, it certainly was not from paltry jealousy; how very highly did he esteem Cherubini, how true-hearted did he receive Weber, just then in the fullness of his "Freischütz"-glory, assuring him, that he had become a "brave fellow!" To Rossini he could only say, as in Schiller's piece, *Brutus* and *Cæsar* say one to the other: "go thou to the left, let me go to the right." That musician, who, with an ingenious wantonness, degraded music, the after Beethoven's expression, "holy art" to a revelry for the ear, him Beethoven would not see face to face, for the illustrious master could not be otherwise than painfully affected by him, who kept the public at large in such a state of intoxication.

Rossini is decidedly the musician with whose career, brilliant as it is, begins the decline of music. Now, at last, the time has come to speak an impartial word about Rossini, who, in his day, was just as often idolized as villified. If at the time, when "Tancredi," "Semiramide," "Zelmira," "l'Italiana in Algeri," etc., resounded from all opera-houses of Europe, his praise went up to Heine's celebrated apostrophe to the "helios of Italy," his adversaries at the same time called him insultingly the "Italian sugar-plum vender," and only now are we quiet and impartial enough to see every thing with a clear eye in its true shape. Rossini's reputation is, after all, sufficient yet to insure the greatest success, whenever he chooses to enter again the ranks of the active artists with a new opera—whether this would be a lasting success or not, would depend only upon the real merit of the new work.

Rossini, making music only for his own amusement, not caring to enter seriously into his task, and utterly putting aside the rational and earnest enjoyment of music, has thereby produced a deep chasm between the professional musician and the so-called public. Amateurs, freshly from

"Cenerentola or donna del lago," humming airs and delightfully remembering cadenzas and embellishments, were scandalized by professors of music, who wanted to injure their enjoyment by criticism, of which they did not even understand what it was about. To have a kind of explanation of their own, they fixed for themselves a theory, that the "connoisseurs" were in possession of a dark, but in fact, very unnecessary science, which most curiously was called "thorough bass"—Rossini, taking it very easy about this "thorough bass," the whole flock of "connoisseurs" were against him. Did not the success of the defamed works refute the pedants? Since then the public boast of their sovereign opinion. An ignoramus would never dare to rail at Goethe, Milton, Raphael, though he does not understand their works at all, but to hiss at Gluck's "Iphigenia," and to declare Mozart's "Don Giovanni" to be mathematical music, he will never hesitate a moment. For everything in the form of music, which does not enter his ear smoothly, the ignoramus has invented the name of "learned music," or "music made according to thorough bass," and he despises such music most heartily, first, because he is annoyed by it, and secondly because he don't see any merit in composing such stuff, as it may be manufactured after his opinion, according to some mathematical principle, like vinegar or sackcloth—any quantity of it.

It is hardly necessary to mention, that Rossini is not only a very good musician, but even a neat and correct composer, and appears in his scores, as in life, in spotless toilet. He has too much music in himself to move anywhere but in euphony; he may tread even without danger, the darker and deeper regions of harmony, for he passes safely by the abyss more from his inborn genius than his learning. To work out and to finish thoroughly was very rarely his object, not because he was unable, but just because he would not take the trouble of it. And what for? His audience shouted and applauded without that. And so Rossini has most generally been working according to some formulas, happily calculated for effect, he has used them constantly and with only slight modification in all his productions. His model for an overture, ever and ever repeated in "Tancredi," "Gazza Ladra," "Cenerentola," "Elizabetha," "Italiana in Algeri," etc., in which that celebrated crescendo, hackneyed without end, in finales and even airs, makes one of the principal parts, is sufficiently well known. Likewise he has his three-parted form for his grand duets (dialogical, sentimental, allegro, andante, allegro finale), his andantes in his grand airs, formed as from arabesques, his stereotyped great andantes in the concerted pieces (mi manca la voce in "Mosé," incerta l'anima in "Otello"), etc.

This uniformity in the whole arrangement gives a certain monotony to the operas of Rossini, in spite of the varied vivacity of the single parts, which is rendered more obvious by the fact that Rossini, in all the haste of his rapid work, never hesitates to repeat, over and over again certain passages, sequences of harmony, cadences (the "felicita"), the so-called eye-glass basses, passages in sixths, triplets, etc.; add to this the endless runs and fioritures, which like all such external ornaments grow obsolete in a very short time, and one can easily understand how some of his operas, as for instance, "Tancredi," have become perfectly antiquated.

All these things were very desirable for Rossini's audience; there was no necessity for them to overcome the form, in order to get at the sweet contents; the "felicita," announced the approaching end of the piece and roused to applause—to all this let us add the effect of the runs and fioritures, for nothing more quickly makes the hands of the multitude move than a cadence or a trill. Was it not very natural, that the papers spoke of nothing but an "unanimous success"? The amateurs, in the midst of their delight, did not observe, that in Rossini's operas, especially in the tragic ones, very frequent, tediousness rules supreme, and the resolute anti-Rossinians, in their anxiety to censure, often failed to recognize in Rossini's operas, especially in the comic ones, passages of imperishable freshness, smiling in the most charming beauty. Such a passage is to be found, for instance, in *Cenerentola's* duet with the Prince, in the words "una grazia, un certo incanto."

In general the specific Rossinian melody is of great sweetness and of a wonderful sensual charm. While listening, you feel yourselves at once half dreamily lulled to a kind of delightful ease, or irresistibly excited to cheerfulness. Who, for instance, could resist the piquant charm, the laughing freshness of the first finale in "Cenerentola," beginning with the allegro, "zitto, zitto, piano, piano"? Who would not enjoy the spirited mischievousness of the "Barber of Seville"? What Rossini has received here as a gift from nature (for no study can supply this, when wanting) is just the very thing which makes him the genius he really is. His melodies, undoubtedly, all have a kind of family resemblance; they are like the daughters of some noble families, very beautiful, very lovely, but always, with only a few modifications, the same family-face, the first beginnings of which may be very easily traced to the portrait of the ancestral mother from the sixteenth century. Rossini is an extremely melodious composer, but not rich of melody in that sense in which, for instance, Beethoven may be called so, every melody of whom is a distinct individuality. Just compare the melodious excellence of Beethoven's piano-sonatas with that of Rossini's scores. The melodious element of Rossini, having for its object only to charm and to please the public, a feature so distinctly stamped would have been more injurious than useful.

The genuine artistic element in Rossini is seen all the more plainly, because his Italian successors exceed him in bad things, and do not equal him in good ones. Considering further, that other musical schools of the present day are not free from degenerating influences, from a want of moderation in forms and artistic means, from roughness in harmony, Rossini, with his fine sense of euphony, managing voices and instruments with an easy mastery, and employing them most tastefully and delicately, makes upon us the impression of a classical musician. And as such an one he is regarded unconditionally in Italy, just as Mozart is in Germany. That he has a peculiar resemblance to Mozart is just as sure as that he nowhere reaches him. Mozart did live *in* music and *for* music; music was his all, until he drew his last breath—he died with a passage of his requiem on his lips. It would have been impossible for him to promenade in his old days, idly about the boulevards of Paris, picking his teeth, and playing the wit, or to turn fish-vender—he never would have been able to do that. With a deep moral earnestness, he considered music the task of his life, and cultivated it, not to become rich, not for the applause of the crowd, but because God wanted him to become a great musician. Therefore music has made him the ruler over her whole dominion. Rossini devoted himself entirely to the opera (a few pieces of church music of his composition cannot be taken into consideration), to the opera—that exciting sensual spectacle, which has been too long a servant to vain pomp and immorality, to be yet entirely rid of a "levis macula." Like Mozart, he is master of the tragic and of the comic element, but neither here nor there does he stand intellectually as high as his predecessor. In Mozart we see the greatest beauty united with the most spirited and studied characteristics pervading the whole, and together with them, the richest and most charming variety.

(*To be Continued.*)

Sheet Music Review.

(*Classified according to the System adopted in the* METHOD FOR PIANO-FORTE, *by H. A. Wollenhaupt and Theodor Hagen.*)

Firth, Pond & Co., New York.

FIRST PERIOD.—I.—B.

THE REVEILLE. By Albert W. Berg. 35c.

FIRST PERIOD.—II.—A.

THE GYMNAST'S MARCH. Charles A. Morra. 35c.

SECOND PERIOD.

THE ARMY PARADE MARCH. Louis Berge. 35c.
This march is played at evening parade by many of the bands in the army of the Potomac.

VOCAL MUSIC.

THE WILD ROSE. Ballad. By J. R. Thomas. 30c.
Effective.

WHACK, ROW DE DOW; OR, A HUNKEY BOY IS YANKEE DOODLE. Music arranged by W. L. Hobbs. 25c.

Firth, Pond & Co., and Scharfenberg & Luis.

SECOND PERIOD.

DIXIANA. By Richard Hoffmann. 50c.
A good caprice on the Dixie air.

Answers to Correspondents.

H. O. H., *Ann Arbor, Mich.*—To inform you who wrote the first English Opera is somewhat difficult, as we do not know of an operatic work to which the title *English Opera* may be applied. If, by your inquiry, an opera is meant that was written and performed in England, we must refer you to "Arsione," by Thomas Clayton, written in 1705, consequently, before Arne was born.

SALEM, N. J.—We have always been accustomed to hear the name "Gerar" (the name of a tune in "Carmina Sacra") pronounced with hard *g*, and suppose that to be correct. If any one prefers soft *g*, we presume it is not a matter of any great consequence.

MUSICAL GOSSIP.

BY accident, we omitted to give credit to the *London Musical Times* for the very excellent glee, by Benjamin Congreve, entitled "The Sleep of the Flowers," which appeared in our number for October 12th. We regret this omission the more, as, in the absence of any international copyright law, courtesy requires that we should be more than usually careful to give credit for the good things we find elsewhere, and desire to transplant to our columns for the benefit of the readers of the MUSICAL REVIEW AND WORLD, who would otherwise not see them. We have been frequently indebted to the excellent musical columns of the *London Musical Times*, but have endeavored always to give the proper credit.

ON the occasion of the presentation of colors to the 58th Regiment N. Y. S. V., Col. Krzyzanowski, a grand vocal and instrumental concert was given at the Academy of Music, conducted by Messrs. Carl Anschüz and Weiss. Mr. Wm. Doehler played an effective National American Fantasia, for the violin, of his own composition. An interesting feature was the performance, by the members of the "Arion," of Schubert's "Evening Song in the Forest," accompanied by eight horns.

MISS HINCKLEY has become Signora Susini. We have not the slightest doubt, that the union with the distinguished *basso* will also have a very salutory effect upon her ability as a singer.

MRS. CLARA M. BRINCKERHOFF has returned from her European trip, and resumed her professional duties, as one of our best teachers of singing.

A HAIR-LOCK of *Mozart* for sale! It is fastened on an envelope, addressed to the father of the great composer, in Mozart's own hand-writing, and with his own seal. The relic was presented by Countess Cavalcaba to the well-known collector of autographs, *Aloys Fuchs*, whose widow, as well as Dr. Leop. Sonnleithan, proclaim it to be genuine. It is at present in possession of the music-dealers Wessely & Busing, in Vienna.

EUROPEAN ITEMS.

WE learn from a Vienna paper, that Schubert's octet, for a stringed quintet, clarionet, bassoon, and horn, was performed lately, in Vienna, *for the first time*. The same work was heard here two years ago, in one of Mason & Thomas's Soirées.

WE read the following, in the *London Musical World:* "To Concert-Givers.—No benefit-concert, or musical performance, except of general interest, unless previously advertised, can be reported in the *Musical World*."

IT was currently reported on the Boulevard des Italiens, some days ago, that Donizetti's "Anna Bolena" is to be revived at the Italian Opera of Paris for Madame Alboni.—Signor Mercadanta's "Leonora," is more certainly to be given there. An American lady, Miss Adelaide Phillips, is engaged.

SCRIBE has left an opera-book in the hands of the patriarch of French composers, M. Auber. The music to this, which is entitled "La Fiancée du Roi de Garbe," is said to be nearly ready.

FAURE, the celebrated French barytone, from the *Opera Comique*, has made his debut at the Grand Opera, in Paris. We hope his fate will be different from that of his predecessor, *Roger*.

BELLINI exclaimed, in a letter to the well-known publisher Ricordi, in Milan: "Have I not written 'La Sonnambula' from January 11th to March 6th! But this was quite accidental, and I made use of some reminiscences from my prohibited 'Ernani.' But 'Beatrice' and 'Zaria' will always bear the stamp of a work, being written in a few days and nights." Ah! poor Bellini! You never said such truths in all your operas, as you did in these few lines.

BERLIN seems to become the *rendezvous* of all the celebrated Italian singers. There are at present *Tiberini* and wife, the sisters *Marchisio*, Signor *Trebelli*. Miss Patti is expected.

ERNST, the great violinist, suffering, in Vienna, from an incurable disease, has written a little opera, which will be performed next summer, in Baden-Baden, under Berlioz's direction.

A MEDEA-OVERTURE, by Bargiel, was performed in the last Gewandhaus-Concert, in Leipzig, and well received by the critics, on account of the depth of ideas they detected in the work.—We also see that Rubinstein has written a Concert-Overture.

SINCE certain paragraphs appeared in the *Athenæum* advancing German claims to the melody of "La Marseillaise," on the strength of a MS. Mass existing at Meersburgh, on the lake of Constance,—the collection of fifty French songs by Rouget de L'Isle has fallen in our way. They range in date between 1776 and 1820, betwixt a world destroyed, and a world restored, betwixt Robespierre and Kléber, Chénier and De La Vigne; the composer having his elastic loyalty and patriotism ready in his mouth for all ruling comers. (Strange, withal, that he should have been upheld and aided by Béranger.)—But the honesty or mercenary enthusiasm of De L'Isle is not here the question. It is noticeable that more than a fourth of these fifty songs of his are warlike or patriotic; also that the first of fifteen such compositions bears a date far anterior to the year 1792, when "La Marseillaise" was thrown off by De L'Isle (says its preface) at Strasbourg,—in direct literal plagiarism from (say the Germans) a MS. Mass *proved* to have been earlier in existence: the work of a known man.—Granted any amount of coincidence, the proof of the plagiarism required must be stronger than mere traditional preservation of a record to be satisfactory to musicians,—and for a simple reason. In the fifteen national songs by Rouget de L'Isle above-specified, one thing is remarkable. Not only is their style *vulgar*-French,—that of a sharply accented melody, containing the common trumpet intervals dear to late romance-writers (witness the familiar "Brûlant d'amour"),—but the family likeness among them is so great as to suggest the Meersburg Mass as the inevitable parent of the whole progeny, if it be of any single line,—and that its literal transcript must have been reserved for the Republican Hymn, after it had done the duty of suggesting half-a-dozen earlier strains. Those accustomed to follow the course of invention, who in the earlier works of some writers have traced germs, sketches and peculiarities of character one day to be completely wrought out (let Mr. Thackeray's "Vanity Fair" be instanced), will find it less easy to admit the gross plagiarism than to imagine that the evidence may be weak in some of its joints.—The question to ourselves seems not settled. *London Anthenæum.*

THE following new operas, by English composers, will be brought out by the Pyne and Harrison Troupe, in London, during the next season: "Ruy Blas," an opera in four acts, by Mr. Howard Glover, librettist unknown; the "Puritan's Daughter," an opera by Mr. Balfe, librettist Mr. J. V. Bridgeman; a romantic opera by Mr. Benedict, librettists Messrs. John Oxenford and Dion Bourcicault; an opera by Mr. W. Vincent Wallace, librettist Mr. J. R. Planché; an opera by Mr. G. A. Macfarren, librettist Mr. John Oxenford; a new opera by Mr. Gounod, entitled "Faust and Marguerite," librettist Mr. H. F. Chorley; an operetta called the "Toy-maker," by Mr. G. Linley, librettist Mr. G. Lindley; an operetta by Mr. F. Clay, librettist Mr. T. Taylor; and an operetta by Mr. J. M. Morton, librettist not transpired. The company will be as follows: Sopranos, Miss Louisa Pyne, Mad. Guerrabella, and Miss Thirlwall; con-

traltos, Miss Susan Pyne, Miss Topham, and Miss Jessie M'Lean—one contralto, by the bye, to each soprano; tenors, Messrs. W. Harrison, Henry Haigh, A. St. Albyn, and C. Lyall; basses and barytones, Messrs. Santley, Henry Corri, Patey, Theodore Distin, Eugene Dussek, T. Wallworth, and George Honey. The strangers are Mad. Guerrabella and Miss Jessie M'Lean—that is, strangers to the English stage. Mad. Guerrabella sang last season at the Philharmonic Concerts, and left a favorable impression as a singer of the bravura school, almost as a Rossinian singer. To what account the foreign lady is to be turned in an English company we cannot guess.

The performance of "Alceste," which took place in Paris, was brilliant and successful to the heart's content of all who are interested that the best things in art should be duly appreciated. Madame Viardot's acting was a triumph from first to last; the performance was throughout good and spirited. We shall not be surprised if the revival of "Alceste" keep the stage with as much tenacity as that of "Orphée."

We are informed that, on this occasion, the newly-invented electrical metronome was employed, of which M. Hector Berlioz had already availed himself at several large concerts, and by means of which the immense advantage is obtained of establishing a perfectly simultaneous "beat" between the chorus or any instrumental performers on the stage, and the band in the orchestra. This important improvement will, no doubt, be in future generally adopted in all large lyrical theaters, and will greatly add to the perfection and completeness of operatic performances. Of thunder we have had enough and to boot in orchestras, and to introduce an electrical conductor by the side of the musical one was a very proper notion. The long-mooted question, as to the introduction or not of dancing into "Alceste," was settled in favor of the retention of the music Glück had written for a ballet. Accordingly, M. Petipa had devised means for the employment of a *corps de ballet* and *coryphées*, and invented a *pas de trois* of a suitable character to the airs which have been retained. A musical paper mentions the date of the first production of "Alceste," which was on the 25th of April, 1776, since which it has been four times revived—on the 22d of October, 1779; on the 24th of February, 1786; on the 13th "Messidor," year "V," of the Republic, and on the 20th of April, 1825.

Our Musical Correspondence.

BOSTON,

November 5, 1861.—We have the pleasure of announcing the return of Mr. John K. Paine, since our last letter, from Berlin, where he has been, for several years, studying the organ under Haupt. Having heard through his teacher of his remarkable talent, and of the unusual success attending his performances before the Royal Family of Prussia, we have been looking for months longingly for his return, that we might hear and enjoy for ourself, in common with the many lovers of organ classics in our city. Having sent invitations to two or three hundred personal and musical friends, Mr. Paine took his seat at the Tremont Temple organ last Friday afternoon, and played the following programme:

1. Toccata and Fugue, in D minor; *Bach*.—2. Improvisation.—3. Trio Sonata, in E flat *Bach*.—4. Chromatic Fantasia, in A; *Thiele*.—5. Concert Variations on the "Austrian Hymn;" *Paine*.—6. Choral Variation, "When Christ to Jordan came;" *Bach*.—7. Vocal Quartette, "Agnus Dei;" *Paine*.—8. Toccata, in F; *Bach*.

Being unavoidably delayed half an hour on our way to the Hall, (very much to our disgust,) we lost the first two pieces, and two movements of the sonata. However, everybody seemed to express the opinion that they were given in a masterly manner, (an opinion which, judging from his subsequent performances, we certainly had no hesitation in adopting.) The last movement of the sonata, which is undoubtedly the most difficult of the three, was splendidly played. Nicety of execution, and skillful management, as well as truthfulness of conception, characterized it throughout. Thiele's fantasie is a novel thing, and, so far as we know, was never played here before. Indeed, if we are correct, the work exists only in manuscript. The author was a young fellow-student of Paine's while in Berlin, and he died there about two years ago, leaving behind him many worthy monuments to his extraordinary genius and culture. The fantasie was performed (as were the following pieces) in such a manner as to establish the young artist's claim to a place in the very front rank of organists, either resident or foreign, who have appeared before the American public. As a composer, too, he evinces no small ability. Both the "Austrian Hymn Variations" and the "Agnus Dei" showed marks of skill and severe study. They were really musician-like in their treatment, though occasionally revealing the comparative inexperience of the author in strict composition. On the whole, we must regard Mr. Paine as one of the most promising of young American musicians, and from our heart of hearts we wish him the greatest success, and the abundant realization of his most sanguine expectations.

Since Mars has claimed the services of the former Saturday evening occupants of our Music Hall, Mr. E. Hoffmann and his aids have taken their place, with substantially the same sort of programmes as those that have been presented to the Wednesday and Saturday evening audiences at Chickering's Hall the past month. The musical reporters of the daily papers went into raptures over Mme. Varian's rendering of Bellini's "Ah! non giunge" last Saturday eve, and in the next breath complained that the Germania band (who assisted on the occasion) performed only such "classical (!) music" as the Felsenmühle Overture, a pot-pourri on "La Juive," and Lumbye's Concert Waltz, to the exclusion of music better suited to the condition of the public taste, and the "exigency of the times." "*O tempora. O mores!*" Carlotta Patti, Mesdames Strakosch and Berkel, and Signor Centemeri are among us for opera and concert purposes. Zerrahn is arranging for a series of orchestral concerts to commence shortly. Miss Isabella Hinckley, Brignoli, Susini, and Mancusi, assisted by Mollenhauer the violoncellist, advertise a grand concert for next Saturday evening. More of it anon. B—.

SPRINGFIELD, MASS.

October 26, 1861.—Dear Review: I am at home once more, surrounded with facilities for remembering and noting down what, perhaps, will give your readers some interest. Here we are, dull as usual, in a musical point of view, although it is hoped we shall soon be lively, especially if Hinckley, Brignoli, Susini, Mancusi and Mollenhauer should come early in November, as the bulletins say. Two Friday evenings ago, learning that a concert would take place in Hartford, I went there, and, through the kindness of Mr. Henry Wilson, the talented organist of the Episcopal church, who got up the entertainment for the benefit of the Ladies' Soldiers Aid Association, I found myself pleasantly seated within Allyn Hall, which became densely filled shortly after the doors were thrown open. The programme was as follows:

Part I.—1. Grand National Fantasia on "Hail Columbia;" *S. B. Mills*. Mr. Mills.—2. Ballad—"The Wanderer;" *Schubert*. Mr. Randolph Huntington, of New York.—3. Aria—"O luce di quest anima," from "Linda di Chamouni;" *Donizetti*. Miss Louise Kellogg.—4. Solo—Welch Air; *S. B. Mills*. Mr. Mills.—5. National Ode—"The Flag of the Free;" *Millard*. Mr. Huntington, of Hartford, and Chorus.—6. Duo from "Don Pasquale;" *Donizetti*. Miss Kellogg and Signor Rivarde.—7. Soldiers' Chorus from "Don Cæsar de Bazan." By a Chorus in full uniform. (By request.)

Part II.—1. Fantasia on "Elizir d'Amour;" *Henselt*. Mr. Mills.—2. Song—"The Drummer's Bride," (by request); *Mayo*. Miss Ramsey.—3. Patriotic Song—"Viva l'America;" *Millard*. Mr. Randolph Huntington.—4. Bolero from "Sicilian Vespers;" *Verdi*. Miss Louise Kellogg.—5. Aria—"Zaira;" *Mercadante*. Signor Rivarde.—6. Marseilles Hymn. Solo by Miss Kellogg, with Chorus by the whole company. Words by Geo. H. Clark, Esq.

Mr. Randolph Huntington, who is not a *Basso Profundo*, and hardly a *Basse Chantant*, sang "The Wanderer" with feeling, and "Viva l'America" rather stiffly, yet the latter was unanimously applauded. The Mr. Huntington of Hartford, who sung the solo in "The Flag of the Free," has a remarkably pleasant voice. If I mistake not, this song and chorus was encored, doubtless from the fact that it was so effectively presented under the direction of Mr. Wilson, who accompanied on the piano, and again because of its stirring patriotic sentiments. Miss Kellogg was in fine voice, sang her own pieces charmingly during the evening, and was so polite as to fill up a gap caused through the illness of Miss Ramsey, by singing "Ah fors e hir" with much passion. Immediately preceding the allegro, she let off not a few rockets of brilliant sounds, which gave the children of the "Wooden nutmeg State" a foretaste of what was to come. She was brilliant in the "Luce di quest anima," accompanied by Monsieur Rivarde, but I take exception to the *tempo* which was too fast, and if not so, then the singer and the accompanist had the mighty faculty of making me believe that they were in a "jolly great haste." The sparkling coquetry was wanting, but the vigor was there. Grand-father Double Bass and his young ones, and their associates, which, together, people call orchestra, were absent somewhere, so that the prima donna's notes seemed isolated. The substratum was missed, the foot-

"LET US FORGET."

Words by JOHN A. DORGAN. Music by THEO. HAGEN.

SOPRANO *Lively*

1. Let us for-get the pro - mise of to mor-row, Which ah! to well we know in gloom may set;
2. Let us for-get the friends who have de - ceived us, Let us for-get the love that wakes re - gret;

ALTO

TENOR

1. Let us for-get the pro - mise of to - mor - row, Which, ah! too well we know in gloom may set;
2. Let us for-get the friends who have deceived us, Let us for - get the love that wakes re-gret;

BASS

Let us for-get the hope which brings but sor - row; Let us for - get, for - get, for - get, Let
And all that baf - fled us, and all that grieved us, Let us for - get, for - get, for - get, Let

Let us for - get the hope which brings but sor - row, Let us for -get, for - get, for - get, Let us for -
And all that baf-fled us and all that grieved us, Let us for -get, for - get, for - get, Let us for -

leggieramente.

us forget to day and yes -ter - day; Let us for - get the can -ker and the fret; Let
us forget the fet - ters that we bear; Let us for - get the can -ker and the fret; Let

Let us for - get to - day and yes -ter - day; Let us for -get the canker and the fret;
Let us for - get the fet- ters that we bear; Let us &c.

get, forget, to- day and yes - ter -day; Let us for -get, for-get, to - day and yes-ter-day; Let us for-
get, forget, the fet -ters that we bear; Let us for -get, for-get, the canker and the fret; Let us for-

us for-get to - day and yes - ter-day; The can - ker and the fret; Oh,
us for-get the fet -ters that we bear; The can - ker and the fret; Oh,

Let us for -get to - day and yes -ter -day; The canker and the fret;
Let ue for -get the fet - ters that we bear; The canker and the fret;

get, for - get, to -day and yes - ter -day; The can - ker and the fret; Oh, let who
get, for - get, the fet - ters that we bear; The can - ker and the fret; Oh, let who

cres.

Let who will re-mem-ber, re - member, Oh, let who will re - mem - - ber, Oh,

Oh, let who will re - mem - ber, Oh, let who will re - mem - - ber, Oh,

will re - mem-ber, re - mem - - ber, Oh, let who will re - mem - ber, Oh, let who

Oh,

let who will re - mem - ber, Oh, let who will re - mem - ber, Let

let who will re - mem - ber, Oh, let who will re - mem - ber, Let

let who will re - mem - ber, re - mem - ber, Oh, let who will re - mem - ber, Let

let who will re - mem - ber, Oh, let who will re - mem - ber, re - mem - ber, Let

us, let us for - get, Let us for -get, for -get, for - get, Let us for - get, Oh,

us, let us for - get, for - get, for - get, Let us for - get, Oh, let who will

us, let us for - get, for - get, for - get, Let us for - get, Oh, let who

let who will re - mem - ber, Oh, let who will re - mem - ber, I

re -mem - ber, re - mem - ber, Oh, let who will re - mem - ber, Let

will re - mem - ber, re - mem - ber, re - mem-ber, Oh, let who will re - mem - ber, Let

Oh, let who will re-mem - - ber, re - mem -ber, Oh, let who will re -mem - ber, Let

us, let us for - get, for-get, Let us for - get, for - get, Let us for -

us, let us for - get, for - get, for - get, Let us for - get, Let us for -

us, let us for - get, for - get, Let us for - get, Let us, let us for -

rall.

get, for - get, for -get, for - get, for -

get, Let us for - get, Let us for -

get, Let us for - get, for - get, Let us for - get, for -

rall.

pp *diminuendo.*

get, for - get.

get, for - get.

get, for - get, Let us for - - get, for - get.

risoluto. *rall*

hold seemed on sand. The Castilian-like "Bolero" gave much pleasure, while Miss Kellogg seemed to enter heart and soul in it. It took me back to the land of Olives and Andalusian maidens with their large, luscious eyes. Bella donna! Sweet, yet fearful associations connected with two such musical words! In all such music as this, the Moorish element looms up, and one cannot help recalling Arab words and African consanguinity. Not the finest, the grandest, nor the most important vocal piece of the evening, but the prettiest, and certainly the most enjoyable to the many was this same.

Just at the close of Miss Kellogg's first cavatina, General Butler and suite entered a private box. Three cheers with deafening applause greeted him, and in return he bowed again and again. I think sixteen in number joined in the Soldiers' chorus from "Don Cæsar de Bazan," which was very effectively sung by amateurs, of whom Hartford should be proud. At the close a unanimous encore was insisted upon. This not being immediately acceded to by the gentlemen who had just assumed military dress, and therefore hardly cultivated military promptness; the audience subdued its demand in the shape of a gentle request to General Butler to favor them with a speech. With a shake of the head he declined, and retired further back in the box. Ah! concert-audience of Hartford, you asked too much. It was too much of a good thing to expect a speech from one who came to listen to good music after dinner. Must thoughts of the camp, battles, and the lamentable strife in which this country is engaged, obtrude even where the sweet muse of harmony presides? Could not concord lull you into forgetfulness of jarring conflicts? I think I hear you answer there were some discords. Yes, they were licensed, but your attempt to extort a speech was unlicensed.

The Aria from "Zaira," was well sung by Monsieur Rivarde, a baritone with a flexible, but not powerful voice. His *roulades* and actions betrayed the Frenchman, while his mode of singing indicated thorough acquaintance with the art. I never heard this aria until then, but was much pleased with the patrician-like dignity of the andante. In the allegro there reigned a conservatism which with mercadante never degenerates into compliance with the current fashion and necessities of the times. Mr. Mills accompanied this piece very ably, and developed the orchestral *obligato* passages very distinctly and effectively. He is one of the few solo pianists who accompanies carefully. He played exquisitely during the evening, and it is a matter of regret that his two first pieces were performed on a Steinway square—the grand piano being on board the in-coming boat from New York; and momently looked for—with the disadvantage of being seated on a low chair. When will "folks" of country cities learn to consider the comfort of well-bred pianists, and value good piano playing higher than mechanical arts? Nothing during the whole concert could excell the beautiful simplicity of Mills' Welch air; the intelligent audience enjoyed attentively the variations with the ever-present air.

I will give you a short scene. The first part is over, and the proscenium is down. Here comes the Steinway grand, borne by nine hardy fellows, who place it on the stage, superintended by the indefatigable Wilson. Every body looks pleased and is anxious to hear it. The nine hardy fellows seem quite at home and familiar on the stage, but their presence is no longer needed, and one by one they leave Wilson and the tuner alone. An individual steps forth and gladly announces that Mills' will next play on the newly arrived instrument. The square is pushed behind, and now Thalia claims to preside over the concert. The key for the grand cannot be found. An anxious gentleman leaves his seat in the center of the gallery, and goes towards the stage in the neighborhood of which he hands a huge bunch of keys which—had they been larger, people would have suspected him of being a heavy-bearded jailer at large,—on being tried not one would fit. An individual again steps forth and begs the audience to have patience while a key is being made. After some fuss, the rejected square is again brought forth, and the grand retired to the back. A look of disappointment shades the fair features of anxious ladies, when a hurrah and shouts of joy announce the opening of the "big one." The poor despised square is for the last time rolled away, and before the grand sits the distinguished pianist. The man whose keys would not fit is very much pleased, and every body looks delighted except some old fellows behind, who want to know "what is the meaning of all this fuss, keeping people late out of their beds, and all for a piano."

The pianist plays Henselt's Fantasia on "Io son ricco e tu sei bella," charmingly. The coquetry, caprice, and ideal fancies, the execution now bold, large and heroic, now coy, soft and dulcet, now the *moderato* movement almost speaking in the exquisite delivery of the tenor notes, and now—but stay, listen and attempt no description. Drink deep from thy inmost soul, and remember the words of Jean Paul Richter. Mills ceases to play, immense applause greets him, and the scene closes. "Plaudite amici comedia finita est."

I forgot to mention that the duo by Kellogg and Rivarde was loudly encored, but the singers responded only with bows. Numerous were the encores to Kellogg especially, and others.

The solo in the Marseillaise was sung by Rivarde, assisted by the Hartford chorus, composed of ladies and gentlemen, who aided in a very effective manner. Au revoir, Mr. Review. I am

QUIEN SABE?

EAST BOSTON, MASS.

Nov. 5th, 1861.—As items of musical intelligence are so scarce here, I improve the first opportunity to chronicle a few that have recently come to light. Last Friday evening, the singers from the various religious societies met at Sturtevant Hall, and organized themselves into an Association, under the name of the "Union Singing Society." Mr. Mark Googin, one of our most substantial citizens, was elected President, and Mr. Levi Arey, Secretary. After adopting a few by-laws for the government of the Society, and electing other officers, Mr. W. O. Perkins, of Boston, who had been selected as Conductor, and had been invited to be present, presided at the piano, and the remainder of the evening was pleasantly spent in rehearsing from the "Union Star," a collection of glees and choruses. Mr. Perkins, who is one of our most successful teachers and directors, is, also, teaching a singing class here; and under his supervision we are glad to see that East Boston is musically "looking up." Yours truly, QUI EST.

P. S. Since writing the above, we learn that attempts are making to secure the services of Mr. Perkins (who now conducts the music at the Boston Music Hall), at the Maverick St. Church. We are much pleased with "Asaph." Q. E.

Miscellaneous.

SOME PASSAGES IN THE LIFE OF LORENZO DA PONTE.

CONTINUED.

THEIR deceitful conduct increased our mutual hatred, and Mozart and myself were not free from apprehension lest a combination might be got up against us by our two opponents, and a certain Bussini, the wardrobe-inspector, an individual capable of any business except that of an honorable man. When Bussini heard of the ballet I had introduced into my "Figaro," he hurried off to the Count, and said, in a tone of disapprobation: "Your Excellency, the poet has introduced a ballet into his opera." The Count sent for me, and the following conversation took place between us:—

"You must be aware, Sir, that his Majesty tolerates no ballets in his theaters. . . . . Consequently, I order you, Mr. Poet, to strike out the ballet you have introduced into your piece. Where is the scene?"

"Here."

He tore two leaves out of my manuscript, and flung them into the fire. He then returned me the libretto with the words: "You see, Sir, how far my power extends." He then honored me with a "Good day!"

I immediately went off to Mozart who flew into such a passion, that he wanted at once to go to the Count, to give Bussini a sound drubbing, and then hurry off to the Emperor and take back his manuscript. At length I begged he would keep quiet for two days, and leave the management of affairs to me.

Meanwhile, the grand rehearsal had been called. Before it took place I went to the Emperor, who promised to see about the matter. He condescended to be present at the rehearsal, and all the high aristocracy of Vienna accompanied him. The first act met with unanimous approbation. It concluded with a pantomime, during which the band was to play the ballet music, as the dances were prohibited. The band was silent. "What is the meaning of this pause?" the Emperor inquired of Casti, who was sitting behind him. "That is a question to which only the author can give your Majesty an answer," replied the Abbate, with a malicious smile. I was summoned. Instead of justifying myself, however, I laid before his Majesty a copy of my manuscript, in which the scene, as originally written, was retained. The Emperor read it through, and asked why the dances were not

executed. I still remained silent. He saw I would not state the facts, and, therefore, turning to the Count, requested of him the explanation I hesitated giving. "The dances are omitted," replied the Count stammering, "because there is no *corps de ballet* in your Majesty's theater." "But there are *corps de ballet* in the other theaters; and it is my desire that Da Ponte shall have all the dancers he may wish." Half an hour afterwards we had four-and-twenty persons, dancers and *figurantes*. The ballet was performed. "Very good," exclaimed the Emperor; and this fresh proof of favor redoubled the thirst for revenge in the heart of my powerful persecutor.

At last the day of the first performance arrived. The performance took place to the great abashment of the *maestre*, and the by no means diminished vexation of the Count and Casti. The opera itself was brilliantly successful; it pleased the Emperor especially, as well as all true lovers of music; it was considered a lofty and divine work. The libretto, likewise, obtained its share of applause, and my modest competitor, Casti, was the first to point out its beauties. But what was his praise? Censure concealed under the semblance of good nature. "It is true," he remarked, "that this is only a translation from Beaumarchais; but it contains fine verses and several very pretty things."

The Count von Rosenberg, whose favor he was very apprehensive of losing, asked him to write a drama for Salieri, who was dying with envy to beat Mozart's opera. It was at this period he wrote "La Grotta di Trofonio," the second act of which is any thing but satisfactory, as far as art is concerned.

The music was very beautiful, a fact which the friends of the poet trumpeted forth everywhere; but this could not induce the Emperor to change his mind. There was still one stroke to be played, but that stroke completely ruined Casti with the Emperor, who very much admired his verses, it is true, but by no means admired him. Casti had just given the finishing touch to his "Dschingis-Khan," a Tartar poem, which, however, ranks far beneath his "Novelle Galanti," and especially "Gli Animali parlanti." This poem expedited his disgrace. He had it carefully copied out, and presented it with his own hands to the Emperor. Justly or unjustly, Joseph II. thought he saw in it a biting satire on Catharine II., whom he esteemed and admired. He sent for Casti to his box, and handed him a hundred sequins, with the words, "For your traveling expenses!"—a delicate method of dismissing him. Casti understood what the words meant, and a few days afterwards left Vienna.

II.

DA PONTE'S FURTHER STAY IN VIENNA.—LIBRETTOS FOR MARTINI AND MOZART.

After the departure of my persecutor, Casti, I determined to play my envious critics a trick, by writing two dramas at the same time—one openly, and the other in secret. Martini* complained of my idleness in not furnishing him more speedily with a subject, while, on the other hand, the Storace, who had surmounted her prejudices against me, prevailed on the Empress to ask me for a libretto for her brother. The opportunity was, therefore, a good one. I took the subject intended for Storace from one of Shakspeare's comedies, and, calling on Martini, got him to promise that he would not tell a living soul that I was writing anything for him.

In order to be agreeable to him, as well as the wife of the Spanish ambassador, I thought of taking a subject from the history of Spain. Martini liked the idea exceedingly, and so did the Emperor. I had confided the secret to the latter, and he had deigned to encourage me with his approbation. I began, therefore, perusing a number of Spanish plays, in order to familiarise myself with the dramatic character of the Spanish nation. At last I found a subject that pleased me in every respect; it was by Calderon, and bore the title, "The Moon of the Sierra." I sketched out my piece. The plot was simple.

While out shooting on the mountains, the Infant of Spain becomes enamored of a shepherdess; but the latter, being a virtuous girl, and deeply in love with a mountaineer, withstands all the seductive arts of the prince. I entitled my piece "La Cosa Rara, or Virtue and Beauty."

Whether I was spurred on by a feeling of tender partiality for the composer, to whom I owed the first rays of my dramatic fame; whether it was a desire to put all my detractors to the blush at one stroke; or whether it was, perhaps, the nature of the subject itself, which was so poetical and consequently so attractive, I cannot say. I only know the libretto was finished in thirty days. The maestro then composed the music to it. I had arranged so that the best talent in the company should be employed in this opera. But the Italian artists, always unruly and difficult to manage, began their wretched machinations against the composer, even before the parts were distributed. This time they could not direct their attacks at me, because they did not know I had written the book. *Sic me servavit Apollo.*

After the parts had been distributed, the storm burst forth. One person had too much recitative, while the other had too little. This one found the music too high, and that one complained of its being too low. A third did not come in properly in the concerted music; and a fourth sang far too much. The state of anarchy had reached its extreme. At the same time, however, as it was not known that I had anything to do with the matter, people said the verses were pleasing, the characters well-drawn, and the subject new—in a word, that the book was a master piece, but that the music was weak and trivial. "Signor da Ponte," a singer observed to me one day, "as you are a poet, take a lesson from this work. It is a model which every one should imitate. This is how an *opera buffa* ought always to be written."

I laughed in my sleeve. At last, however, the volcano burst forth. Nearly all the artists sent back their parts, and refused to sing such music. The head of the cabal was the first *buffo*, who had a special feud with Martini on account of some rivalry in an affair of gallantry. The noise of this revolution penetrated to the Emperor, who expressed a wish to hear the particulars from Martini and myself. I took the liberty of assuring him that never had the singers had a better opportunity of distinguishing themselves than in this opera, and that Vienna had never heard such charming and catching music. He asked for the libretto, which, as a matter of precaution, I had put in my pocket. As he was carelessly turning over the leaves, his glance fell upon the first finale, which terminated with the words,

> "What is done is done,
> And can no more be undone."

"I could not have found anything more appropriate," he said, with a smile; then, taking a pen, he wrote upon a piece of paper:

My dear Count,—Tell my players that I have heard of their complaints about Martini, and am very indignant thereat; but,

> 'What is done is done,
> And can no more be undone.'"

This note was instantly dispatched to Rosenberg.

On the evening of the first performance the house was crammed to suffocation, though most of the audience had come with an inclination to hiss; but in the very first airs they found so much grace, charm, and melody in the music, and so much that was unexpected and interesting in the dialogue, that they appeared inclined to pronounce a more favorable judgment. Hereupon, after a silence such as had never been known before at the performance of an Italian opera, there followed tumultuous manifestations of applause. At the conclusion of the first act, a call was raised for the author. Some of Casti's partisans seized the opportunity, and set his name in circulation. In the whole house, Kelly was the only person who suspected the truth. He was sitting next me, and whispered in my ear, "I will lay a wager that the libretto is by you." I begged him not to say anything. The only person to whom I had divulged the secret, was Herr von Lerchenheim, a secretary in the Imperial Cabinet, and my dearest friend. He was present, together with some ladies of the highest rank, at the first performance. The conversation turned very naturally on the piece, and the ladies inquired whether he did not know the author? He answered that he did. Their curiosity was now still more excited, and they wanted to learn the author's name. He told them the author was a Venetian, then residing in Vienna, and that he would introduce him to them at the end of the performance.

"All the better," they replied; "he is the only poet suited for our theatre. Should it be necessary, we ourselves will use our interest with the Emperor for his appointment." "I do not think you will have to do that," replied my friend, "for his Majesty has already engaged him." At this they expressed the greatest satisfaction. The second act began, and achieved as great a success as the first act, if indeed it did not achieve a greater. One

* Martini, properly Vincenzo Martin, but commonly called "lo Spagnuolo," (the Spaniard,) because he was born, in 1754, at Valencia, went to Italy in 1781. His operas soon established his reputation, which he increased in Vienna, where he resided during the years 1785–1788. His most celebrated operas were "La Cosa Rara," (Lilla, or Beauty and Virtue,) and "L'Arbore di Diana," (The Tree of Diana.) Da Ponte wrote the libretto of both. As we shall presently perceive from what he says, the subject of "La Cosa Rara" is the same as that subsequently turned to account by Conradin Kreutzer, in the "Nachtlager von Granada." Martini's "Cosa Rara" is forgotten, but, to judge from the opinions of all his contemporaries, including even Mozart himself, unjustly so. The fact of his having been ranked with Cimarosa, Paesiello, and Mozart, and of his standing high in the opinion of the Emperor, who esteemed him very greatly, is a proof of the value of his productions. He died at St. Petersburg, in 1810.

duet, in particular, electrified the whole house, and the Emperor demanded its repetition, by hand and mouth, contrary to the usual practice, introduced by himself, of having no concerted pieces sung twice.

After the performance, Herr von Lerchenheim kept his word, and presented me to the ladies. I cannot say which was the greater, their astonishment or my satisfaction. They wanted to know why I had so carefully concealed my name. "In order not to put the cabal to the blush," answered Herr von Lerchenheim, in a friendly tone.

The Germans, who were good by nature, but had been influenced by my calumniators, and who perceived the wrong they had done me, now endeavored to atone for it. I was the object of praise which really passed all bounds. The ladies, especially, would speak of nothing but my opera. They invented a fashion, *a la cosa rara*, and looked upon Martini and myself as two phœnixes. The opera had completely transformed us, and endowed us with a degree of merit and an array of good qualities which had previously never been suspected to exist. I resolved to write a still better piece, especially as the Emperor, after giving me unmistakable marks of his satisfaction, was continually advising me to write a new work for his beloved Spaniard. I zealously set about finding another subject worthy of Martini; but far too many composers begged me to give them a libretto, and backed their entreaties by the recommendations of some of the most distinguished personages among the nobility at Vienna. Out of respect for these recommendations, I was induced to write two librettos, one for Righini, and the other for Peticchio.

(*To be continued.*)

TAMBURINI IN DISGUISE.

There existed, in times past, an odd custom in Palermo. On the last day of the Carnival, the people went to the theater with all sorts of instruments —trumpets, trombones, drums, cornets, &c., &c., and played thereon an obligato accompaniment to the performances. It was a most abominable racket, which would have deafened ears not used to it. As to the singers, Stentor himself could not have sung down such an uproar. One day when "Eliza e Claudio" was being performed, Tamburini made his entrance, and was saluted by an abominable charivari, against which he would need a cannon's throat to succeed. After thus saluting their favorite, the audience ceased its noise to bestow a real and hearty applause upon the first notes of the singer. Tamburini, seeing that it was a time for licence, conceived the idea of executing his part in a woman's voice. His falsetto was remarkably clear and extended, and even more flexible than his ordinary voice. The public was so astonished, that the blatant instruments were relinquished, that the novelty might be listened to. The jest took at once, and was received with great applause. The *basso cantante* continued to the end of the first duet with the same success, and the audience remained quiet during his performance. When Mme. Lipparini appeared, the tumult recommenced. The sensitive lady supposed that it was an intentional insult to her, and was so much affected that she could not sing, but retired to her room, took off her theatrical garb, and left the theater.

When Tamburini went to the green room, he found that Mme. Lipparini had disappeared, and that the manager could not continue the opera he had begun. The public, not very accommodating in such cases, might be inclined to make a serious disturbance. He ran to Mme. Lipparini's room, but she had gone, leaving her costume spread upon the floor around. Tamburini was as much astonished as Pyramus when he found only the veil of his Thisbe. The basso retreated in surprise from this disordered feminine gear, but suddenly stopped, and, crossing his arms, gave himself up to philosophic reflections on the mutability of human affairs. A sudden shout from the audience announced the desire for the prima donna, and sonorous voices were calling, through the corridor, for that personage.

"*La prima donna!*" screamed the crowd, with a menacing tone of voice.

"Ah! you want a prima donna!" said Tamburini. "You shall have one, and a better one than you imagine—one after my own fashion, one that all the managers in the country can't furnish you!"

The oddest thought had flashed across the mind of the joyous Dandini, the sparkling Figaro, the noble Giorgio. Piece by piece he picks up the discarded costume of the retreated virtuosa, doffs his own dress, and contrives, by no little stretching and some tearing, to invest himself with the feminine attire. He placed Eliza's satin hat on his curly wig, adjusted the veil coquettishly, and, thus disguised, rushed toward the stage. The dress did not give him any inconvenience; it only reached mid-leg, and left exposed a robust calf, which his silk stockings exhibited to great advantage, and the buckle of a shoe which covered the biggest foot that ever a prima donna displayed to the admirers of her perfections.

The audience was becoming stormy; the orchestra had played the introductory measures at least ten times, and the most fractious spirits were for invading the stage, when Tamburini made his appearance in this grotesque rig. It would be impossible to describe the shouts of laughter, the bravos, the storm of applause, the hurrahs, the roars, the perfect tempest of delight which shook the house. When the *prima donna* had curtseyed, acknowledged the reception, raising her eyes to heaven and pressing her hand on her heart; when she had testified her delight at this ovation, she sang her cavatina, and she sang it to perfection. Tamburini, with his woman's voice, was far better than the *prima donna assoluta* whom he replaced.

So long as there were only solos to sing, he got along admirably. Eliza's part was done in falsetto, and his own in his natural voice. But when the duet came, the public feared that the double personage would be destroyed. Not at all—for he sang both parts, changing from bass to soprano as occasion demanded, and even changing his place on the stage, so as to mark the change of personage. When the opera was over, he was recalled a dozen times, and this carnival representation was finally brought to a crisis by his dancing in a *pas de quatre* with Taglioni, Mme. Taglioni, and Mlle. Rinaldini.

How different from ours must have been the tone of the audiences and the character of the people, for such things as these to form their amusement or their gratification.

Special Notices.

TERMS ON WHICH WE LET BOOKS FOR THE USE OF MUSICAL CONVENTIONS.

For the use of Collections of Church Music by a Convention lasting not over three days, ten cents per copy.

For the use of Glee Books by a Convention lasting not over three days, fifteen cents per copy.

All expenses, such as boxing, freight, &c., from and to our store, must be borne by the party ordering the books.

The books must be very carefully used, and returned to us unsoiled, and free from damage, within ten days of the close of the Convention, or paid for at the wholesale prices.

The books must be ordered from us by some party of known responsibility, who will be responsible to us that our terms are complied with.

Any books sent for the use of a Convention, may, of course, be retained, and paid for at the wholesale prices, thus saving the charge for their use.

Much experience proves to us that these prices are barely sufficient to cover the actual expenses and losses incurred by us in thus loaning books, and it is our purpose to adhere, hereafter, uniformly to these terms, which, we think, will be admitted to be reasonable.

A list of the books which we will furnish Conventions, the present season, on these terms, is annexed:—

COLLECTIONS OF CHURCH MUSIC.

ASAPH; Or, THE CHOIR-BOOK. A NEW COLLECTION OF VOCAL Music, Sacred and Secular, for Choirs, Singing-Schools, Musical Conventions, etc. By Dr. Lowell Mason and Wm. Mason. Wholesale price, per doz., $8 00

A new book, just published.

		Wholesale Price.
The Diapason. By Geo. F. Root	per doz.	$8 00
The People's Tune Book. By Lowell Mason, Dr. of Music	" "	6 00
Hastings' Church Music. By Dr. Thomas Hastings	" "	6 00
The Eclectic Tune Book. Edited by Wm. B. Bradbury	" "	8 00
The Jubilee. By Wm. B. Bradbury	" "	8 00
The Sabbath Bell. By Geo. F. Root	" "	8 00
The Hallelujah. By Dr. Lowell Mason	" "	8 00
The New Carmina Sacra. By Dr. Lowell Mason	" "	8 00

GLEE BOOKS.

The Festival Glee Book. By Geo. F. Root and Wm. B. Bradbury	" "	12 00
The New York Glee and Chorus Book. By Wm. B. Bradbury	" "	9 00
The New Odeon. By Lowell Mason and George James Webb	" "	8 00

MASON BROTHERS.

Nos. 5 & 7 Mercer Street, New York.

MUSIC FOR THE ARMY.

We have just published a selection of music, arranged in Four Parts, for MALE VOICES, from the "Young Men's Singing-Book," entitled—

PATRIOTIC SONGS;

Containing the following:—Star-Spangled Banner, Hail Columbia, Firmly Stand My Native Land, The Source of Joy, Freedom's Day, Men of My Country, Never Forget the Dear Ones, Up, Brothers, Up, The Might with the Right, Come Soft and Lovely Evening, and God Speed the Right. The whole making a Pamphlet of 16 octavo pages, and Sold for SIX CENTS.

Also,

A HYMN AND TUNE BOOK FOR THE VOLUNTEERS.

The Sabbath-School Hymn and Tune Book contains more than 200 appropriate Hymns, with Tunes (melodies only), selected from the Sabbath Hymn and Tune Book. This little book has been pronounced by the Chaplains of several Regiments as just the

book wanted. It is supplied, at wholesale, at the cost of manufacture; or Six Dollars per 100 copies.

A copy for examination, by mail, TEN CENTS.

Published and for Sale by

MASON BROTHERS, 5 & 7 Mercer Street, New York.

BRADBURY'S NEW SUNDAY-SCHOOL SINGING-BOOK,

THE GOLDEN CHAIN,

Is now Ready. Price, $12 per hundred. IVISON, PHINNEY, & CO., New York.

Send four red stamps for a specimen copy, to

WM. B. BRADBURY, 421 Broome Street, New York.

MR. W. O. PERKINS, of Boston, Mass., will conduct a limited number of Musical Conventions the present season, upon reasonable terms. Please address as early as convenient. 8-6m

---

THE ADDRESS OF *GEORGE B. LOOMIS* FOR THE PRESENT IS "*BENNINGTON, NEW YORK.*"

JUST OUT:

METHOD FOR THE PIANO,

AND

METHODICAL GUIDE FOR THE PIANO-FORTE TEACHER.

BY H. A. WOLLENHAUPT & THEO. HAGEN.

Price 75 cts. THEO. HAGEN, 5 AND 7 MERCER STREET.

OPINIONS OF THE PRESS.

It is difficult to understand how the authors of this admirable work have contrived to compress so much valuable matter in so little a space This little work is chiefly intended as a guide for the teacher, and its great merit lies in the guidance which it affords through the mass of good and bad publications of all times. It supplies a vacancy which has been long felt, and is, we believe, the first and only publication of its kind in this country. The names of Messrs. Hagen and Wollenhaupt, both widely and favorably known, are a better guarantee of its merit than any praise of ours can possibly be. Still, we cannot but express our admiring appreciation of the masterly skill and taste with which the student is led from works of a simple and elementary nature to the masterpieces of Beethoven, Schumann, Liszt, and Chopin, and our enjoyment of the judicious criticism with which the volume abounds. Indeed, the better the musician, the higher his opinion of this work must be. We cordially recommend it to the musical public. Every teacher may derive from it invaluable suggestions, and every performer find in it a compass to direct his voyage over the ever widening and deepening sea of musical knowledge.—*Fitzgerald's City Items, Nov. 2.*

This is a useful vade-mecum for both the teacher and the pupil. It contains useful hints upon piano-forte playing, from its simplest elements to an advanced stage of accomplishment. The most useful feature, however, is, perhaps, the catalogue of pieces adapted for players in the different periods of their progress, with some account of them and of the different styles, schools, and composers of music for the piano.—*Dwight's Journal, Oct. 26, 1861.*

A CARD.

COMMUNICATIONS TO THE SUBSCRIBER MAY BE ADDRESSED TO THE care of ROOT & CADY, CHICAGO, for the present.

GEO. F. ROOT.

Fortnightly Bulletin of New Music.

FIRTH, POND & CO., NEW YORK

THE REVEILLE. A. W. Berg. 35c.—THE GYMNAST'S MARCH. Charles A. Morra. 35c.—THE ARMY PARADE MARCH. Louis Berge. 35c.

VOCAL MUSIC.

THE WILD ROSE. Ballad. By J. R. Thomas. 30c.—WHACK, ROW DE DOW. W. L. Hobbs. 25c.

FIRTH, POND & CO., AND SCHARFENBERG & LUIS.

DIXIANA. By Richard Hoffman. 50c.

OLIVER DITSON & CO., BOSTON.

VOCAL MUSIC.

RALLY ROUND THE BANNER. Patriotic Song. G. Dowe. 25c.—MARCH AWAY, CHEERILY. Patriotic Song. E. H. Russell. 25c.—DARLING LITTLE SOPHIE. Song and Chorus. E. G. B. Holden. 25c.—BEGGAR GIRL. Song or Duet. Piercy. 25c.—THE MAGIC OF A SMILE. Song. L. Williams. 25c.—OUR BANNER SHALL WAVE FOREVER. Song and Chorus. T. H. Howe. 25c.—COME WHERE THE MOONBEAMS LINGER. Song. F. Buckley. 25c.—THE STRIPES AND STARRY BLUE. Patriotic Song. 25c.

INSTRUMENTAL MUSIC.

AZURE, STARRY NIGHT. (Byegone Hours.) Oesten. 35c.—WARRIOR'S TRIUMPHAL MARCH. T. H. Howe 35c.—SALUT A LA FRANCE. Transcription for piano. A. Baumbach. 35c.—OLD HUNDRED. Transcription for piano. A. Baumbach. 35c.—VALSE PASTORALE A. Kleibloch. 35c.—GIRL I LEFT BEHIND ME. Varied. C. Grobe. 25c.—CROYEZ MOI (Trust in Me). For Piano. J. Ascher. 25c.—CAVALIER'S SERENADE. W. L. Apthorp. 25c.

BOOKS.

PART SONGS FOR THREE AND FOUR FEMALE VOICES Selected mostly from a collection by S. Müller, and Translated by Fanny Malone Raymond. For the Use of Normal Schools, Young Ladies' Institutes, &c. 50c.

MASON & HAMLIN,

MANUFACTURERS OF

Melodeons & Harmoniums

THE Undersigned beg to inform their friends and the public that they have REMOVED to their new and enlarged manufactory, and that, with the aid of improved machinery and increased facilities, they are now producing Instruments which they are confident will more than sustain the reputation already acquired.

Their MELODEONS and HARMONIUMS have been awarded the first premium at EVERY FAIR where exhibited in competition with others, (TWENTY-SIX of which have been received during the past five years,) and they are highly commended by distinguished musicians in this country and in Europe.

Descriptive catalogues sent to any address, and orders respectfully solicited.

4- MASON & HAMLIN, Boston, Mass.

THE HORACE WATERS' Pianos and Melodeons,

AND

ALEXANDRE ORGANS

Are the finest Instruments for parlors and churches now in use. A large assortment can be seen at the new warerooms, No. 481 Broadway, between Grand and Broome Sts., which will be sold at extremely low prices. Pianos and Melodeons from sundry makers, new and second-hand, to let, and rent allowed, if purchased, as per agreement. Monthly payments received for the same. Sheet Music, Music Books, and all kinds of Music Merchandise, at war prices. A Pianist in attendance will try new music.

JUST PUBLISHED.

I.

ANTIQUARIAN CATALOGUE

OF

Vocal & Instrumental Music,

ANCIENT AND MODERN, AND OF

WORKS ON MUSIC,

Scientifical, historical, biographical, critical, satirical, theoretical, practical, instructive, entertaining, etc., etc.,

ON SALE, FOR CASH,

BY

CHARLES GROBE,

WILMINGTON, DEL.

☞ This Catalogue will be forwarded GRATIS, on application to the Publisher.

KARL KLAUSER,

FROM FARMINGTON, CONN.,

OFFERS HIS SERVICES AS A

MUSIC TEACHER

FOR THE NEXT SEASON.

Address C. BREUSING'S Music Store,

701 *BROADWAY.*

A NEW SINGING BOOK.

FOR DAY SCHOOLS,

CALLED

THE DAY-SCHOOL BELL,

IS NOW READY

IT CONTAINS ABOUT 200 PAGES OF Choice Songs, Solos, Rounds, Catches, Duets, Trios, Quartets, and Choruses, many of them written expressly for this work, beside some 30 pages of the Elements of Music. This is the best book ever issued for Seminaries, Academies, and Public Schools.

It is Compiled by HORACE WATERS,

Author of "SABBATH-SCHOOL BELLS," Nos. 1 and 2, which have had the enormous sale of 585,000 copies in 32 months.

Prices:—Paper Covers, 20c., $15 per 100; Bound, 30c., $22 per 100; Cloth Bound, embossed gilt, 40c., $30 per 100. Sample Copies mailed free, at the retail prices.

Publisher, HORACE WATERS,

No. 481 BROADWAY, N. Y.

THE

BEST AND CHEAPEST

Music

Is to be found every week in the

HOUSEHOLD JOURNAL,

16 pages. Price, 4 cents. Weekly.

Among the latest pieces published are the following:

The Electric Polka, by Herr Carl Faust; "Pretty Gossip, Say not so," new song, by Lady Brown; "The Garibaldi March and Italian National Hymn;" The Louise March by Herr C. Faust; Valse a la Tyrolienne, by Herr C. Faust; The Pelissier Gallop, by Chas. D'Albert.

SONGS OF THE ELEMENTS,

BY STEPHEN GLOVER.

"I Dreamt I was Queen of the Air." "The Beautiful Earth for me." "I Sing, I Sing of a Wondrous Thing." "I'm A roamer o'er the Mountain."

Sample copy of the Household Journal sent free to any address. Any of the above pieces can be had by ordering through a news agent, or from the publishers, who will forward them to any address, on receipt of postage stamps.

Yearly Subscription, $2, in advance.
Monthly Parts, 17 cents. Weekly, 4 cents.

Publishers, A. HARTHILL & CO,
20 NORTH WILLIAM ST., N. Y.

A LADY WHO HAS RECEIVED THE best instruction in Music, will give LESSONS on the PIANO and GUITAR. Apply to Messrs. J. SCHUBERTH & CO., 98 SPRING STREET, near BROADWAY.

JUST ARRIVED.

SCHUBERT'S SONGS. Vol. 5. $2 75.

Price of the five vols., $12 00.

THE ART OF VIOLIN PLAYING. A collection of the best works for this instrument, from Corelli (1653) to our own times. Edited by C. Witting.

Part I. 6 Sonatas, by Corelli. 75 cts.
Part II. 3 Sonatas by Francesco Geminiana. Three Sonatas, and the celebrated Ciaccona, by J. S. Bach. Capriccios, by Pietro Locatelli. 75 cts.

VIOLIN SCHOOL, by Dr. Volckmar. $1.

POTPOURRIS from MARTHA. WHITE LADY. OBERON, MAGIC FLUTE, ROBERT, FRA DIAVOLO, THE HUGUENOTS, FREISCHUTZ, ROMEO AND JULIET, TANNHAUSER, and ZAMPA. Each, 25 cts.

JUST OUT.

THE STAR-SPANGLED BANNER. Paraphrase Brillante pour Piano. Par H. A. Wollenhaupt. Price, 50c.

THEODOR HAGEN,

Agent for Hollé's Music.

5 & 7 Mercer street, (Care Mason Bros.)

J. SCHUBERTH & CO.,

PUBLISHERS AND DEALERS IN

Foreign & American Music

St. Nicholas Hotel Buildings,

98 SPRING ST., NEAR BROADWAY,

New York.

Catalogues of their own publications may be had gratis. 10-

MUCH ENLARGED AND IMPROVED.

THE

GOLDEN HARP:

A COLLECTION OF

Hymns, Tunes, Chants, Duets, Trios, Short and Easy Anthems, and Concerted Pieces, for

Sabbath-Schools, Social Gatherings, Pic-Nics, Home Circles.

BY L. O. EMERSON,

Author of "The Golden Wreath."

This new and valuable work for Sabbath-Schools has been much enlarged, and now contains *over five hundred hymns, tunes, and select pieces*, and a number of Chants, and Short and Easy Anthems, for Anniversaries, Monthly Concerts, and other special occasions. The tunes have been selected with much care, and comprise those recognized by singers as the best in nearly every collection of Sacred Music. The hymns have been chosen with special regard to

PURITY, SWEETNESS, & SIMPLICITY.

The particular point of excellence in this collection, is its admirable

SELECTION OF FAVORITE FAMILIAR TUNES AND MUSIC

HITHERTO UNKNOWN IN SABBATH-SCHOOLS.

AS A BOOK OF WORDS & MUSIC IT HAS NO SUPERIOR.

A number of Pieces have been especially composed for Anniversaries, the Death of a Scholar or Teacher, Monthly Concerts, Sunday-School Celebrations, Pic-Nics, and other Special Occasions. In addition to the above, the Appendix contains a very large variety of

Choice Melodies for Children's Singing Parties, the Fireside, & Home Circle.

The very low price at which "The Golden Harp" is sold, renders its possession available by every child, while its real worth as a Collection of Hymns and Tunes, will commend it to the favor of all parents and teachers.

Recommendatory Notices of the Religious Press.

From the "Christian Freeman."

"The Golden Harp" is just becoming quite popular. From a careful perusal of it, we judge it worthy of adoption by our schools generally. We commend it to the attention of superintendents and teachers, as a valuable acquisition to their means of religious instruction and worship."

From the "Christian Watchman & Reflector."

"For every occasion on which good music is desirable—and there are few, if any, on which it is not—something appropriate may be selected from this book, which contains more than five hundred choice pieces."

From "The Schoolmaster."

"It is an admirable collection of hymns and familiar tunes, which must be found acceptable to those who want a new music book for their Sabbath-School. We have recommended it personally to our friends."

From the "Christian Register."

"This is properly a book of hymns, as well as of tunes. It contains 488 hymns—long and short—and 120 tunes, the hymns being scattered through the book on pages with the tunes to which they are fitted. The selection of tunes is good, and the hymns are nearly all practical, and free from objectionable doctrine. This we consider essential and an important recommendation of the book for the young, and we see no reason why it should not be generally adopted in our Sunday-Schools."

From "The Puritan Record."

"At the low price of twenty-five cents, Oliver Ditson & Co furnish this new Sabbath-School Music Book, containing more than five hundred Hymns, Tunes, and Select Pieces. The work is worthy the patronage of our Sabbath-Schools."

From the "Olive Branch."

"It contains upwards of five hundred hymns and tunes, including the best of all previous collections, together with a large number of new pieces, which must, from their peculiar adaptation to the want of Schools, become general favorites. We have never met with a book of Sabbath-School Music which we could so unreservedly recommend to the special attention of pastors, superintendents, and teachers, and to all persons interested in the moral and religious culture of the young."

The special attention of Clergymen, Sabbath-School Superintendents, Teachers, and Parents is respectfully solicited for this work. A Specimen Copy, postage free, will be sent to any person wishing to examine it, upon the receipt of twenty-five cents.

PRICE, $2 50 per dozen. Single copy, 25 cents.

OLIVER DITSON & CO., Publishers,
277 WASHINGTON ST., BOSTON.

☞ The Golden Harp can be obtained of all Music Dealers, and of most of the principal Booksellers in the United States and the Canadas.

HOLLE'S CHEAP MUSIC

JUST ARRIVED.

Schubert's Songs. 4th vol. $2 50. Singly, from 10 to 25c. each.

Dussek's Compositions for Piano (17 pieces for two and 2 pieces for four hands.) $3 50. Singly, from 10 to 50c. each.

Mozart. 18 Duos for Piano and Violin. $3 65. Singly, from 10 to 30c. each.

Brunner. Operatis Potpourris. (New Selection.) 25c. each.

THE WORKS FOR PIANO-FORTE BY Beethoven, Mozart, Haydn, Bach, Clementi, Weber, Hummel, Czerny, Bertini, Herz, Cramer, Kuhlau, Diabelli, Wollenhaupt and others, at about one third of their usual prices. Apply for catalogues.

Beethoven's Trios for Piano, Violin, and Violoncello, $5. Singly, from 30 to 75c. per Trio.

Schubert's Songs. 3 vols, (large size and print French and German text.) Each vol. $2 75. All three $7 50. Singly, from 10 to 37c. per number—containing several Songs.

Wollenhaupt Sparkling Diamonds. 50c.
" Song of the Syrens, Waltz, (Second Edition.) 75c.
" Star-Spangled Banner. 50c.

Theo. Hagen. Faribol. Marceau de Genre. 30c.

Music sent by mail, free of postage, on receipt of the marked price. Music of every description, foreign as well as American, for sale by

THEODOR HAGEN,
Agent for Holle's Music,
5 & 7 *MERCER STREET*, (*Care Mason Brothers.*)

WM. DOEHLER,
SOLO VIOLINIST
AND
TEACHER OF VIOLIN & PIANO,
Care of THEODOR HAGEN, Esq., 5 & 7 MERCER STREET.

HARPS!

J. F. BROWNE, Manufacturer Warerooms, 709 BROADWAY, New York, between Fourth street and Washington Place, near the New York Hotel.

Prices and descriptions forwarded by mail.

Strings of the best quality, and every requisite for the Harp.

J. F. Browne would call attention to his large and choice collection of

HARP MUSIC,

both foreign and own publications. Just published, "40 Studies." in four Numbers, forming, with the "FIRST SIX WEEKS," a complete general course of Instruction for the Harp.
2-1y

G. ANDRE & CO.,
IMPORTERS OF
FOREIGN MUSIC,
1104 Chestnut St., Philadelphia.

A large assortment of AMERICAN MUSIC constantly on hand. 4-

B. C. BLODGETT,
TEACHER OF THE
PIANO AND ORGAN,
ALSO OF
Harmony, Single and Double Counterpoint, Canon, and Fugue.
7- Address, **HALLET, DAVIS & CO.**

JUST PUBLISHED:

THE

SEMINARY BELL,

BY

CHARLES BUTLER.

A Complete Course of Elementary Instruction, Vocal Exercises, and Solfeggios, to which are added a most excellent Selection of

Songs, Duets, Trios, Opera Choruses, Chants, and Hymn Tunes,

WITH PIANO-FORTE ACCOMPANIMENT.

This work is designed as a Vocal Class-Book for the use of

Seminaries, High Schools, Academies,

SINGING CLASSES,

AND THE SOCIAL CIRCLE.

The work contains 224 pages, of which about 50 are devoted to Elementary Instruction.

—:o:—

CONTENTS:

Elements of Music, with Exercises and Tunes.
Dictionary of Musical Terms.
Barcarolle,.....
Beautiful moonlight,.....*Glover.*
Blest Saint, (solo,).....*Auber.*
Calm on the listening ear,.....*Weber.*
Chant, "Blessed are the poor in spirit."
Chant, "Cantate Domino,".....
Come to the Forest,.....*Glover.*
Come to me,.....*Bellini.*
Departed Days, (Song and Chorus,)....*Root.*
Down among the lilies, (Trio,).....*Glover.*
Down the dark waters,.....*Zingarelli.*
Farewell, Good Night, (Trio,).....
Flowers, (Trio,) .....*Garcia.*
Hearts and Homes,.....*Blockley.*
Home, (Trio and Chorus,).....
Hymn, "Saviour, source of every blessing."
Hymn, "Sweet is the work,".....
Hymn Chant, "Father, who in the olive shade,.....
Hymn Chant, "Hear, Father, Hear,"..
Hymn Chant, "There is a calm,".....
Like the Lark,.....*Abt.*
Lo! the Day!.....*Flotow.*
Morning and Evening,.....*Weber.*
Native Land,.....*Verdi.*
Our Fathers' Land, (International Ode.)
Pray for the peace of Jerusalem,....*Novello.*
Prayer from Moses in Egypt,.....*Rossini.*
Protect us through the coming night, (Trio,).....*Curschman.*
Rest, Spirit, Rest, (Hymn,).....*Rooke.*
Sabbath Repose,.....*Abt.*
Slowly and softly Music should flow,.*Glover.*
Song of May,.....
Sweet day, so cool, (Trio,).....*Richards.*
Sweet from the Rain, (Solo,).....*Schubert.*
Tell me, where do Fairies dwell,.....*Glover.*
The Depths of the Ocean,.....*Glover.*
The Dove,.....*Guglielmo.*
The Golden Sunset,.....
The Graduate's Farewell,.....*Butler.*
The Mermaid's Evening Song, (Trio,).*Glover.*
The Midnight Moon,.....*Glover.*
The Moonbeams,.....*Rossini.*
The Morning,.....*Momigny.*
The Mountain Hunters, (Trio,).....
The Murmuring Sea,.....*Glover.*
The Sabbath Bell,.....*Halevy.*
The Stars sink one by one,.....*Panneron.*
The Wind and the Harp,.....*Glover.*
The Withered Leaf, (Solo and Chorus,) *Rossini.*
There's a sigh in the heart,.....*Fricker.*
There's Beauty everywhere,.....*Glover.*
This World,.....*Vaccaj.*
To Spring,.....
Voices of the Night,.....*Glover.*
We are Fairies of the Sea,.....*Glover.*
When the Swallows homeward fly.....*Abt.*
Wild Music,.....
Wind, gentle Evergreen, (Round,)....

☞ Price 50 cents single, or $5 per doz.
Sent per mail, postage paid, on receipt of the price.

Published by RUSSELL & TOLMAN,
291 Washington St., Boston.

COLLECTIONS OF CHURCH MUSIC

FOR

Choirs, Musical Conventions, Singing Schools, etc.

PUBLISHED BY

MASON BROTHERS,

5 & 7 MERCER STREET, NEW YORK.

A Complete Catalogue of our Publications sent free to any address on application.

ASAPH; OR, THE CHOIR BOOK. A new collection of Choir Music, specially adapted for the training and cultivation of Choirs and Musical Associations, for Singing Schools and Musical Conventions. The elements contain a large variety of pleasing social pieces, part-songs, glees, etc., the words as well as music of which are quite new; the tune department provides for almost every known meter, is varied, and we are confident will prove very interesting; and the anthem department is full and attractive. By Dr. LOWELL MASON, and WILLIAM MASON. *Published in October*, 1861. $1.

THE DIAPASON. A collection of Church Music, to which are prefixed a new and comprehensive view of "Music and its Notation," Exercises for Reading Music and Vocal Training, Songs, Part-Songs, Rounds, etc. The whole arranged and adapted for Choirs, Singing Schools, Musical Conventions, and Social Gatherings. By GEO. F ROOT. $1.

THE PEOPLE'S TUNE BOOK. An edition in Music Octavo, on large type, with only one part on a staff, and words accompanying the Music, of the *Sabbath Tune Book*, to which are prefixed the Elements of Musical Notation, the whole forming a class book for Singing Classes and Congregational Schools. By Dr. LOWELL MASON. 75 cts

HASTINGS'S CHURCH MUSIC. By Dr. Thomas Hastings. A collection of the choicest of the author's labors during a period of over forty years, containing his most popular productions which have appeared in any form. 75 cts.

THE ECLECTIC TUNE BOOK. A collection of the standard Psalm and Hymn Tunes, Anthems, etc., prepared for the use of Presbyterian Churches, under the direction of a committee appointed by the General Assembly for that purpose, and edited by WM. B. BRADBURY. $1.

THE JUBILEE. A new collection of Church Music, containing Hymn Tunes adapted to every variety of meter, and arranged with reference both to Choir and Congregational Singing; Chants, Anthems, and set pieces for every occasion; and a new arrangement of the elements of Music, interspersed with secular pieces, progressively arranged for Class Practice. By WM. B. BRADBURY, author of *The Shawm*, etc. Large music octavo. $1.

THE SABBATH BELL. A collection of Music for Choirs, Musical Associations, Singing Schools and the Home Circle, arranged in three divisions—viz.: Part 1. The Singing School. Part 2. Church Music. Part 3. Occasional and Concert Music. By GEORGE F. ROOT. 384 pages, large music 8vo. $1.

THE HALLELUJAH. A book for the Service of Song in the House of the Lord, containing Tunes, Chants and Anthems, both for the Choir and Congregation; to which is prefixed the Singing School, a manual for classes in vocal music, with exercises, rounds and part-songs, for choir practice; also, Musical Notation in a Nut-shell; a brief course for singing schools, intended for skillful teachers and apt pupils. By Dr. LOWELL MASON. $1.

THE SHAWM. A Library of Church Music, embracing about one thousand pieces, consisting of psalm and hymn tunes, adapted to every meter in use; anthems, chants, and set pieces; to which is added an original Cantata, entitled "Daniel; or, the Captivity and Restoration;" including also the "Singing Class," an entirely new and practical arrangement of the elements of music, interspersed with social part-songs for practice. By WILLIAM B. BRADBURY and GEORGE F. ROOT, assisted by THOMAS HASTINGS and T. B. MASON. $1.

CANTICA LAUDIS; or, the American Book of Church Music. By Dr. LOWELL MASON and GEORGE JAMES WEBB. $1.

THE CARMINA SACRA; or, Boston Collection of Church Music. By Dr. LOWELL MASON. $1.

NEW CARMINA SACRA; or, Boston Collection of Sacred Music. This book is a careful and thorough revision of the favorite work heretofore published under the same title. The object has been to retain the most valuable and universally pleasing part of the former work as the basis of the new, omitting such portions as experience had proved to be the least serviceable and popular, and substituting choice tunes and pieces selected from the whole range of the author's other works. $1.

THE BOSTON ACADEMY'S COLLECTION OF CHURCH MUSIC. By Dr. Lowell MASON. Published under the direction of the Boston Academy of Music. $1.

THE PSALTERY. A new collection of Church Music. By Dr. LOWELL MASON and GEORGE J. WEBB. $1.

THE NATIONAL PSALMIST. By Dr. LOWELL MASON and GEORGE J. WEBB. $1.

A full supply of all our publications constantly on hand, and for sale by

W. B. SMITH & CO., Cincinnati, Ohio. ROOT & CADY, Chicago, Illinois.

The price of our Church Music Books in New York, Philadelphia, and Boston, is EIGHT DOLLARS per dozen, but as it will be much more convenient for Teachers, Singing-Schools, and Choirs in the West, to procure their books from local dealers, we subjoin a list of Booksellers and Music dealers from whom our Church MusicBooks, may at all times be procured, at NINE DOLLARS per dozen, an advance only sufficient to pay cost of transportation, exchange, etc.

Albany, N. Y.—S. R. GRAY.
J. H. HIDLEY.
Buffalo, N. Y.—THEO. BUTLER.
BREED, BUTLER, & CO.
Binghamton, N. Y.—H. E. PRATT & BRO.
Beloit, Wis.—WRIGHT & NEWCOMB.
Cleveland, Ohio.—S. BRAINARD & CO.
J. B. COBB & CO.
Columbus, Ohio.—RANDALL & ASTON.
Detroit, Mich.—RAYMOND & ADAMS.
Detroit, Mich.—M. A. ALLEN.
E. B. SMITH.
Indianapolis, Ind.—BOWEN, STEWART & CO.
Iowa City, Iowa.—WILLIAM LEE.
Janesville, Wis.—N. NEWELL.
MOSELEY & BRO.
Jackson, Mich.—BROWN & CARTER.
Jacksonville, Ill.—CATLIN & CO.
Mansfield, O.—STURGES & PRITCHARD.
Oberlin, Ohio.—J. M. FITCH.
Milwaukee, Wis.—TERRY & CLEAVER.
Pittsburgh, Pa.—J. H. MELLOR.
H. KLEBER & BRO.
Rochester, N. Y.—ADAMS & DABNEY.
STEELE, AVERY & CO.
Syracuse, N. Y.—WYNKOOP & BRO.
PECK & RUDD.
St. Louis, Mo.—KEITH & WOODS.

THE

MUSICAL REVIEW AND Musical World.

5 CENTS SINGLE.] PUBLISHED FORTNIGHTLY, BY MASON BROTHERS. [VOL. XII.—No. 24.

NEW YORK, SATURDAY, NOVEMBER 23, 1861.

THE NEW YORK MUSICAL REVIEW AND MUSICAL WORLD,

(Being the union of these two long-established and well-known Musical Journals,)

IS PUBLISHED FORTNIGHTLY—

Each number containing sixteen quarto pages, including four pages of new music. THE REVIEW AND WORLD aims to be a comprehensive, able, and impartial musical journal.

MUSICAL INTELLIGENCE

From both hemispheres will be posted up with care and diligence. Especially we mean to keep our readers informed of every thing musical that is happening in America, and our pages will present a record of the concerts, conventions, festivals, societies, and other musical doings, all over the land. In doing this, we shall be much aided by

CORRESPONDENTS

In our own and foreign countries, who will take care to omit nothing of interest which may occur in their different sections.

CRITICISM.

THE REVIEW AND WORLD aims to be impartial and just, yet appreciative. It aims to do justice to its readers, as well as to composers, authors, artists, and manufacturers.

MUSICAL ESSAYS.

Short practical essays on the various topics of interest which may arise will find place in its columns.

MUSICAL INSTRUCTION.

It will be hereafter, as it has been heretofore, the aim of THE REVIEW AND WORLD to be of practical value to its readers. Dr. LOWELL MASON, Messrs. GEO. F. ROOT, WM. B. BRADBURY, and other of the leading teachers in the country, have, from time to time, given in its columns Courses of Instruction in the various departments of music. Similar series of lessons will be given in the future.

MUSICAL TALES,

Of a select character, mostly founded on musical history, are translated from the French or German, or written expressly for it.

MUSIC.

Each number contains four pages of choice music, consisting of Songs, Duets, Trios, Quartets, Part Songs, Anthems, Sentences, Motets, Sabbath Evening Melodies, together with a small proportion of such instrumental music as it is supposed will be likely to be of interest and value to the largest number of our subscribers.

OUR ADVERTISING

Is hardly of less interest to musical readers than the other matter. Here may be found the earliest and fullest announcements of new music, books, instruments, and other matters of which it is important that they should be advised.

FINALLY—

Every teacher of music, every one whose business is in any way connected with music, every lover of music, is interested in extending the circulation of the REVIEW AND WORLD. Wherever it goes, it increases the interest in musical matters, and benefits the cause generally.

TERMS.

One copy per annum,	$1 00
Delivered in New York,	1 25
Five copies for	4 00

Invariably in advance.

ADVERTISEMENTS.

Per square of the space of eight lines agate solid, (seventeen squares to a column,) each insertion,	$1 00	One column, per annum,	$250 00
One column, each insertion,	15 00	One half column, per annum,	150 00
One half column, "	8 00	Professional cards, of four lines or less, per annum,	6 00

☞ MONEY for subscriptions, in sums not exceeding five dollars, may be sent by mail, at our risk, provided it is inclosed in the presence of the post master, and he takes a memorandum of the number and description of the bills.——Subscriptions may commence with any number, but none will be received for less than a year.—Be sure to write the name very plainly, and give the name of the post office, county and *State*.——Subscribers desiring to have their post-office address changed, must always give the name of the town to which their paper has been hitherto sent.——The postage on THE REVIEW AND WORLD is *thirteen cents* per annum, payable quarterly in advance at the office where it is received; if within the State, the postage is one half that amount. Subscribers in Canada will remit *twenty-six* cents in addition to their subscriptions, as we have to pre-pay to the line, at the New York office, one cent on each number. Agents are desired to extend the circulation of THE REVIEW AND WORLD in every town.

THE MUSICAL REVIEW AND WORLD, as well as all our musical publications, may be obtained in Boston, Mass., of CROSBY, NICHOLS, LEE & Co., 117 Washington street, who are authorized to receive subscriptions for us.

Mr. JOHN BOWER, 1514 George street, Philadelphia, is our agent for that city.

Messrs. ROOT & CADY, No. 95 Clarke street, Chicago, are our agents for the North-west.

LOWELL MASON, Jr., DANIEL G. MASON. } PUBLISHED BY MASON BROTHERS, 5 & 7 Mercer St., NEW YORK.

TIME EXTENDED.

ASAPH; or, THE CHOIR BOOK: The new Collection of Sacred and Secular Music, by DR. LOWEL MASON and WILLIAM MASON, (just published,) and a year's subscription to the NEW YORK MUSICAL REVIEW, for ONE DOLLAR.

In compliance with urgent requests, we will continue, for another month, to supply the above two works for *the price of either one of them*. Any one sending us one dollar, therefore, before December 1st, will be entitled to a copy of ASAPH; or, THE CHOIR BOOK, and a year's subscription to the N. Y. MUSICAL REVIEW, the well-known musical journal, published fortnightly by us. Those desiring the book sent by mail, must enclose twenty-four cents to pre-pay postage. Very many have already availed themselves of this offer, and ASAPH proves quite as popular as we had anticipated. Containing so large an amount of matter as it does, and this nearly all quite new and fresh, it proves one of the most attractive works to singers which we have ever issued. Our object in making this liberal offer is, to obtain a wide circulation for sample copies of ASAPH, feeling sure that its own merits will then ensure it a very large sale, and its general adoption by choirs, singing-schools, societies, conventions, and social circles. Catalogues of our numerous musical publications sent to any address without charge. Published at Nos. 5 & 7 Mercer Street, New York, by

MASON BROTHERS.

MUSIC IN THIS NUMBER.

Tears and Sleep. Words and Music by Daniel Kane O'Donnell..... 93
Cherryfield. L. M. S. W. Tucker..... 95
Millbridge. C. M. Do. 95
Prelude for the Organ. Carl Peiler..... 96

ROBERT SCHUMANN.

FROM THE GERMAN, BY THEO. HAGEN.

(CONTINUED.)

THE editorship of the *Journal* interfered, of course, considerably with Schumann's exercise of his creative powers as a composer; and it is for this reason, that we can notice but two pieces for piano, which he brought to light in 1834. The first is "Etudes Symphoniques," published as opus 13, based upon a theme by the father of Ernestine V. Fricken, for whom he seemed to feel, at that time, more than what is commonly called friendship. These studies are variations, showing the rich imaginative powers of the author, and the title of the second edition is therefore properly changed into *Etudes en forme de Variations*. The second of the pieces was the well-known "Carnival," published with the title, "Scenes mig nonnes sur 4 notes pour Piano, op. 9." With regard to this composition, he wrote to Moscheles, in 1837: "The Carnival is a *piece d'occasion*, and mostly (with exception of three or four parts,) composed upon the four notes, A, S, C, H, which together form the name of a small town in Bohemia, where a musical lady friend of mine used to live, and which are also the musical letters of my name. The titles I added later. Is music in itself not enough, and does it not say enough? *Estella* is a name often seen under portraits, in order to retain them better

in memory; *Reconnaisance*, a scene of recognition; *Aveu*, an avowing of love; *Promenade*, a walk, as one takes arm in arm with his lady in German balls. The whole is without artistic worth; the manifold emotions of the soul illustrated, may alone be of some interest."

We see Schumann himself criticized his work pretty severely; yet it cannot be denied, that it compares rather favorably with most of his preceding works. His individuality is fully manifested in it, and if one wishes to hear some genuine Schumann music, one must listen to the different parts in his "Carnival." In the same year (1834), Schumann lost his dear friend and collaborator, Ludwig Schunke, who succumbed at last to that pulmonary disease of which he had suffered so long. About the same time, Messrs. Knorr and Wieck relinquished their share in the editorship of the new *Journal*, so that Schumann was left alone to steer the small craft through the many waves of envy, jealousy, and prejudice, which surrounded it. That in spite of all this, he found time to pursue his career as a composer, was really astonishing, and so much more proof of his indomitable energy and ambition.

In 1835, he finished the sonata in F sharp minor, op. 11, for pianoforte, he had commenced in 1833. It was published with the somewhat peculiar title, "Pianoforte Sonata, dedicated to Clara by Florestan and Eusebius." It is a work full of novel traits; but in spite of Moscheles' well-meant criticism on its merits, in a letter to its author, which was later published in the new *Journal*, Schumann's own opinion in later years, "confused stuff," may be justly applied to it. A new edition of this sonata mentions, on its title page, Schumann as its author. The sonata in G minor, the finale of which was composed in Vienna, in 1838, op. 22, is more acceptable, especially offers this finale more completeness and mastery of form, and reflects the many emotions and passions which had taken hold of Schumann at that time. To these may be reckoned the death of his mother, occurring in 1836, and the awakening, in all its might, of his love for Clara Wieck. The story of this love has been often told, and is of common occurrence in social life; but if ever struggles to overcome the opposition of fathers to the wishes of lovers had a beneficial effect upon these, it was in Schumann's case. Well might he write to Dorn, in September 1839: "Surely some of the struggles which Clara has caused me may be found in my music, and will be surely also understood by you. The concerts, the sonata, the *Davidsbundler*-Dances, Kreisleriana, and the Novelettes—mostly she alone has caused."

His next work, and perhaps the most important, he wrote in this first period of his life as a composer, was the "Fantasia in C for Piano-forte, op. 17," dedicated to Liszt. It is in three parts, contains a wealth of fine ideas, and is full of Beethovian spirit. The "Concert sans Orchestre," published as opus 17, was originally intended to be a sonata in four parts; but the publisher, Mr. Tobias Haslinger, in Vienna, insisted upon its being called a "*Concerto without Orchestra*," and Schumann, anxious to have his work published, complied with this strange wish; but, in order to establish some connection between the title and the contents of the piece, he omitted the scherzo. In 1853, when a second edition of this work was published by J. Schuberth & Co., the old title was reinstalled, and the scherzo kept its original place. The first and last parts of this sonata fully illustrated the meaning of the words by the author, quoted above.

It may be easily presumed, that Schumann's efforts as a composer were not much appreciated at first. His music had to be studied, in order to be understood and enjoyed; and then, as well as now, such proceedings were not much in favor with musical amateurs. If it had not been for his influential position as an editor, his works would have never seen the light. "The publishers will not have anything to do with me," he wrote to Moscheles, and also to Dorn. "However, you can easily imagine, that if the publishers did not fear the editor, the world would hear nothing from me, and perhaps to its own best." The critics, too, seemed to take little notice of his productions, for the simple reason that most of them were unprepared for such music. And those who might have noticed them favorably, were not allowed to do so, for they all wrote for the *New Journal*, and, in the first years, Schumann strictly prohibited any criticism upon his works in his own paper. The old *Leipzig Musical Journal* ignored them for seven years, and there were only two exceptions to the general rule of *silencing the new man into oblivion*. These two exceptions were given by Moscheles and Franz Liszt. The criticism by Liszt was published in *La Gazette Musicale*, in Paris.

It is but natural that Schumann should feel the weight of the neglect. "No art without encouragement," he wrote to Fischhof. "On the favored lonely islands in the Pacific, a Mozart, a Raphael, would have remained country people." And in a letter to Dorn, he said: "I should like it very much if you would take notice of me in your gallery, for the world knows little or nothing about me! You know why? Sometimes one thinks one does not need such encouragement; but, in reality, I say with Jean Paul, 'Pleasure and praise are the only things a man is always ready to accept.'" If Schumann, however, found little encouragement in public, he met with marked distinction in his intercourse with men like Mendelssohn, Moscheles, Chopin, Sterndale, Bennet, Lipinski, Ludwig Berger, Liszt, and others, who either resided in Leipzig, or occasionally visited that city. It is difficult to decide what kind of interest Mendelssohn took in Schumann. They must have met frequently, and been on pretty intimate terms; for Schumann exclaimed, on one occasion: "I look up to Mendelssohn, as to a high mountain; there is scarcely a day when he does not utter some thought which we might immediately dig into gold."

In 1837, he wrote *Phantasiestücke* (Pieces of Imagination, 2 parts, op. 12), and the *Davidsbundler* dances (2 parts, op. 6). As Mendelssohn in his "Songs without Words," so Schumann in his *Pieces of Imagination* opened a new path, which has been often trod since, but in which very few have ever approached him. These pieces may be called *Morceaux de genres*, full of strong and soft emotions. Each of them bears a separate title, which was only added after the piece was finished. Thus Schumann proceeded differently from more recent authors, who first adopt the poetical subject, and then let follow the musical treatment. In Schumann, the music suggested the poetry, and hence the truthfulness of his music.

(*To be continued.*)

The Musical Review & Musical World.

NEW YORK, NOVEMBER 23, 1861.

HOW DO YOU LIKE IT?

A LARGE number of the present subscribers of the REVIEW have had specimen copies of ASAPH, or THE CHOIR BOOK, the new work by Dr. Mason and William Mason. We should be glad to hear from as many of them as will take the trouble to write us, and especially from music-teachers and choir-leaders, how they like it. We have had quite a number of quite enthusiastic expressions of opinion already, and this leads us to ask for more. The indications are, that it will be one of the most popular books we have issued. To any who will write us as suggested, we will take pleasure in mailing, by way of compensation for postage, a copy of the pamphlet containing Patriotic Songs, arranged for male voices, which we recently issued.

MUSIC IN NEW YORK.

First Philharmonic Concert.

PROGRAMME.

PART I.—Grand Symphony, No. 5, in C minor, Op. 67; *L. van Beethoven.* 1. Allegro con brio; 2. Andante con moto; 3. Allegro; 4. Allegro—Presto.—Recitativo e Cavatina, from "La Sonnambula," "Caro Compagne;" *Bellini.* Miss Abby Fay.—Second Concert, for Piano and Orchestra, in F minor, Op. 21; *Chopin.* 1. Maestoso; 2. Larghetto; 3. Allegro vivace. (First time.) Mr. S. B. Mills.

PART II.—Overture le Carnival Romain; *Hector Berlioz*.—Cavatina, from "La Niobe"—"I tuoi frequenti palpiti;" *Pacini*. Miss Abby Fay—Variations de Concert, sur "Le Philtre" de Donizetti, pour Piano solo, Op. 1; *A. Henselt*. Mr. S. B. Mills—Overture—"Rienzi;" *R. Wagner*—Conductor, Mr. Carl Bergmann. The Grand Piano used on this occasion from Messrs. Steinway & Sons.

IRVING HALL was comfortably filled. There were, perhaps, one thousand persons present, less than half the usual number at the former concerts of this society. Whether this decrease is owing to the "hard times," or to the removal of the concerts from the elegant and comfortable Academy of Music to the shabby and cheerless room of Irving Hall, we will not decide. It was evident, that the greater part of the fashionable patronizers of these concerts were not present on this occasion, and, as we always thought that the great success and popularity of our Philharmonic concerts was owing to its having become fashionable, and a very convenient *rendezvous* for young people of both sexes to enlighten themselves upon the state of their hearts and the latest fashions, it may be presumed that a change of the convenient nooks and corners of the Academy to the dull and bare-walled concert-room of Irving Hall, will produce a change in the taste of our fair amateurs for—classical music.

The programme of this concert would have been perfect, if it had not been marred by the fragments of Italian music with which it was interspersed. Heaven knows, we are not opposed to Bellini; of all the Italian composers we like him best, but, really, he will not do immediately after Beethoven, especially when the giant has spoken to us in his Fifth Symphony. And as to that old cavatina—Pacini's "I tuoi frequenti palpiti"—it is time that it should pass away altogether. But, if it must be revived, let us hear, at least, all the life and spirit which is in the piece, and not a dry and pupil-like singing of the notes, as Miss Abby Fay gave us. This young lady has learned already a good deal, but she has not yet learned *how to sing*. Where there is no manifestation of soul, of life and intelligence, there may be utterance of tones, even in a very accomplished style, and yet there is no singing. There are a great many virtuosi, more renowned than Miss Fay, whom, for this very reason, we do not call singers.

The Fifth Symphony, "familiar as household words," told well upon the audience, who sat spell-bound, wondering at that wealth of imagination, at that vigor and unrivaled inspiration, which is manifested in this grand and everlasting work. Our readers will not expect from us an analysis of this symphony, as they must have often had an opportunity to read about it in these columns. Every other piece, after this grand effort, appeared, of course, insignificant, yet the overture to "Carnival Romain," by Berlioz, produced, again, a favorable impression upon the musician. The last time we heard this was at a concert given by Mr. Bergmann, some two or three years ago, and then, as well as in this last Philharmonic concert, the polyphonic art displayed in the work, could not fail to strengthen the esteem felt by every intelligent musician for the French composer. That the English could ever treat this music in such a way as they did on the memorable occasion of the production of the entire opera "Benvenuto Cellini," by Berlioz, from which this overture is taken, being the introduction to the second act, does not reflect great credit upon their appreciativeness of sterling qualities in the work of a composer. Compared with this overture, the one to "Rienzi," by Wagner, with which the concert was concluded, is rather an empty work. It is well known that "Rienzi" was the first grand opera Wagner attempted, he then believing in the eclecticism of Meyerbeer, and the other representatives of the so-called French Grand Opera. But, if ever a work of this author can refute the often-made reproach of his want of melody, it is "Rienzi." That kind of melody which is demanded at the opera by its *habitues* is plentiful in "Rienzi," and if the author had chosen to follow this track, we have no doubt he would be hailed with as much enthusiasm as he is now opposed by the so-called opera-goers.

Next to the impression received from the performance of "Le Carneval Romain" must we mention that produced by the fine rendering of Chopin's Concerto in F minor, by Mr. Mills. Strange to say, Henselt's Variations on "l'Elisir d'Amour," fell pretty flat upon the audience. There was a time when these variations were considered very fine and interesting, but who would consider them so now? They are, by far, more dull and old-fashioned than interesting. No doubt, time has made very quick work with Mr. Henselt and his music.

[For the Musical Review and World.]

ROSSINI AND THE PRINCIPLE OF SENSUAL ENJOYMENT IN MUSIC.

(*From the German of* A. W. AMBROS, *translated by* WM. F. MULLER.)

(CONTINUED.)

ROSSINI has his own phraseology for the tragical as for the comical, and he employs it with exceeding skillfulness in his librettos. Compared with the comical in Mozart's "Marriage of Figaro," that of the "Barber of Seville" appears only as superficial mirth. Rossini is not able to create such a character as, for instance, *Almaviva*, in Mozart's opera; in his operas he gives a general coloring to the entire subject, or to whole scenes, in which the several dramatic characters do not come out with their distinct peculiarities. An instance of this in "Othello," especially the third act.

In others of his grand heroic operas ("Semiramide," "Aureliano," "Zelmira," etc.) passion and feeling are speaking that ceremonial language, which is an inheritance of the old opera seria, having been introduced there from the language of the court, as we find it in the old French tragedies. Entirely closed are to Rossini the wonders of the romantic, as well as the higher sentimental world; where he attempts to touch this string, he becomes only theatrically pathetic in the use of stereotyped phraseology. The celebrated willow-song in "Othello"—this funeral song dressed up in many-colored finery—is the best example of it; not considering that *Desdemona* is here singing very skillful variations, just as if to show, in all haste, before her sad demise, that she had not thrown away the money which she paid to her singing-master. The melody itself is soulless; it is an artificially *made* sadness.

But the peculiarities of Rossini, which we described as characterizing all his works, do not apply to his last opera, "William Tell." This opera furnishes proof to the musical critic, that when he believes he has given a true delineation of an artist, even at the very last hour he may exhibit some very new and entirely unsuspected features. In "William Tell," Rossini all at once shows the expression of true feeling, the purest and deepest sense of the romantic in the sublime nature, and all this to such a degree, that the whole opera actually is a grand musical picture of Switzerland, a kind of pastoral symphony in form of an opera, through which the legend of William Tell moves along only as a kind of accessory, as something embellishing the magnificent landscape.

Of all these things which so distinctly characterize the former operas of Rossini, we find in "William Tell" absolutely nothing; not one of those little peculiarities which entirely belong to him; but in exchange for them a great richness in forms, a most careful and delicate working out of the single parts, a grand and well-meditated plan of the whole work; all the ornamental part of floritures, trills and roulades, as we see it in his former operas, has been entirely avoided, the hackneyed cadenzas banished, character and truth from beginning to end, even the melodies are without the old familiar features, which we have mentioned above, and the whole melodious element is entirely different from that of Rossini's preceding works; in short, Rossini appears in "William Tell" as an entirely new artistic individuality, totally different from the composer of "Tancredi" and "Otheilo." Anything similar we do not find a second time in the whole history of music. If there were even the slightest doubt about Rossini's most extraordinary musical endowment, the opera of "William Tell" would furnish the most decided proof of it.

What an artist must *he* be who, at the end of a long and brilliant career, is able to create a new work, by which he opens a second not less brilliant career, and, at the same time, closes it in the most glorious manner! For, since "William Tell," which surely is far above many dozens of every-day operas, Rossini is silent.

Had Beethoven lived to know Rossini's "William Tell," he would hardly again have declined a visit from its author.

Sheet Music Review.

(*Classified according to the System adopted in the* METHOD FOR PIANO-FORTE, *by H. A. Wollenhaupt and Theodor Hagen.*)

C. Brensing, New York.

FIRST PERIOD.—II.

PARADE MARCH OF THE GREAT POTOMAC ARMY. Charles Fradel. With a fine colored engraving of General McClellan. 50c.
In the usual style of the author, and likely to please.

Scharfenberg & Luis, New York.

THIRD PERIOD.

VALSE STYRIENNE. Charles Wels. 56c.
Sparkling, brilliant, and taking. It will have a success.

G. Andre & Co., Philadelphia.

FIRST PERIOD.—II.

BELL FLOWER POLKA. Henry Schoeller. 25c.
Sparkling and pretty.

IMMORTELLEN WALTZ. Gungl. 35c.
A well-known and very pretty waltz.

BIRD POLKA. Fr. Lossé. 30c.

ZOUAVE MARCH. Arranged by Fr. Lossé. 25c.
The polka is very effective and entertaining. The march is an arrangement of a very popular dance melody in Germany.

CROYEE MOI. Ascher. 25c.

WOODLAND WHISPERS. R. Dawsy. 25c.
Sentimental trifles.

HAIL COLUMBIA. Transcribed by Charles Voss. 25c.

STAR-SPANGLED BANNER. Do. Do. 35c.
Very good transcriptions.

GEN. LYON'S FUNERAL MARCH. Rev. G. J. Kredel. Plain, 25c. Colored, 50c.
There is a good expression in this march.

UNITED STATES BATTLE MARCH. Ch. Thein. Plain, 35c. Colored, 50c.
Peculiar and interesting.

THE PRAYER GRANTED. Thecla Baderzewska. 30c.
Answer to the "Maiden's Prayer."

FIFTH PERIOD.

"LES HUGUENOTS." Paraphrase de Concert. G. Satter. Op. 41. 75c.
"LA JUIVE." Do. Do. Do. Op. 42. 75c.
Both these pieces have been repeatedly performed by the author in his concerts, and especially is "La Juive" a favorite of the public. We have no doubt that they will soon be in great demand by our advanced amateurs.

FOR FOUR HANDS.

FIRST PERIOD.—II.

ADIEU AUX ETATS UNIS. Marche du depart. Par G. Satter. Op. 40. 30c.
A useful piece.

VOCAL MUSIC.

LA BRUNE THERESE. Prosper Guion. 25c.
Very effective, if sung in the right spirit.

HAPPY DAYS. Music and words by G. Gumpert.
A pretty song, simple and pleasing.

FIRST LOVE. Stracey. 25c.
Melodious and pretty.

THE DYING VOLUNTEER OF THE SIXTH MASSACHUSETTS REGT. Song. By Gumpert. 25c.

OUR COUNTRY'S FLAG. Song. By Gumpert. 30c.

STAR-SPANGLED BANNER. Arranged by C. Voss. 25c.

LORD! SAVE OUR NATIVE LAND. A National Anthem, written and adapted to the hymn "America." Newly arranged by John F. Frazer. 25c.
All these Patriotic Songs are more or less meritorious. "Our Country's Flag" contains a very good and vigorous melody.

BRASS BAND MUSIC.

CELEBRATED MARCH OF THE ZOUAVES. Arranged by Fr. Lossé. 35c.

Lee & Walker, Philadelphia.

FIRST PERIOD.—II.

FUNERAL MARCH. TO THE MEMORY OF COL. BAKER. Geo. F. Benkert. 50c.
An excellent march. The melody of "Star-Spangled Banner" is well treated in the trio.

WILL WATCH POLKA. John T. Quigg. 25c.
Good and effective.

HOPELESS, NOT HEARTLESS. Brilliant Variations on "No One to Love." Chas. Grobe. 50c.
Good for teaching purposes.

ANNIE LAURIE. C. Munzinger. 40c.
Short, brilliant, and effective.

SECOND PERIOD.

LA POVERA. (The Beggar Girl.) Ernest A. L. Coop. 30c.
A good romance without words.

VOCAL MUSIC.

SEEK TO MAKE YOUR HOME MOST LOVELY. C. Munzinger. 25c.

THE HERO OF FORT SUMPTER. C. Munzinger. 25c.
Both songs are meritorious. Simple, but good melodies.

FLOWERS OF MAY. Ballad, with chorus *ad lib.* F. Buckley. 25c.
A taking melody, which will become popular.

E VANO IL CREDERE. From the Opera "Don Chello," by Nicola de Giosa. Arranged by P. Rondinella. 40c.
Pretty and graceful.

MERRILY O'ER THE CALM BLUE SEA. Duett. By S. Glover. 30c.
THE SABBATH EVENING BELLS. Do. Do. 35c.
AH! NOTHING CAN EVER BE LASTING. Do. R. Andrews. 30c.
Very good and commendable duetts.

FOR VIOLIN ALONE.

COLUMBIA. Caprice, par George Gepner. 25c.

S. Brainard & Co., Cleveland.

FIRST PERIOD.—I.—B.

STAR-SPANGLED BANNER RONDO. F. Beyer. 25c.

FIRST PERIOD.—II.

LA MARSEILLAISE. Henry Cramer. 50c.
LAST ROSE OF SUMMER. F. Hünten. 50c.
LA BRABANÇONNE. Belgian National Air. By Brinley Richards. 35c.
LES ECHOS. Andante. By J. Concone. 35c.
UNION WAR GALOP. Wm. Dressler. 40c.
All these pieces are excellent for teaching purposes.

SECOND PERIOD.—I.

ADVANCE GUARD'S MARCH. Albert W. Berg. 40c.
CHANT DE L'AUBE. (Morning Song.) By A. Jungmann. 35c.
SOUVENIRS DE "DON JUAN." Ch. B. Lysberg. 60c.
LA BAYADERE. Ch. B. Lysberg. 60c.
RED, WHITE, AND BLUE. J. Underner. 50c.
SCOTS, WHA HA'E. Wm. V. Wallace. 40c.
OH! LEAVE ME TO MY SORROW. Wm. V. Wallace. 40c.
PENSEZ A MOI. Theo. Oesten. 35c.
LA ROSE DE PERONNE. Fantasia. By H. Rosellen. 60c.
TRAB, TRAB. Ferd. Beyer. 40c.
YELVA. Mazurka de Salon. J. Ascher. 50c.
There is not one of these pieces which will not prove highly entertaining as well as instructive.

THIRD PERIOD.

GRAND ETUDE GALOP. A. Ouidant. 50c.
LA SOURCE. J. Blumenthal. 50c.

VOCAL MUSIC.

GOD SAVE OUR COUNTRY'S FLAG. J. S. Porter. 25c.

Answers to Correspondents.

R. W. R., *Kinnmurly, Ill.*—"What would be the price of a good six-keyed D flute?" Ten dollars.

MUSICAL GOSSIP.

WE received, from Messrs. J. Schuberth & Co., a collection of pieces by Chopin, which, for its variety and cheapness, commands the attention of every pianist. This collection comprises the choicest specimens of his nocturnos, mazurkas, waltzes, polonaises, *etudes;* his scherzo in B flat minor, his *berçeuse*, his impromptu in A flat, a ballad, a tarantelle, etc., the whole costing not more than two dollars. We also call attention to their advertisement in our columns, referring to the excellent Piano Method, by J. Schmitt, revised and translated by J. Schuberth. This method is most extensively used by our teachers, and deservedly so, for it meets all practical purposes, and combines, to a high degree, the useful with the agreeable.

SOME valuable additions to Holle's Catalogue of Cheap Music have just arrived; viz., Beethoven's Quartets for Stringed Instruments, No. 1—6, score $1.25, parts $1.50; Schubert's Songs for Bass and Contralto, $2.75; Mozart's Trios for Piano, Violin, and Violincello, $3; and a great many new Overtures for four hands, by the best masters.

THE first of the Musical Soirées by Messrs. Mason and Thomas, in Brooklyn, took place before a small, but highly discriminating audience, who seemed to enjoy thoroughly the following works: Quartets in D major, op. 64, by Haydn, performed by Messrs. Thomas, Mosenthal, Matzka, and Bergner; Suite in F minor, for pianoforte, by Handel, played by Mr. William Mason; Trio in E flat, op. 100, by Schubert, rendered by Messrs. Mason, Thomas, and Bergner; and Quartet in C

minor, by Beethoven, performed by Messrs. Thomas, Mosenthal, Matzka, and Bergner.

Mr. Geo. F. Root's well-known tune called *Shining Shore* has reached an unparalleled popularity and circulation, considering the very short time that it has been composed. We hear that it is very popular in the National Army; from another source, that it is "sung more than any piece of its kind" in Great Britain; and a missionary just returned from Palestine, stated, in a public meeting that a few weeks since he had heard the children in Jerusalem singing it. The *Shining Shore* is now only about six years old, and has already made the circuit of the globe.

There were two concerts at Paris, Ill., for the relief of the families of volunteers, which proved very successful. The lady performers were: Miss Alexander, Mrs. and Miss Rives, Miss Cola Crawford, Miss Nelson, and Miss La Foe; and the gentlemen: Messrs. A. T. Magner, Bruce Powell, Wm. Newell, and J. D. Estes. Mrs. Magner conducted at the piano-forte.

A very successful convention was held in Janesville, Wis., conducted by Mr. George F. Root.

EUROPEAN ITEMS.

A letter from Rossini, published in the French papers, confirms the rumor of the coming "Titan." The composer addresses M. Royer, the manager of the Grand Opera, and begs for the loan of four bass singers —Messrs. Belval, Cayaux, Faur, and Obin—who are to execute the composition in unison. Signor Rossini describes it as a simple chant, "with a Titanic rythm," out of the common style; and pledges himself that it contains neither trills, *arpeggio*, chromatic scale, nor roulade. No one need be surprised, should the affair prove to include some piece of mystification.

"*Ruy Blas*," opera by Howard Glover, was the first opera performed by the Pyne and Harrison troupe this season, in London. Whether with success or not, it is difficult to learn from our exchanges.

A lady, in the London *Times*, advertises that she is in need of a pianoforte, and that she would feel very grateful to anybody who would make her a present of one. Post-stamps would be obligingly received in payment.

The Paris correspondent of the London *Musical World*, has the following on the Coronation of the King of Prussia:—First and foremost as to the march composed expressly for this national solemnity by Meyerbeer. It was first struck up at the moment the royal *cortége*, issuing from their majesties' apartment, appeared upon the platform. The military bands to whom its execution was assigned were placed, one portion on the terrace which forms the roof of the *Schlose*, and the other in the grand court. The largeness of style, dramatic power, and all the other striking and brilliant qualities of the *maestro*, are said to shine in this work as conspicuously as in his most celebrated productions, and the effect of these grand and inspiring flourishes striking the air high above the heads of the auditors and filling it with harmonious sounds, was indescribably impressive. When the *cortége* re-appeared on its return upon the gallery erected across the court-yard, the strains of Meyerbeer's march again burst forth. In the evening the royal guests were assembled in the Muscovite hall to listen to a concert in which the most distinguished artists of Berlin took part. More than two thousand persons were present at this entertainment, the programme of which was as follows:—1st. Overture to "Egmont" (Beethoven); 2nd. Chorus from "Judas Maccabæus" (Handel); 3rd. "Ave verum" (Mozart), sung by the cathedral choir; 4th. Grand scena from "Orpheus" (Glück), sung by Mad. Wagner; 5th. Overture to "Struensée" (Meyerbeer); 6th. Psalm by Kreutzer, "It is the Lord's day;" 7th. March of Priests from "Athalie" (Mendelssohn); 8th. Coronation Psalm (Handel). While the guests of the King of Prussia were sojourning at Königsberg, the "Huguenots" and the "Zauberflöte" were performed at the theater; and on the grand night, when their Majesties the King and Queen attended in state, the new opera by the composer of "Martha" was executed, the title of which is—being translated—"The Miller of Merau." The house, it is needless to say, was completely crammed, and the audience honored M. Flotow's work with numerous bursts of applause. In Berlin, on the day of the coronation, the German Opera produced Glück's "Armide," and on the day of the King's entry into the city, after his solemn investiture with the emblems of royalty, Spontini's opera "Nurmahal" was performed. This work, which has been long a stock piece, was selected for this occasion on account not only of the great beauties it contains, but of the amount of pomp and show in the scenery and *mise en scène* of which it admits. It is interesting to relate that the widow of the composer was present on this occasion.

A curious specimen of Eastern letter-writing has gone the round of the Paris papers in the shape of an epistle from the renowned Arab chieftain, and erewhile fierce enemy of France, Emir Abd-el-Kader. Mad. Clementina Battu having sent one of her last compositions to the old lion of the desert—who from the fact we must suppose to be, if not a connoisseur, a patron of the musical art, and in so far unlike the Moorish general of Shakspeare, who cared not greatly for "music that may be heard"—received this characteristic reply:—

"Praise be to God,—

"Dear and excellent Lady Clementina Battu, hail to you! After inquiring after your precious health, we will inform you that we felt a very great joy at what you have been kind enough to write to us. We have tasted the delights of your words, and enjoyed the happiness bestowed by the music which accompanies them. It has certainly been very grievous to behold the violent deeds committed in Syria against the weak. What we did to succor the oppressed was not prompted by any ambitious thought; we only listened to our hearts.

"Like as the horse and the wild ass, when the spring time cometh, and the flowers of the field appear, bound over the meadows, urged on by their natural instinct, so *he*, in what he has done, obeyed only the impulses of his nature.

"Signed, Abd-el-Kader-Ben-Mohhy-Eddin-el-Hadji.

Written in the month of Rebyâ bamel, in the year of the Hegira 1278.

Our Musical Correspondence.

BOSTON.

Boston, Nov. 19, 1861.—Dear Review.—The concert given at the Music Hall, Saturday evening, Nov. 9th, by Signora Susini (quondam Isabella Hinckley), Brignoli, Mancusi, Susini, and Mollenhauer, proved to be a very interesting one. One thing, however, was painfully noticeable throughout the entire performance—the lack of stage accompaniment and effect. Every one of the singers labored under great disadvantage in this respect. It must be supremely tame business for such artists to stand up stiffly before a concert audience, and sing (with piano accompaniment) so tragic a thing as the "Chi mi frena," from Lucia. Taking this into consideration, the concert was a complete success. Let dissatisfied critics suspend judgment until, under the inspiring influence of dramatic and scenic effect (to say nothing of orchestral accompaniment,) these artists show their ability to better advantage, and if they still fail to meet the exactions of Boston taste, let them be criticized. The prima donna sang with her usual clearness and beauty of execution, but lacked in enthusiasm for the reason already given. Her rendering of the old Scotch song, "Within a Mile of Edinboro' Town," proved, however, that ballad singing is not her forte. Brignoli did splendidly, of course. His rendering of "Il mio tesoro" was, perhaps, the gem of the evening. Mancusi was evidently in bad voice, and therefore did not do himself justice. Susini rolled out his magnificent voice, to the astonishment and delight of the audience, as usual. Herr Mollenhauer (the violoncellist) played three or four pieces, including his "Carnival of Venice," finely, and received well-merited applause.

A week later (Saturday, Nov. 16th,) Kreissmann, Leonhard & Co. gave their first Soiree at Chickering's. Their programme (which was in the main well given, and deserving of a larger audience,) contained Schumann's Andante and Variations, op. 46, for two pianos, piano and violin sonatas of Bach and Beethoven, Chopin's E flat Polonaise, and Haydn's G major Trio. Mr. Kreissmann also sang several songs of Schubert, Franz, and Schumann, elegantly and effectively. The next Soiree takes place next Saturday evening.

The Boston Mozart Club, an amateur orchestral society, held its first rehearsal for this season a week ago Monday evening, under the direction of

Carl Zerrahn. Carlotta Patti's matinees at the Academy of Music have been quite successful, and have given great satisfaction.

The 13th season of the Mendelssohn Quintette Club's concerts commences Nov. 27th; so that if Zerrahn's orchestral concert project succeeds (as we devoutly hope it may), we Bostonians stand a pretty good chance of feasting musically between this and May-day. B.

ALBANY.

Nov. 19th, 1861.—Your correspondent is aware that there are many readers of the Review who will be interested in the changes which have taken place of late in this usually straightforward city, and so resumes a pen which has long been consigned to rusty silence, to the great relief of those who did not want to read any thing brilliantly heavy. Without note or comment, let us take a brief look at our organists as they now stand. Here is a list, short and comprehensive:

T. Spencer Lloyd is now at Dr. Sprague's, vice F. F. Muller, resigned and gone to the Church of the Ascension in New York; Mr. Flagler, late of Auburn, at Dr. Campbell's, vice Lloyd; Mr. S. H. Dyer, at the North Dutch Church (Dr. Rogers'), vice Geo. Doelker, resigned; Mr. D. R. Andrews, at St. Paul's, vice Egbert Lansing, gone to Europe; James Kenny, at Dr. Magoon's, in place of Andrews. Among leading vocalists there are also changes. Miss Lillie Brown, soprano, and Mr. William Davis, basso, are engaged at Dr. Rogers'. Miss Hartness has left St. Peter's for a "life engagement." Miss Ross, with partially recovered health, is again singing at Dr. Sprague's. Miss Newby, late at St. Paul's, gone to New York. The magnificent organ at St. Joseph's—the largest in the country—has yet no competent master. The Cathedral organ has lately been enlarged, choir ditto, and Mr. Carmody announces Rossini's Stabat Mater for Thanksgiving evening, with a chorus of one hundred. Signor Quinto, of New York (tenor), and an effective orchestra, under the direction of your philharmonic Mr. Noll, will assist. Miss Hinkley, with Brignoli, Susini, Mancusi, and Muzio as conductor, gave two operatic concerts here, with great and enthusiastic success. They will come again next month—so rumor hath it.

We hear nothing of the two Musical Societies this season. I may conclude to give further news from here, if there should be any musical revival. Have just learned that Mr. North, lately connected with Bassini at Genesee, has been appointed as Mr. Muller's successor in the State Normal School.

Hastily, yours as of old, Allegro.

SPRINGFIELD, MASS.

Nov. 20th, 1861.—Since my last, nothing of special interest has ranspired. Our hopes have been blasted in the bud, in that manager Grau has not brought the promised Italian artists. Somebody discouraged him with the information, that with a concert or opera his receipts would not be $100. So he turned his back, passed us by on his way from Hartford, went and regaled the Bostonians, who are delighted with Henry Mollenhauer especially—"*new broom sweeps clean*"—telegraphed to engage the Music Hall for to-night, and finally concluded to disappoint us a second time. The Hartford people are gainers by our loss, for on this and to-morrow evening Allyn Hall will resound with the luscious tones of Brignoli, Susini's ponderous bass, &c., &c. Why must *we* suffer for the indifference of the many? It will not be long before I find out experimentally who are *we*, as set apart from who are not. A subscription list, notices in the public journal, and personal requests, will decide whether lovers of the highest form of dramatic art are such really indeed, or merely in name. But I will remember that to like and appreciate any music higher than the most common kind, education and association must step in and act as teachers. If music be moral and elevating in its tendencies—I speak not now of opera music or any specific kind of music, for some hungry disputant may attack me about Don Giovanni, Traviata, and their influence on the public—it becomes the duty of governments and peoples to foster and encourage it in their midst. As to what kind of music, the question for good or ill must be decided, the sooner the better. For Thanksgiving eve (to morrow) the Beethoven Society of Hartford announces a grand concert in our City Hall, and promises good resident amateurs, some of whom I have heard before. I think the change is relished on both sides. Our very religious people here will wonder why they give not an oratorio like they gave last year, while others, who like secular music best, will rejoice, while our noted friend Joe Muggins exclaims, "Variety is the spice of life." Good bye! I am going to Hartford. More anon! Quein Sabe?

TARRYTOWN, N. Y.

November 16, 1861.—Dear Review: A long time has passed since I have given you any items to publish, but the dearth of news has compelled me to keep silent. Although this place contains some good musical talent, still it has for a long time been lying dormant, until a short time since some of the lovers of church music began agitating the question in regard to purchasing an organ for the First Reformed Dutch Church. The result is, we have an organ of 12 stops, excellent in tune, built by W. H. Davis, of your city. After its completion it was publicly exhibited, and gave abundant satisfaction to all who heard it.

A very interesting singing-class has lately been formed, and is now in successful operation. We have had no class for several years, but the people have grown tired of inactivity, and show a desire to cultivate their musical knowledge and taste notwithstanding the hard times. Music teachers, of course, must expect to share in the present depression of business, but I must say that the good people of Tarrytown have held on to their music and music teachers until the last moment. The study of music seems no longer to be considered a mere luxury, but a positive necessity.

National.

Miscellaneous.

SOME PASSAGES IN THE LIFE OF LORENZO DA PONTE.

(Concluded.)

Both were failures. The adherents of the composers ascribed to me the honor of the defeat. I laid the fault on the music, which had crushed my genius. The question is one which will never be decided. Two days afterwards I met the Emperor. "Da Ponte," he said, write for Mozart, Martini, and Salieri; but do not think any more of Peticchio and Righini, who are only street musicians. Casti was more sensible; he worked only for Paesiello and Salieri, two masters who knew what they were about, and never rendered themselves ridiculous." Both operas were consigned to oblivion with their predecessors, while "Le Nozze di Figaro" and "La Cosa Rara" were being continually performed.

Each of the three *maestri* mentioned by the Emperor, gave me an opportunity of acting on the latter's advice, as they simultaneously applied to me for librettos. I could not hit upon any other method by which to satisfy them, than by working on three dramas at once. Salieri did not want an original piece. He had composed in Paris the music of the opera "Tarare," and wanted only to adapt it to an Italian text. All he required, therefore, was a free translation. With regard to Mozart and Martini, they left me the choice of subjects. I fixed upon "Don Juan" for Mozart, who was perfectly charmed, and upon "L'Arbore di Diana" for Martini. It was a mythological subject, but it suited his talent, which was full of that sweet melody with which many a composer is naturally gifted, but which only a few, who are rare exceptions, know how to communicate to others.

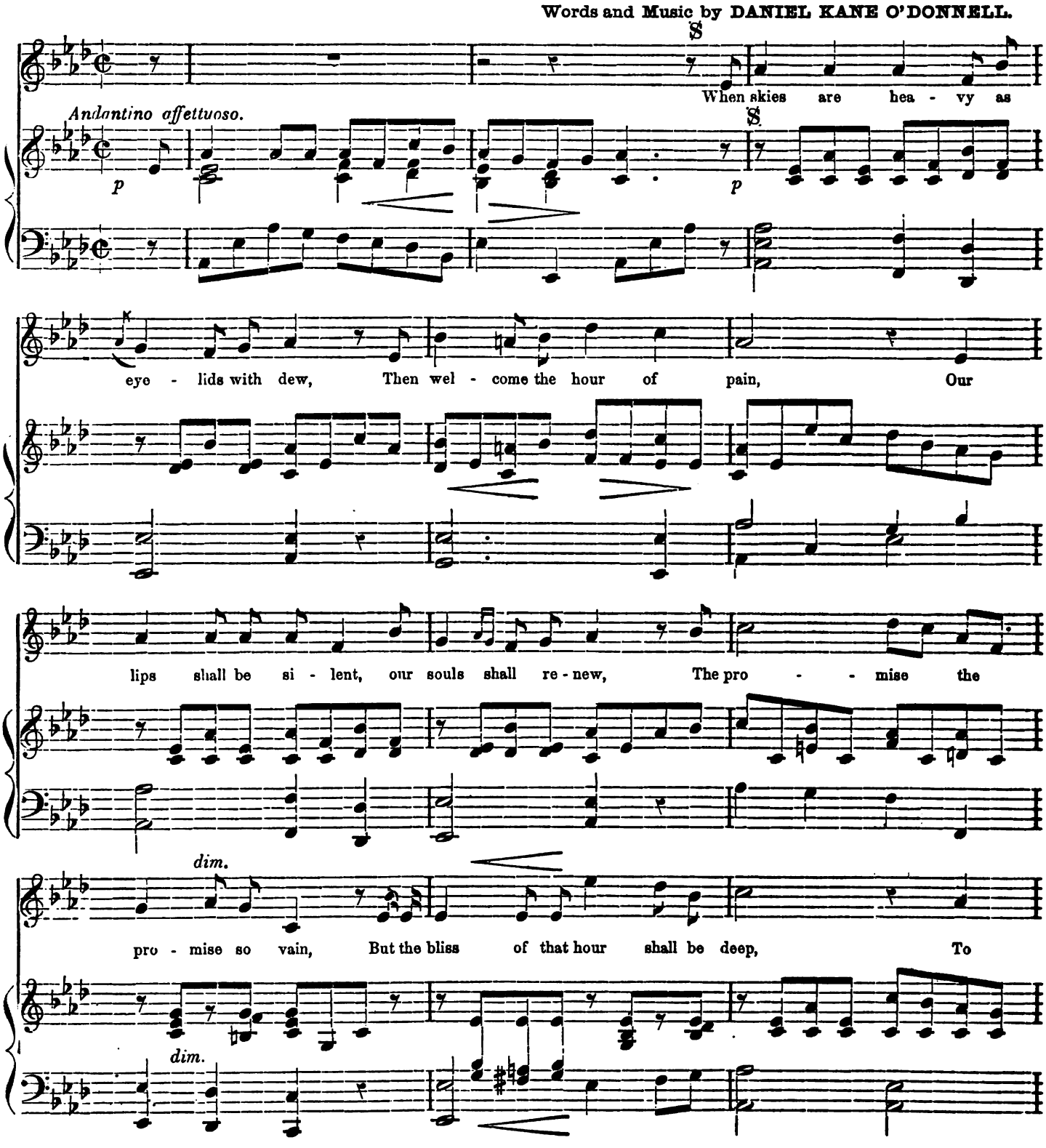
After I had decided on my three subjects, I obtained an interview with the Emperor, and informed him of my plan of proceeding with them simultaneously. He roared. "You will fail," he said.

"Perhaps so; but I will make the attempt. I will write for Mozart, but I will previously read a few pages in Dante's "Inferno," in order to get in a proper frame of mind."

About midnight I set about my task. On my writing table there stood, at my right hand, a bottle of excellent Tokay; at my left were pens, ink, paper, &c., while, just opposite me, was a snuff-box filled with snuff from Seville. At this period, a young and pretty girl of about sixteen, whom I should have liked to have loved as a father, resided with her mother in my house. She always came up into my room to perform any little domestic services I might require, whenever I rang my bell. I rather abused this bell, especially when I felt myself getting cold. The charming young creature would then bring me sometimes a biscuit, sometimes a cup of chocolate, and sometimes only her own ever merry, beaming countenance, which was expressly formed to revive one's jaded mind, and awake afresh poetic inspiration. I resolved upon working twelve successive hours every day, with only short interruptions, and for two months I carried out my resolution. During all this period, my pretty young girl sat with her mother, busily engaged, either reading, knitting, or sewing, in the next room, so as to be ready to appear before me at the first sound of the bell. Fearing to disturb me, she sometimes sat motionless, without opening her mouth or as much as winking, with her glance fixed upon what I was writing, breathing softly, gracefully smiling, or, at times, almost inclined to shed tears, caused by her anxiety for the success of the work in which I appeared plunged. At last I used to ring

TEARS AND SLEEP.

Words and Music by DANIEL KANE O'DONNELL.



mf

gaze on our sor - row and weep. To sink in - to

mf

accellerando.

rest and be blest In the qui - et the qui - - et of

accell:

Sotto Voce. *ralleut:*

sleep, In the qui - et, the qui - et of sleep.

Colla Voce.

Lento. *rall.* D.C.𝄋

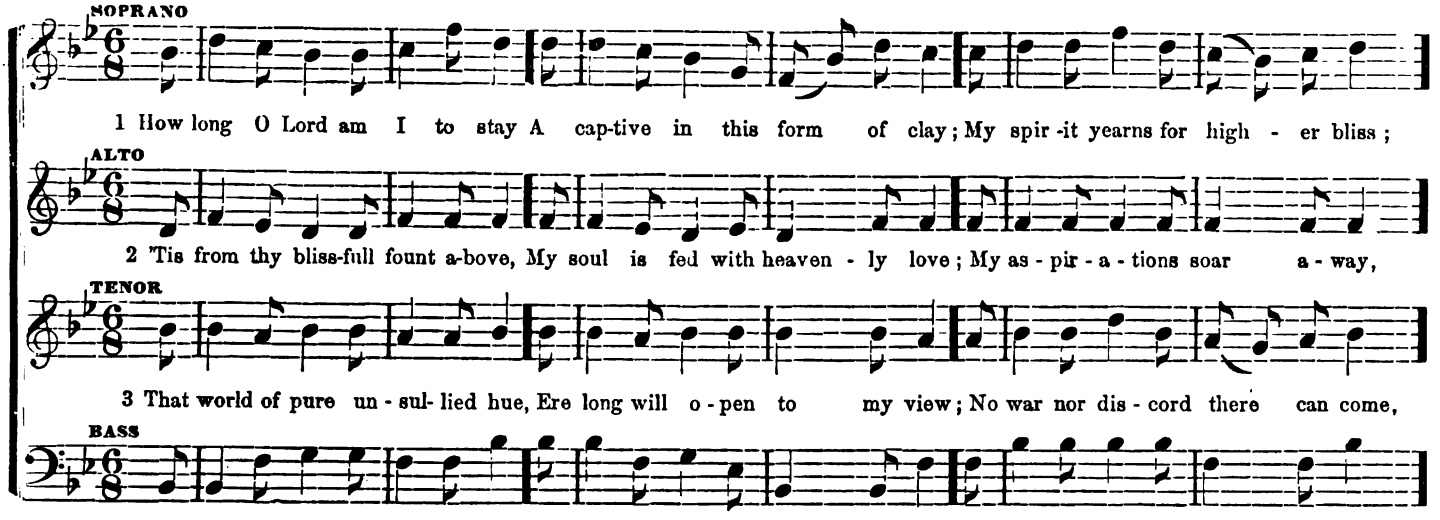
p

2 When eyes are weary, are weary and worn,
When starry eyes are dim,
When tears are falling, are falling forlorn,
Then, Sorrow, we murmur thy hymn.
But the spell of that hour shall be deep
To sink in our sorrow and reap
The opiate peace of release
In the Lethe, the Lethe of sleep.

3 Ah! when shall the fever be over and gone,
The rankle of heart and brain?
The cup of our sorrow we take all forlorn—
'Tis bitter, 'tis bitter we drain—
'Tis bitter, 'tis bitter we steep—
Oh, welcome that quiet to keep,
Long lull of the Lethean deep,
Long silence, long silence of sleep.

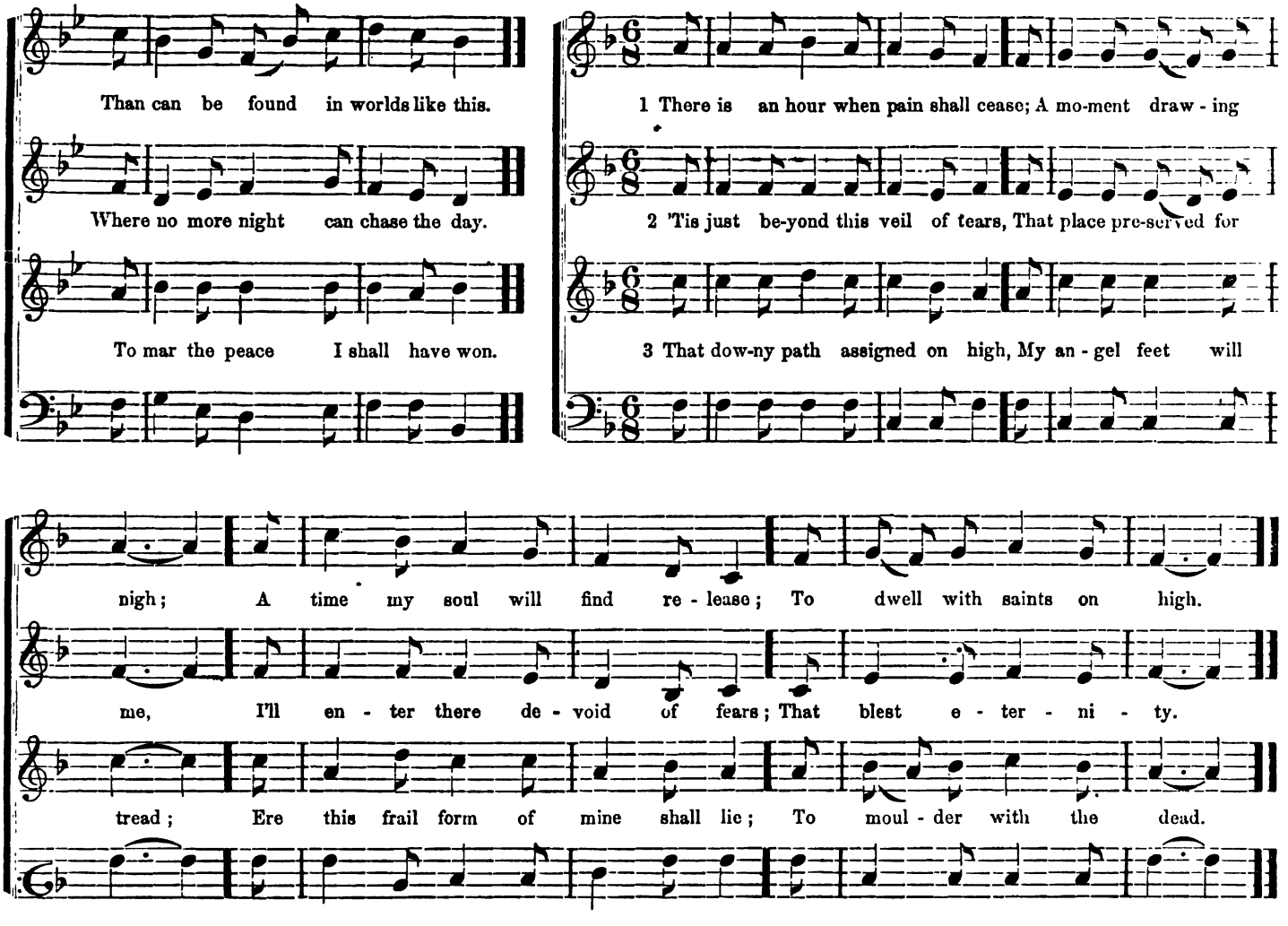
CHERRYFIELD. L. M.

S. W. TUCKER.



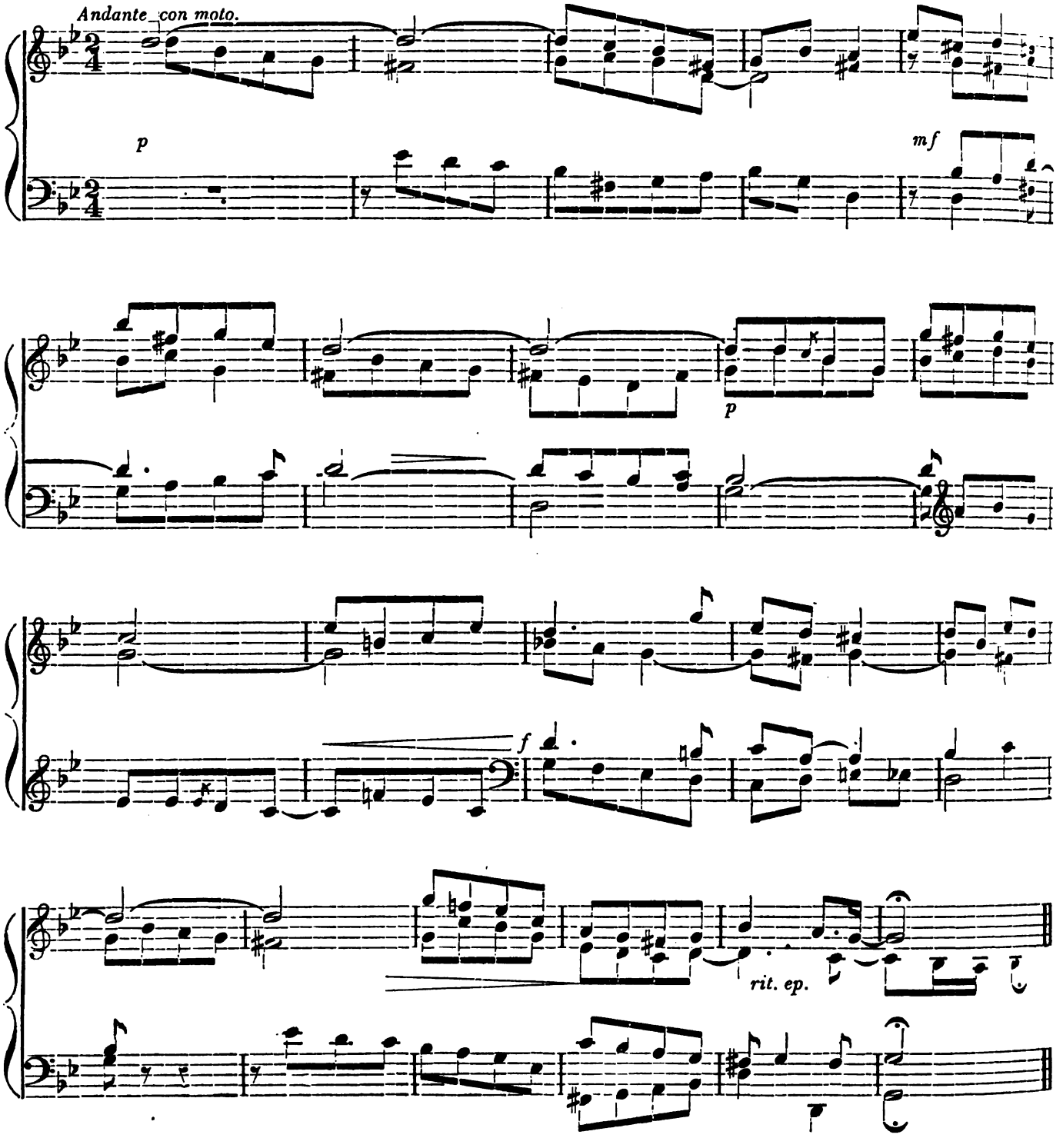
MILLBRIDGE. C, M.

S. W. TUCKER.



PRELUDE FOR THE ORGAN,

CARL PEILER.



ess frequently, in order that I might dispense with her services, and not divert my attention or lose my time by looking at her. Thus, by the aid of the Tokay, the Seville snuff, the bell on my table, and the pretty German, who looked like the youngest of the muses, I wrote, on the first night, the first two scenes of "Don Juan" for Mozart; two acts of "L'Arbore di Diana," and more than half of the first act of "Tarare," a title which, by the way, I changed into "Axur." The next morning, I took my work to the three composers, who would scarcely believe their eyes. In two months, "Don Juan" and "L'Arbore di Diana" were completed, as well as more than the third of "Axur." "L'Arbore di Diana" was the first to be produced. It was quite as brilliantly received as "La Cosa Rara."

Diana, the goddess of chastity, has, in her garden, a tree which bears apples of wonderful beauty. Whenever any nymph who is perfectly chaste passes under its branches, the apples become transparent, and a heavenly melody is heard from every branch of the tree. If, on the contrary, a nymph sins against the strict rules of chastity, even though it be only in her mind, the fruit loses its transparency, turns black, and becomes charred, while burning flakes, which leaves scars behind, fall upon the head of the offender. *Cupid*, being incensed with *Diana*, has sneaked into the gardens, disguised in female apparel. He inflames the heart of the gardener with love, and tells him how to manage so as to make every nymph fall in love with him. Not content with this triumph, he opens the gates to the beautiful Endymion, by whom the goddess herself is most violently smitten. During a sacrifice, the high priest discovers the desecration that is going on, and, in virtue of the supreme authority with which he is invested, orders that all the nymphs and the goddess herself shall submit to the ordeal. In order to escape this decree, Diana has the tree cut down, while *Cupid*, mollified, appears in a cloud of light, and changes the garden into a magnificent palace, dedicated henceforth to love.

The Emperor ordered me to be presented with a hundred sequins.

The performance of "L'Arbore di Diana" had just taken place, when I was summoned to Prague, where Mozart's "Don Juan" was to be represented for the first time, in celebration of the arrival of the Grand Duchess of Tuscany in the town. I stopped a week for the purpose of teaching the artists their parts, but, before the opera was produced, I was obliged to return to Vienna, because, as I was informed by Salieri, in a very pressing letter, "Axur" had been ordered to be given, on the occasion of the marriage of the Grand-Duke Francis, and the Emperor had peremptorily insisted upon my presence.

Thus, I could not be present at the representation of "Don Juan" in Prague, but Mozart instantly wrote to tell me it had gone off unusually well. In a similar spirit the *impresario* Guardassoni wrote to me as follows:—

"Long live Da Ponte! Long live Mozart! Both *Impresarii* and artists may congratulate themselves on their good fortune. As long as you live ill-luck will not venture again to approach the theatre!"

The Emperor sent for me, and, after speaking in the most obliging and flattering terms, made me a present of another hundred sequins, remarking, as he did so, that he was burning with curiosity to hear "Don Juan." I wrote to Mozart. The latter came to Vienna, and gave the parts to the copyist, who distributed them without delay. The near departure of the Emperor caused the piece to be produced with great rapidity. How shall I state the fact? "Don Juan" *was not successful!* Every one, with the exception of Mozart, was of opinion that the piece ought to be remodelled. We made additions, and altered several numbers, and a second time "Don Juan" *was not successful!* This did not, however, prevent the Emperor from saying: "This work is heavenly; it is even finer than 'Le Nozze di Figaro;' but it is not a morsel to the taste of my Viennese." I repeated these words to Mozart, who, without allowing himself to be led astray, replied: "Only give them time to taste it." He was not wrong. In obedience to his advice, I got "Don Juan" played as often as I could, and its success increased at each representation. Gradually, the Viennese became accustomed to find it a savory morsel, and perceive its value; at last, they liked it so much that they raised it to the rank of a dramatic masterpiece.

Grand art is, as a rule, too high for the masses; it sometimes requires a century or two to collect the jury, who shall judge efforts of genius, and, fully understanding the subject, pronounce a decision which shall be without appeal, and which shall bind Posterity.

MUSIC, SCULPTURE AND THE STAGE.

MUNICH, *October* 23, 1861.—Rather more than a year ago, I read a statement in the *Athenæum* that Haydn's long-absent oratorio, "Il Ritorno di Tobia" was shortly to be performed in Munich. Since that time, however, it has given neither sign nor sound till now, when it is promised for the opening concert of the Advent series. I trust this time the promise may be fulfilled, and that the year's interval may be fruitful as regards the execution of the work. Strangely enough, the same time has elapsed since another work of art was mentioned in your columns, which also has just now been exhibited. I speak of Mr. Randolph Rogers's gate for the Capitol of Washington, which was cast in October, 1860, and has required the labor of a full year before it could be shown to the public. Some people complain that the works cast at the Bronze Foundry should require so much filing and elaboration, instead of issuing perfect from the actual process, and we must all wonder that so long a period should be needed. But I presume the immense amount of fine work on the panels and round the borders must be taken to justify the delay, and the satisfactory result is too evident to be disputed. I hear that the gate is to figure in the Exhibition of 1862, and its attractiveness in Munich is well shown in the fact, that 4,000 people went to see it the first day.

There are nine panels on the gate, four down each side, and one crowning the top. In the first, Columbus is represented before the Council of Salamanca, endeavoring to prove the existence of another hemisphere, but vainly. In the second, he takes leave of his friends, mounted on the mule purchased with the money given by Queen Isabella; and in the third, he is pleading his cause before her and King Ferdinand. In the fourth, he sails from Palos; in the fifth, he lands at San Salvador, and takes possession of the newly-discovered country in the name of his king; in the sixth he gains the friendship of the Indians by releasing an Indian maiden made captive by one of his sailors; and in the seventh, he enters triumphantly into Barcelona. The eighth and ninth show us his degradation and his melancholy end. In addition to these groups, in which there is throughout much character and great animation, Rogers has marked the time of the discovery by placing statues of all the chief contemporaries of Columbus round the door, the reigning monarchs, with Cortes, Pizarro, Balboa; and between the panels are heads of the writers on Columbus and his successors, among whom Washington Irving, Robertson and Prescott are conspicuous. In other places are heads of American beasts, and festoons of fruits and flowers. On each side of the gate stands a statue destined for the Richmond monument to Washington,—Nelson who was Governor of Virginia at the breaking out of the American Revolution, and afterwards a general under Washington, and Lewis in the picturesque costume of a Virginian sharpshooter.

The mention of these great works leads me naturally to speak of an inane statue King Ludwig has placed in the Promenade Platz, just in front of the "Baierischer Hof," and therefore in full view of all English travelers, to Max Emmanuel, Elector of Bavaria. The statue is erected to him in his character of stormer of Belgrade; but to readers of English history he occupies a more important position, as father of the prince chosen by the Partition Treaty to govern Spain, and as sharing with Tallard the honor of being defeated, at Blenheim, by the Duke of Marlborough. In his account of the Congress at the Hague in 1691, and of the French caricatures of it, Macaulay says, "In another, William appeared taking his ease in an arm-chair, with his feet on a cushion and his hat on his head, while the Electors of Brandenburgh and Bavaria, uncovered, occupied small stools on the right and left." I have not seen the caricature, but I am sure the Elector cannot be more ridiculous there than he is here on his pedestal. There he stands, with uplifted sword, on an exploded shell, without an atom of motion in face or body, his face resembling that of a sheep, and his attitude that of an awkward fencer. Many suppositions were started to account for this tameness; some would have it that King Ludwig wished to typify that remarkably mild and gentle heroism of Gaëta, which he is said to admire. I think, however, that the true meaning must lie in the result of the storming of Belgrade under the Elector, for a German authority says that garrison and inhabitants fell *under the sword* of the conqueror. He is evidently supposed to be quietly cutting them down. When I add, that this statue is flanked by four of the finest heads and most expressive figures in Munich, Gluck, Orlando di Lasso, Kreitmayr and Westenrieder, you will have an idea of the inappropriateness of its site.

Considerable progress has been made this summer on some of the buildings of both Kings, in particular the National Museum and the Propylaen Thor are fast approaching completion. A sitting figure of Bavaria has been placed over the former, and there are various reliefs towards the top, which are very amenable to Mr. Ruskin's criticism, expressed in his Edinburgh Lectures; they are placed so high, that a powerful glass would be needed to examine them. There is a talk of making the Pinacothek more useful to artists, and of checking the system of restoration, which was lately exposed in one of the Munich papers. Hitherto, copying has not been allowed in any of the rooms where the pictures are hung on account of the floors, but now a wooden flooring is to be laid over the stucco, so that scaffoldings can be set up without damaging the floor or endangering the pictures.

The most amusing result of the trade question in Munich has been an *à propos* piece produced at the Court Theatre, and honored with royal approval.

The name of the play, "Anässig," is taken from the laws affecting trade,—a word which means "established," for which privilege each one has to petition. Though written by a noted humorist of Munich, the play was more amusing for the novelty and realism of its characters than for its situations or its dialogue. And its characters are, strictly speaking, variations on familiar figures—old friends with a new face. Instead of the hard-hearted uncle, we have the master-tailor; for the dashing young lover, the head apprentice; for the young lady, the *demoiselle du comptoir;* for the intriguing middle-aged woman who is to seduce the lover from his allegiance and the uncle from his respectability, the widow of a tailor, possessing the house and business of her deceased husband. These are only slight changes of the type of old high comedy, but in their present aspect they are new to the stage, and they are the necessary growth of monopoly. The master-tailor, rude and overbearing, insulting his customers, telling them it is an honor to have anything from him, whether it fits them or not, and that he cannot alter his own handiwork, turning away his apprentice of eighteen years' standing because he has applied for a concession to open a business, and abusing the liberal party in terms borrowed from the late debate in the Chambers: the apprentice, who has been engaged for years to the shop-girl, but proposes to a widow in order to qualify himself in the only way open to him for master-tailor: the widow, who has had two husbands, and can command any further number by virtue of the Right which she has inherited:—given the system of trade, and such characters are predicable. If they are not actually drawn from the life, at least, it is said that the King recognized many traits of his own tradesmen among them. E. W.

—*London Athenæum.*

RUBINSTEIN'S NEW OPERA.

Herr Anton Rubinstein's opera, in four acts, "Die Kinder der Haide" (the Children of the Heath), being on the eve of re-production (Herr Ander willing) at the Imperial Opera House, Vienna, you may like to hear a word or two about it. The plot (modeled after Karl Beck's "Janko") is wrought out somewhat as follows:

Isbrana, a young gipsy maiden, is in love with the spruce horseherd, *Wanja*. At the rising of the curtain we perceive her waiting for him. At length he appears, but his look is gloomy and severe. He says he has come for the last time, in order to break off a connection which has long rendered him an object of scorn to his relations and friends. Although thus humbled and repudiated by him, *Isbrana* at the risk of her life, informs him that she has overheard the plan of some gipsies to steal his horse, and break into the inn kept by an old man named *Conrad*. Deeply moved by the noblemindedness of the poor girl, *Wanja* once again swears he will ever remain true to her, and then hurries off to frustrate the plans of the gipsy band. With the assistance of numerous herdsmen, called together by his horn, he drives the gipsies out of Conrad's inn, and brings in his arms the fainting *Marie*, Conrad's daughter, into the open air. The grateful father offers him her hand and half of what he possesses. *Wanja* is so fascinated by the appearance of the charming girl, that the final group enables us without difficulty to prediet a speedy marriage.

The second act commences with festive preparations for *Marie's* wedding. But the blond German girl is not happy at the prospect; she nourishes in secret an ideal passion for a young nobleman who once honored her with a few tender words. Scarcely have the young people returned from the church, scarcely has the deeply-injured *Isbrana* finished the marriage-song she has been compelled to sing them, before *Count Wladimir* appears in the midst of the marriage guests. Taking advantage of a moment when he is unobserved, he pours a passionate confession into *Marie's* ear. *Wanja*, flushed with wine, dares to step menacingly between them, a crime for which he is at once compelled to beg forgiveness on his knees. The *Count* is not too loath to pardon him, in order to render the poor fellow helplessly intoxicated and forgetful of *Marie*.

At the commencement of the third act, we see *Wanja* sleeping on the bare ground in front of his hut. The faithful gipsy girl is watching over him, but on awaking, he drives her away, and also upbraids her for her significant warnings with regard to the *Count*. The latter has, meanwhile, sent *Marie* a letter, making arrangements for an undisturbed interview. A cunning gipsy, named *Gregory*, is the bearer of the letter, but *Isbrana* manages to get it away from him, in order to save *Wanja* from the shame with which he is menaced. Moved, however, by the entreaties of the young bride, she conceals, at the decisive moment, the guilty passage in the letter, and, poor thing, has to hasten away in order to avoid *Wanja's* whip. *Marie* has hardly been alone a moment, before the *Count* appears, and receives from her the avowal that his love is returned. With his arm encircling her waist, he is dragging her, half forcibly, from the spot, when *Wanja* unexpectedly returns, and rushes wildly on him. The *Count* draws his sabre, but is disarmed, and falls under *Wanja's* avenging hand. Then follows the highly exciting scene (faithfully copied from "Janko") where the murderer, with the bloody weapon still in his hand, presents himself to the crowd, who are transfixed with fear, and says, "Hort und lasst euch sagen; Ich habe den Herrn erschlagen!" ("Listen to what I have to tell you; I have killed our master!") The submissive multitude now pluck up courage, and resolve to avenge the murder of the young noble. They make an attempt to chain *Wanja*, and deliver him up to the officers of justice, but a signal given by the faithful *Isbrana*, brings the gipsies in the neighborhood to *Wanja's* assistance. After a short struggle, they rescue him from the peasants, and carry him off with them triumphantly. This concludes the third act.

In the fourth act, we find the horseherd is the leader of his deliverers; he has become a captain of banditti. By *Isbrana's* side, he rules the brown "Children of the Heath"—the terror of the country people and of travelers. Among the latter, he one day unexpectedly finds some former acquaintances. The gipsies drag in old *Conrad* with his daughter, who has gone mad. *Wanja*, struck by remorse, sinks down before *Marie*, who, however, does not recognize him. By allowing father and daughter to proceed freely on their way, he lashes the gipsies into rebellion against him. Even *Isbrana*, most deeply wounded by his reviving love for *Marie*, resolves to be revenged. At a sign from her, *Wanja* sees himself surrounded and captured by the officers of justice, while *Isbrana*, horrified at her own deed, commits suicide.

Even from this hasty sketch the reader will guess that the book is planned with skill and poetic feeling; and that, moreover, in the third act, the dramatic interest is wound up to an unusual pitch. But the fourth act tacks on to the preceding acts a conclusion which is as obscure as it is capricious. If the four-act form is, as a rule, the most unfavorable for opera, it becomes nothing less than absolutely ruinous, when the concluding act, which ought to work all the strength and meaning of the opera up to a climax, is flat and tame. That *Isbrana*, after sacrificing herself in the noblest manner during three acts for her lover, should, in the fourth act, quietly deliver him up to the gendarmes, is as deficient in motive and unpoetical, as the re-appearance of *Marie* bereft of her reason, and as *Wanja's* whole course of proceeding. Even in the first three acts, the dramatic motives, properly so called, are not especially abundant or novel; but they combine naturally and with skillfully graduated effect with each other, crystalizing into happily conceived and genuine musical situations. The great charm of Beck's "Janko"—that lyrico-epic poem, glowing with rich color—most certainly does not consist in the impetuous power of the events depicted.

Though too scanty for a drama, the subject seemed in many ways well adapted for an opera, since the latter, like the epic poem, requires a calm extension of representable reality. Mosenthal—whom, to all intents and purposes, we may consider to be the author of the first three acts—has seen the matter in its proper light, and, by the unmistakable contrast between the four principal characters, the touches of nationality in his portrayal of gipsy life, the scene of the marriage festivities, &c., played admirably into the composer's hands. The real hero of the piece is *Isbrana;* the original titular hero, *Wanja*, is of far less importance. This personage confuses us by his continuous vacillation between *Isbrana* and *Marie*, and shocks us by the Sclavonic brutality with which he first throws himself on the ground before the nobleman, and then raises his whip against the defenceless gipsy maiden. Without doubt this is a genuine Russian trait, but in the ideal sphere to which opera belongs, and must belong, in so far as it does not admit of a detailed exposition of dramatic motives, such a trait has a repulsive effect. *Count Wladimir* ought to have taken a somewhat more prominent part in the action; he would then have produced the effect of a common-place stage figure less than he now does. The two female characters, on the other hand, are happily hit off, and by the contrast between them, afford a fine field for musical treatment.

The libretto of "Die Kinder der Haide" exhibits one negative merit, which does credit to the composer as well as the author, namely, that it never aims at mere outward show. We all know how librettos are manufactured now-a-days. The first things taken into consideration are the costumes, scenery, processions, &c.; the author selects knightly or oriental costumes, dazzling equipments, and magnificent robes. After all this display in the way of dress, the attention of the composer is turned to the most popular musical forms—such, for instance, as the march, the drinking song, and the prayer. The action, properly so-called, is something quite secondary, and is cut out, like a garment, to fit these more important requirements. There is, however, almost nothing of this kind in the book of the "Children of the Heath," which invariably displays an endeavor to exhibit dramatic character and action. It can only be regretted that Herr Rubinstein, influenced partly by his own opinion, and partly by that of various officious individuals, should

have made some highly inappropriate alterations in the original story of "Janko." At first, he actually wanted to transport the action, which is laid in Hungary, to — Mexico! When the author pointed out to him, however, the impracticability of granting his desire, he agreed at last to lay the scene in the south of Russia, where he felt most at home. Rubinstein appears to have been ignorant—nay, not to have entertained the slightest presentiment —of his strongest point, to which his music will owe its greatest and best merited success. This point is its nationality, of which, however, more in another letter.

H. H.

VIENNA, *Oct.* 21.

Special Notices.

TERMS ON WHICH WE LET BOOKS FOR THE USE OF MUSICAL CONVENTIONS.

For the use of Collections of Church Music by a Convention lasting not over three days, ten cents per copy.

For the use of Glee Books by a Convention lasting not over three days, fifteen cents per copy.

All expenses, such as boxing, freight, &c., from and to our store, must be borne by the party ordering the books.

The books must be very carefully used, and returned to us unsoiled, and free from damage, within ten days of the close of the Convention, or paid for at the wholesale prices.

The books must be ordered from us by some party of known responsibility, who will be responsible to us that our terms are complied with.

Any books sent for the use of a Convention, may, of course, be retained, and paid for at the wholesale prices, thus saving the charge for their use.

Much experience proves to us that these prices are barely sufficient to cover the actual expenses and losses incurred by us in thus loaning books, and it is our purpose to adhere, hereafter, uniformly to these terms, which, we think, will be admitted to be reasonable.

A list of the books which we will furnish Conventions, the present season, on these terms, is annexed:—

COLLECTIONS OF CHURCH MUSIC.

SAPH; Or, THE CHOIR-BOOK. A NEW COLLECTION OF VOCAL Music, Sacred and Secular, for Choirs, Singing-Schools, Musical Conventions, etc. By Dr. LOWELL MASON and WM. MASON. Wholesale price, per doz., $8 00

A new book, just published.

		Wholesale Price.
THE DIAPASON. By Geo. F. Root	per doz.	$8 00
THE PEOPLE'S TUNE BOOK. By Lowell Mason, Dr. of Music	" "	6 00
HASTINGS' CHURCH MUSIC. By Dr. Thomas Hastings	" "	6 00
THE ECLECTIC TUNE BOOK. Edited by Wm. B. Bradbury	" "	8 00
THE JUBILEE. By Wm. B. Bradbury	" "	8 00
THE SABBATH BELL. By Geo. F. Root	" "	8 00
THE HALLELUJAH. By Dr. Lowell Mason	" "	8 00
THE NEW CARMINA SACRA. By Dr. Lowell Mason	" "	8 00

GLEE BOOKS.

THE FESTIVAL GLEE BOOK. By Geo. F. Root and Wm. B. Bradbury	" "	12 00
THE NEW YORK GLEE AND CHORUS BOOK. By Wm B. Bradbury	" "	9 00
THE NEW ODEON. By Lowell Mason and George James Webb	" "	8 00

MASON BROTHERS.

Nos. 5 & 7 Mercer Street, New York.

MUSIC FOR THE ARMY.

WE HAVE JUST PUBLISHED A SELECTION OF MUSIC, ARRANGED IN Four Parts, for MALE VOICES, from the "Young Men's Singing-Book," entitled—

PATRIOTIC SONGS;

Containing the following:—Star-Spangled Banner, Hail Columbia, Firmly Stand My Native Land, The Source of Joy, Freedom's Day, Men of My Country, Never Forget the Dear Ones, Up, Brothers, Up, The Might with the Right, Come Soft and Lovely Evening, and God Speed the Right. The whole making a Pamphlet of 16 octavo pages, and Sold for SIX CENTS.

Also,

HYMN AND TUNE BOOK FOR THE VOLUNTEERS.

The Sabbath-School Hymn and Tune Book contains more than 200 appropriate Hymns, with Tunes (melodies only), selected from the Sabbath Hymn and Tune Book. This little book has been prononnced by the Chaplains of several Regiments as just the book wanted. It is supplied, at wholesale, at the cost of manufacture; or Six Dollars per 100 copies.

A copy for examination, by mail, TEN CENTS.

Published and for Sale by

MASON BROTHERS, 5 & 7 Mercer Street, New York.

BRADBURY'S NEW SUNDAY-SCHOOL SINGING-BOOK,

THE GOLDEN CHAIN,

Now Ready. Price, $12 per hundred. IVISON, PHINNEY & CO., New York.

Send four red stamps for a specimen copy, to

WM. B. BRADBURY, 421 Broome Street, New York.

DR. W. O. PERKINS, of Boston, Mass., will conduct a limited number of Musical Conventions the present season, upon reasonable terms. Please address as early as convenient. 8-6m

THE ADDRESS OF *GEORGE B. LOOMIS* FOR THE PRESENT IS "*BENNINGTON, NEW YORK.*"

JUST OUT:

METHOD FOR THE PIANO,

AND

METHODICAL GUIDE FOR THE PIANO-FORTE TEACHER.

BY H. A. WOLLENHAUPT & THEO. HAGEN.

75 cts. THEO. HAGEN, 5 AND 7 MERCER STREET.

OPINIONS OF THE PRESS.

It is difficult to understand how the authors of this admirable work have contrived to compress so much valuable matter in so little a space This little work is chiefly intended as a guide for the teacher, and its great merit lies in the guidance which it affords through the mass of good and bad publications of all times. It supplies a vacancy which has been long felt, and is, we believe, the first and only publication of its kind in this country. The names of Messrs. Hagen and Wollenhaupt, both widely and favorably known, are a better guarantee of its merit than any praise of ours can possibly be. Still, we cannot but express our admiring appreciation of the masterly skill and taste with which the student is led from works of a simple and elementary nature to the masterpieces of Beethoven, Schumann, Liszt, and Chopin, and our enjoyment of the judicious criticism with which the volume abounds. Indeed, the better the musician, the higher his opinion of this work must be. We cordially recommend it to the musical public. Every teacher may derive from it invaluable suggestions, and every performer find in it a compass to direct his voyage over the ever widening and deepening sea of musical knowledge.—*Fitzgerald's City Items, Nov.* 2.

This is a useful vade-mecum for both the teacher and the pupil. It contains useful hints upon piano-forte playing, from its simplest elements to an advanced stage of accomplishment. The most useful feature, however, is, perhaps, the catalogue of pieces adapted for players in the different periods of their progress, with some account of them and of the different styles, schools, and composers of music for the piano.—*Dwight's Journal, Oct.* 26, 1861.

A CARD.

COMMUNICATIONS TO THE SUBSCRIBER MAY BE ADDRESSED TO THE care of ROOT & CADY, CHICAGO, for the present.

GEO. F. ROOT.

Fortnightly Bulletin of New Music.

C. BREUSING, NEW YORK.

PARADE MARCH OF THE POTOMAC ARMY. Charles Fradel. With colored engraving. 50c.

SCHARFFENBERG & LUIS, NEW YORK.

VALSE STYRIENNE. Ch. Wels. 56c.

G. ANDRE & CO., PHILADELPHIA.

INSTRUMENTAL MUSIC.

ADIEU AUX ETATS UNIS. Marche for four hands. G. Satter. Op. 40. 30c.—"LES HUGUENOTS." Paraphrase de Concert. G. Satter. Op. 41. 75c.—"LA JUIVE" Paraphrase de Concert. G. Satter. Op. 42. 75c.—BELL FLOWER POLKA By Henry Schoeller. 25c.—BIRD POLKA. By F. Lossé. 30c.—CELEBRE MARCHE DES ZOUAVES. By F. Lossé. 25c. For Brass Band 35c.—CROYEZ MOI. Melodie. By J. Ascher. 25c.—HAIL COLUMBIA. Transcribed by Chas. Voss. 25c.—IMMORTELLEN WALTZ. By Gungl. 35c.—GEN. N. LYON'S FUNERAL MARCH. With colored lithograph. By Rev. G. J. Kredel. 50c. Plain, 25c.—LA PRIERE EXANCIE. By Baderzowska. 30c.—STAR-SPANGLED BANNER. Transcribed by Voss. Illustrated. 35c.—UNITED STATES BATTLE-MARCH. By Ch. Thein. With lithograph of Col. Ellsworth. 35c.—WOODLAND WHISPERS. Romance Transcribed by Dawsy. 25c.

VOCAL MUSIC.

LA BRUNE THERESE. With French words. By Guion. 25c.—DREAMS OF REMEMBRANCE—No. 1. HAPPY DAYS. By G. Gumpert. Illustrated. 25c. No. 2. FIRST LOVE. By Stracey. Illustrated. 25c.—THE DYING VOLUNTEER OF THE SIXTH MASSACHUSETTS REGIMENT. By G. Gumpert. 25c.—LORD! SAVE OUR NATIVE LAND. By John F. Frazer. 25c.—OUR COUNTRY'S FLAG. By G. Gumpert. With colored lithograph. 30c. —STAR-SPANGLED BANNER. Song. With lithograph. 25c.

LEE & WALKER, PHILADELPHIA.

FUNERAL MARCH FOR COL. BAKER. Geo. F. Benkert. 50c.—WILL WATCH POLKA. John T. Quigg. 25c.—HOPELESS, NOT HEARTLESS. Chas. Grube. 50c.—ANNIE LAURIE. C. Munzinger. 40c.—LA POVERA. Ernest A. L. Coop. 30c.

FOR VIOLIN ALONE.

COLUMBIA. Caprice. By George Gipner. 25c.

VOCAL MUSIC.

SEEK TO MAKE YOUR HOME MOST LOVELY. C. Munzinger. 25c.—THE HERO OF FORT SUMTER. C. Munzinger. 25c.—FLOWERS OF MAY. Buckley. 25c.—E VANO IL CREDERE. P. Rondinella. 40c.—MERRILY O'ER THE CALM BLUE SEA. Duo. S. Glover. 30c.—THE SABBATH EVENING BELLS. Duo. S. Glover. 35c.—AH! NOTHING CAN EVER BE LASTING. Duo. R. Andrews. 30c.

S. BRAINARD & CO., CLEVELAND.

STAR SPANGLED BANNER RONDO. F. Beyer. 25c.—LE MARSEILLAISE. Henry Crame. 50c.—LAST ROSE OF SUMMER. Fr. Hünten. 50c.—LA BRABANÇONNE. B. Richards. 35c.—LES ECHOS. J. Concone. 35c.—UNION WAR GALOP. Wm. Dressler. 40c.—ADVANCE GUARD'S MARCH. A. W. Berg. 40c.—CHANT DE L'AUBE. A. Jungmann. 35c. —SOUVENIRS DE "DON JUAN." Ch. B. Lysberg. 60c.—LA BAYADERE. Lysberg. 60c. —RED, WHITE, AND BLUE. J. Underner. 50c.—SCOTS, WHA HA'E. Wm. V. Wallace. 40c.—OH! LEAVE ME TO MY SORROW. Wm. V. Wallace. 40c.—PENSEZ A MOI. Theo. Oesten. 35c.—LA ROSE DE PERONNE. Roseller. 60c.—TRAB, TRAB. F. Beyer. 40c.—YELVA. J. Ascher. 50c.—GRAND ETUDE GALOP. A. Ouidant. 50c.—LA SOURCE. Blumenthal. 50c.

VOCAL MUSIC.

GOD SAVE OUR COUNTRY'S FLAG. J. S. Porter. 25c.

OLIVER DITSON & CO., BOSTON.

VOCAL MUSIC.

FAREWELL, WE MEET NO MORE. Quartette. S. K. Whiting. 25c.—THE SUN IN THE OCEAN IS SINKING. Song. Claeplus. 25c.—UNDER THE LILAC TREE. Song. J. W. Turner. 25c.—UP WITH THE FLAG OF THE STARS AND THE STRIPES. War Song. Raunkilde. 25c. —TOO LATE, TOO LATE. Sacred Song. Miss Lindsay. 25c.—O, IF I HAD SOME ONE TO LOVE ME. F. Buckley. 25c.—MARY BELL. Song and Chorus. G. F. Benkert. 25c.

INSTRUMENTAL MUSIC.

GENERAL MCCLELLAN'S POLKA. J. R. Swiney. 25c—COLONEL BAKER'S FUNERAL MARCH. J. W. Turner. 25c.—BEAUTIES OF "LA JUIVE." J. Bellak. 40c.—MEPHISTO GALOP. Carl Faust. 25c.—BURLESQUE GALOP. Cassidy. 25c.—HERMANN POLKA. (Vignette.) Strauss. 25c.—ALLANDALE WALTZ. L. M. Wheeler. 25c.—ARMY GRAND MARCH. Introducing "Glory, Hallelujah" and "Hail to the Chief." Charles Grobe. 35c.—I'M LEAVING THEE IN SORROW, ANNIE. Song for Guitar. Dorn. 25c.

BOOKS.

FLUTE AND PIANO DUETS. A Collection of Operatic Airs, Dance Music, &c. Arranged for the Flute and Piano. By S. Winner. 50c.

AWARDED TO (For) The Best MELODEONS ((AND)) HARMONIUMS. MASON & HAMLIN.

MASON & HAMLIN,

MANUFACTURERS OF

Melodeons & Harmoniums

THE Undersigned beg to inform their friends and the public that they have REMOVED to their new and enlarged manufactory, and that, with the aid of improved machinery and increased facilities, they are now producing Instruments which they are confident will more than sustain the reputation already acquired.

Their MELODEONS and HARMONIUMS have been awarded the first premium at EVERY FAIR where exhibited in competition with others, (TWENTY SIX of which have been received during the past five years,) and they are highly commended by distinguished musicians in this country and in Europe.

Descriptive catalogues sent to any address, and orders respectfully solicited.

4- **MASON & HAMLIN, Boston, Mass.**

NEW PATRIOTIC MUSIC.

INSTRUMENTAL.

CELEBRE MARCHE DES ZOUAVES. Arranged by F Lossé. Illustrated..... 25c
The Same. For Brass Band..... 35c.
HAIL COLUMBIA. Transcribed by Voss. 25c.
GEN. LYON'S FUNERAL MARCH. By Rev G. J. Kredel. With a splendid colored lithograph..... 50c.
plain ... 25c.
Very brilliant and effective.
STAR-SPANGLED BANNER. Transcribed by Voss. With a fine col'd lithograph.. 35c.
UNITED STATES BATTLE MARCH. By Ch. Thein. With a lithograph of Colonel Ellsworth..... 35c.

VOCAL.

THE DYING VOLUNTEER OF THE SIXTH MASS. REGT. By G Gumpert 25c
OUR COUNTRY'S FLAG. By G. Gumpert. With colored lithograph..... 30c.
Both songs are becoming very popular.
LORD! SAVE OUR NATIVE LAND. On the melody "God Save the Queen." Arranged by John F. Frazer ..... 25c.
STAR-SPANGLED BANNER. With colored lithograph..... 25c.

PUBLISHED BY

G. ANDRE & CO.,

1104 CHESNUT ST., PHILADELPHIA.

A LADY WHO HAS RECEIVED THE best instruction in Music, will give LESSONS on the PIANO and GUITAR. Apply to Messrs. J. SCHUBERTH & CO., 98 SPRING STREET, near BROADWAY.

J. SCHUBERTH & CO.,

PUBLISHERS AND DEALERS IN

Foreign & American Music

St. Nicholas Hotel Buildings,

98 SPRING ST., NEAR BROADWAY,

New York.

Catalogues of their own publications may be had gratis. 10-

THE HORACE WATERS'

Pianos and Melodeons,

AND

ALEXANDRE ORGANS

Are the finest Instruments for parlors and churches now in use. A large assortment can be seen at the new warerooms, No. 481 Broadway, between Grand and Broome Sts., which will be sold at extremely low prices. Pianos and Melodeons from sundry makers, new and second-hand, to let, and rent allowed, if purchased, as per agreement. Monthly payments received for the same. Sheet Music, Music Books, and all kinds of Music Merchandise, at war prices. A Pianist in attendance will try new music.

WE RECOMMEND TO THE TRADE and the Public generally.

JACOB SCHMITT'S

PIANO-FORTE METHOD,

An easy, comprehensive Method of cultivating scholars quickly and thoroughly in the art of Piano playing.

ENLARGED, TRANSLATED, & REVISED

BY

JULIUS SCHUBERTH.

(*Copyright Secured*)

Complete Edition, bound in cloth.....$6 00
The same, in Three Sections, each..... 2 50
Or, in Six Courses, at $1 50 each.

This method enjoys the highest testimonies of the press, and is widely introduced by our principal teachers, with most astonishing results.

JULIUS SCHUBERTH & CO.,

Publishers & Dealers in Music

98 SPRING ST. (Near Broadway.)

KARL KLAUSER,

FROM FARMINGTON, CONN.,

OFFERS HIS SERVICES AS A

MUSIC TEACHER

FOR THE NEXT SEASON.

Address C. BREUSING'S Music Store,

701 *BROADWAY.*

A NEW SINGING BOOK.

FOR DAY SCHOOLS,

CALLED

THE DAY-SCHOOL BELL,

IS NOW READY

IT CONTAINS ABOUT 200 PAGES OF Choice Songs, Solos, Rounds, Catches, Duets, Trios, Quartets, and Choruses, many of them written expressly for this work, beside some 30 pages of the Elements of Music. This is the best book ever issued for Seminaries, Academies, and Public Schools.

It is Compiled by HORACE WATERS,

Author of "SABBATH-SCHOOL BELLS," Nos. 1 and 2, which have had the enormous sale of 585,000 copies in 32 months.

Prices:—Paper Covers, 20c., $15 per 100; Bound, 30c., $22 per 100; Cloth Bound, embossed gilt, 40c., $30 per 100. Sample Copies mailed free, at the retail prices.

Publisher, HORACE WATERS,

No. 481 BROADWAY, N. Y.

HOLLE'S CHEAP MUSIC

JUST ARRIVED.

Schubert's Songs. 4th vol. $2 50. Singly, from 10 to 25c. each.

Dussek's Compositions for Piano (17 pieces for two and 2 pieces for four hands.) $3 50. Singly, from 10 to 50c. each.

Mozart. 18 Duos for Piano and Violin. $3 65. Singly, from 10 to 30c. each.

Brunner. Operatic Potpourris. (New Selection.) 25c. each.

THE WORKS FOR PIANO-FORTE BY Beethoven, Mozart, Haydn, Bach, Clementi, Weber, Hummel, Czerny, Bertini, Herz, Cramer, Kuhlau, Diabelli, Wollenhaupt and others, at about one third of their usual prices. Apply for catalogues.

Beethoven's Trios for Piano, Violin, and Violoncello, 65. Singly, from 30 to 75c per Trio.

Schubert's Songs. 3 vols, (large size and print French and German text.) Each vol. $2 75. All three $7 50. Singly, from 10 to 37c. per number—containing several Songs.

Wollenhaupt Sparkling Diamonds. 50c.
" Song of the Syrens, Waltz, (Second Edition.) 75c.
" Star-Spangled Banner. 50c.

Theo. Hagen. Faribol. Marceau de Genre. 30c.

Music sent by mail, free of postage, on receipt of the marked price. Music of every description, foreign as well as American, for sale by

THEODOR HAGEN,

Agent for Holle's Music,

5 & 7 *MERCER STREET*, (*Care Mason Brothers.*)

WM. DOEHLER,

SOLO VIOLINIST

AND

TEACHER OF VIOLIN & PIANO,

Care of THEODOR HAGEN, Esq., 5 & 7 MERCER STREET.

HARPS!

J. F. BROWNE, Manufacturer Warerooms, 709 BROADWAY, New York, between Fourth street and Washington Place, near the New York Hotel.

Prices and descriptions forwarded by mail.

Strings of the best quality, and every requisite for the Harp.

J. F. Browne would call attention to his large and choice collection of

HARP MUSIC,

both foreign and own publications. Just published, "40 Studies," in four Numbers, forming, with the "FIRST SIX WEEKS," a complete general course of Instruction for the Harp.

2-1y

G. ANDRE & CO.,

IMPORTERS OF

FOREIGN MUSIC,

1104 Chestnut St., Philadelphia.

A large assortment of AMERICAN MUSIC constantly on hand. 4-

B. C. BLODGETT,

TEACHER OF THE

PIANO AND ORGAN,

ALSO OF

Harmony, Single and Double Counterpoint, Canon, and Fugue.

7- Address. HALLET, DAVIS & CO.

JUST PUBLISHED:

THE

SEMINARY BELL,

BY

CHARLES BUTLER.

A Complete Course of Elementary Instruction, Vocal Exercises and Solfeggios, to which are added a most excellent Selection of

Songs, Duets, Trios, Opera Choruses, Chants, and Hymn Tunes,

WITH PIANO-FORTE ACCOMPANIMENT.

This work is designed as a Vocal Class-Book for the use of

Seminaries, High Schools, Academies,

SINGING CLASSES,

AND THE SOCIAL CIRCLE.

The work contains 224 pages, of which about 50 are devoted to Elementary Instruction.

—:o:—

CONTENTS:

Elements of Music, with Exercises and Tunes
Dictionary of Musical Terms.
Barcarolle, ...
Beautiful moonlight,.....*Glover.*
Blest Saint, (solo.) .....*Auber.*
Calm on the listening ear, ...*Weber.*
Chant, "Blessed are the poor in spirit."
Chant, "Cantate Domino," .. ..
Come to the Forest,.....*Glover.*
Come to me,.....*Bellini.*
Departed Days, (Song and Chorus,).... *Bisi.*
Down among the lilies, (Trio,) .... *Glover.*
Down the dark waters, ...*Zingarelli.*
Farewell, Good Night, (Trio,).....
Flowers, (Trio,) .....*Garcia.*
Hearts and Homes,.....*Bin.Leg.*
Home, (Trio and Chorus,) .....
Hymn, "Saviour, source of every blessing"
Hymn, "Sweet is the work,".....
Hymn Chant, "Father, who in the olive shade,.....
Hymn Chant, "Hear, Father, Hear,"..
Hymn Chant, "There is a calm,".....
Like the Lark,.....*Hill.*
Lo! the Day!.....*Fisher.*
Morning and Evening,.....*Weber.*
Native Land,.....*Verdi.*
Our Fathers' Land, (International Ode.)
Pray for the peace of Jerusalem,....*Novello.*
Prayer from Moses in Egypt.....*Rossini.*
Protect us through the coming night, (Trio,) .....*Carnahan.*
Rest, Spirit, Rest, (Hymn,).....*Dodds.*
Sabbath Repose,.....*Ash.*
Slowly and softly Music should flow,.*Glover.*
Song of May,.... .....
Sweet day, so cool, (Trio,).....*Richards.*
Sweet from the Rain, (Solo,).....*Schubert.*
Tell me, where do Fairies dwell,.... *Glover.*
The Depths of the Ocean,.....*Glover.*
The Dove,.....*Guglielmo.*
The Golden Sunset,.....
The Graduate's Farewell,.....*Butler.*
The Mermaid's Evening Song, (Trio,) *Glover.*
The Midnight Moon,.....*Glover.*
The Moonbeams,.....*Rossini.*
The Morning,.....*Meningo.*
The Mountain Hunters, (Trio,).....
The Murmuring Sea,.....*Glover.*
The Sabbath Bell,.....*Holmes.*
The Stars sink one by one,.....*Panseron.*
The Wind and the Harp,.....*Glover.*
The Withered Leaf, (Solo and Chorus.) *Rossini.*
There's a sigh in the heart.....*Fricker.*
There's Beauty everywhere,.....*Glover.*
This World,.....*Vacca.*
To Spring,.....*Glover.*
Voices of the Night,.....*Glover.*
We are Fairies of the Sea,.....*Glover.*
When the Swallows homeward fly.....*Ash.*
Wild Music,.....
Wind, gentle Evergreen, (Round,)....

☞ Price 50 cents single, or $5 per doz.

Sent per mail, postage paid, on receipt of the price.

Published by RUSSELL & TOLMAN,

291 Washington St., Boston.

NEW AND POPULAR MUSIC BOOKS
FOR
SEMINARIES, CHOIRS, & SINGING-SCHOOLS.

THE SACRED STAR;

Or, UNION COLLECTION OF CHURCH MUSIC; consisting of Psalm Tunes, Anthems, Sentences, and Chants, for the use of Choirs, Singing-Schools, Conventions, Musical Associations, &c. By LEONARD MARSHALL. $1.

The author of this new work presents it to the public after twenty-five years' experience with Choirs, Classes, and Musical Societies, as a volume especially suited to the wants of those for whom it is designed. Particular care has been taken, in order that the Melody of each piece should be in the first place natural, graceful, and in itself attractive and beautiful; this secured it was the composer's aim to give to each of the other parts, so far as possible, an interest and finish which seem nearly always to be sacrificed to render the melody prominent; and finally, to so construct the whole harmony, that each part should be sufficiently distinct, and at the same time so blended with all the others, that together they might produce an effect pleasing and easy to be appreciated, but not less scientific and devotional. The Elementary Department is on the system so universally approved; the proportion of tunes, in regard to the various metres, has been carefully attended to (a few of some of the very rarest metres having been inserted), and the Anthems, Select Pieces, and Chants, are of a character which it is thought cannot fail to be interesting and popular, as well as appropriate for the Singing Class and the Convention, and suitable for the sublime service of the House of God.

OLIVER'S COLLECTION

OF HYMNS AND PSALM TUNES, SENTENCES, ANTHEMS, and CHANTS, for the Church, Family, and Singing-School. By HENRY K. OLIVER, author of "The National Lyre." 75 cents.

The compiler of this work is Gen. Oliver, whose knowledge and skill as a composer and collator in this department of music are too well known and esteemed to need notice or recommendation at our hands. His contributions to former collections have been long standard with choirs and musical associations, as possessing that practical beauty and worth requisite for the praise-service of our churches and family circles. In the original matter in the present work, we recognize the same happy invention of melody and keen perception of the proprieties of harmony, together with that clear adaptability to the purpose and spirit of sacred song, the result only of a cultivated nature and rich experience. The selected tunes, we should judge, are far beyond the usual standard in such works, and in the department of Anthems, Sentences, and Chants, novelty and variety are both distinguishing marks. The usual elementary instruction that prefaces most tune-books, is omitted in this, so that the musical matter is very essentially increased.

ORATORIO CHORUS BOOK.

A New Collection of the Choruses of Standard Oratorios. 75 cents.

THE UNION STAR. A New Glee Book.

For Conventions, Schools, and Amateurs. By B. F. BAKER and W. O. PERKINS. A capital collection of choice pieces, including National Songs. 50 cents.

COLLECTIONS OF CHURCH MUSIC.

American Harp. By Charles Zeuner	$ 75
Ancient Lyre. By Charles Zeuner	75
Ancient Harmony Revived	75
Beethoven Collection	1 00
Boston Sacred Harmony. By Bissell	75
Cantata Domino. Steiner and Schwing	1 25
Celestina. By V. C. Taylor	75
Chime. By V. C. Taylor	75
Church Choir. By Muenscher	1 25
Church Melodist. By E. L. White	75
Congregational Harp. Cloth, 75c.; bds.	63
Continental Harmony	75
Father Kemp's Old Folks' Tunes	25
Golden Lyre. By V. C. Taylor	75
Grace Church Collection. By King	2 00
Greatorex Coll By H. W. Greatorex	1 00
Handel Collection. By A. N. Johnson	75
Harvard Coll. Church Music. By Heard	2 50
Memorare (Catholic Music). By Werner	2 25
Modern Harp. By White and Gould	75
Mozart Collection of Church Music	75
Music of the Church. Dr. Wainwright	1 00
Psalms of Life. Morocco, $1; cloth	75
Sanctus. By Ed. Hamilton	75
Singing School Companion. Bird	67
Song Festival (The). By V. C. Taylor	67
Wesleyan Sacred Harp	50

ANTHEM AND CHORUS BOOKS.

Boston Academy's Coll. of Choruses	1 50
Cantica Ecclesiastica. By G. J. Webb	2 00
Church and Home. Cl. $2 50; pl	2 25
Choruses of "Creation"	40
Choruses of "May Queen"	50
Choruses of "Messiah"	40
Choruses of "Moses in Egypt"	50
Constellation (The). Anthems, &c	75
Convention Chorus Book	30
Harmonia Sacra. By White and Gould	75
Jucundus Homo. For 1, 2, 3 & 4 voices	25
Kreissman's Anthems	50
Operatic Bouquet. By Bruce. Cl. $2; pa	1 50
Opera Chorus Book. By White and Gould	1 50
Sacred Chorus Book. By White and Gould	1 50
Taylor's Choral Anthems	75

ORATORIOS, MASSES, AND CANTATAS.

As the Hart Pants, Can'ta, Mendelssohn	37
Beethoven's Mass in C. Cloth, 75c.; plain	60
Creation. 8vo. Cloth, $1 25; plain	75
David. An Oratorio. By Neukomm	75
De Monti's Favorite Mass. In B flat	75
Farmer's Mass in B flat	1 00
Guignard's Mass	1 00
Haydn's Third Mass in D. Cl. 75c.; plain	60
Hear my Prayer. Cantata. Mendelssohn	30
Hymn of Praise, Cantata. Mendelssohn	75
Lambillotte's Mass Pascale in D	3 00
May Queen. W. Sterndale Bennett	75
Morning (The). A Cantata by Reiss	30
Messiah. 8vo. Cloth, $1 25; plain	75
Miriam's Song of Triumph. Schubert	50
Moses in Egypt. An Oratorio	1 50
Mozart's Requiem. Cloth, 75c.; plain	60
Mozart's 12th Mass. Cloth, $1; plain	75
Praise of Friendship, Cantata. Mozart	30
Stabat Mater. Rossini. Cloth, 75c.; plain	50
Storm King (The). A cantata	25
The Burning Ship. Cantata	50
The Twin Sisters. An Operetta	40
Transient and Eternal (The). Cantata	25
Unison Mass. By T. La Hache	1 50
Zimmers' Mass. By M. T. Zimmers	2 00

GLEE BOOKS AND PART-SONGS.

Boston Glee Book. By Mason & Webb	1 00
Boston Melodeon. 3 vols., each	1 00
Family Circle Glee Book. 2 vols., each	1 25
Continental Vocalist's Glee Book	50
Mendelssohn's Fourt-part Songs	1 25
Mendelssohn's " " (Men's vo.)	75
National Glee Book	75
Parlor Glee Book. By Ordway	1 00
Tyrolean Lyre. By White and Gould	1 00
Union Star Glee Book. By Baker & Perkins	50
Western Bell (The). Perkins and Pease	1 00
Young Folks' Glee Book. By C. Jarvis	1 00

FOR JUVENILE CLASSES, &c.

Am. Musical Class Book. By Bissell	50
Grammar School Vocalist. Curtis & Nash	50
Musical Mirror. By S. B. Phipps	50
Musical Recreations. By Ives	50
Musical Wreath. By Ives	1 00
Pauseron's A B C, abridged	1 00
Seminary Class Book	50
Twin Sisters. An Operetta	40
Baker's Elementary Music Book	30
Baker's School Music Book	30
Bird's Vocal Music Reader. Nos. 1 & 2, each	12
Carmina Meloda	25
Common School Song Book. By Fitz	25
Exercise Song Book	12
Flower Festival, or Banks of the Rhine	25
Golden Wreath. By L. O. Emerson	30
May Festival. A Juvenile Oratorio	13
Musical A B C. By E. Ives, jr	20
Nightingale. W. O. & H. S. Perkins	30
Wreath of School Songs	30

SABBATH SCHOOL MUSIC.

Golden Harp. By L. O. Emerson	25
Our Saviour. Sacred Oratorio	25
Sabbath School (The)	25
Sabbath School Lute	20
Sabbath School Wreath. By Fitz	12

CHANTS.

Choir and Family Psalter	1 50
Tuckerman's English Cathedral Chants	2 50
Gregorian and other Ecclesiastical do	25
Hayter's Selection of Chants	50
Bird's Single and Double Chants	38
Church Manual. By T. Bissell	1 00

Richardson's New Method for the Piano

Is unsurpassed as a System of Instruction, for the acquirement of a thorough knowledge of Pianoforte Playing. Price $3.

A full Catalogue of Music Books and Sheet Music, a volume of over 300 pages, sent free on application

OLIVER DITSON & CO., 277 Washington Street, Boston.

☞ All Sheet Music and Sample Copies of Books mailed, post-paid, on receipt of the retail price. Usual Discount on the above to Societies, Choirs, Schools, and others purchasing in quantities.

COLLECTIONS OF CHURCH MUSIC

FOR

Choirs, Musical Conventions, Singing Schools, etc.

PUBLISHED BY

MASON BROTHERS,

5 & 7 MERCER STREET, NEW YORK.

A Complete Catalogue of our Publications sent free to any address on application.

ASAPH; OR, THE CHOIR BOOK. A new collection of Choir Music, specially adapted for the training and cultivation of Choirs and Musical Associations, for Singing Schools and Musical Conventions. The elements contain a large variety of pleasing social pieces, part-songs, glees, etc., the words as well as music of which are quite new; the tune department provides for almost every known meter, is varied, and we are confident will prove very interesting; and the anthem department is full and attractive. By Dr. LOWELL MASON, and WILLIAM MASON. *Published in October*, 1861. $1.

THE DIAPASON. A collection of Church Music, to which are prefixed a new and comprehensive view of "Music and its Notation," Exercises for Reading Music and Vocal Training, Songs, Part-Songs, Rounds, etc. The whole arranged and adapted for Choirs, Singing Schools, Musical Conventions, and Social Gatherings. By GEO. F. ROOT. $1.

THE PEOPLE'S TUNE BOOK. An edition in Music Octavo, on large type, with only one part on a staff, and words accompanying the Music, of the *Sabbath Tune Book*, to which are prefixed the Elements of Musical Notation, the whole forming a class book for Singing Classes and Congregational Schools. By Dr. LOWELL MASON. 75 cts

HASTINGS'S CHURCH MUSIC. By Dr. Thomas Hastings. A collection of the choicest of the author's labors during a period of over forty years, containing his most popular productions which have appeared in any form. 75 cts.

THE ECLECTIC TUNE BOOK. A collection of the standard Psalm and Hymn Tunes, Anthems, etc., prepared for the use of Presbyterian Churches, under the direction of a committee appointed by the General Assembly for that purpose, and edited by WM. B. BRADBURY. $1.

THE JUBILEE. A new collection of Church Music, containing Hymn Tunes adapted to every variety of meter, and arranged with reference both to Choir and Congregational Singing; Chants, Anthems, and set pieces for every occasion; and a new arrangement of the elements of Music, interspersed with secular pieces, progressively arranged for Class Practice. By WM. B. BRADBURY, author of *The Shawm*, etc. Large music octavo. $1.

THE SABBATH BELL. A collection of Music for Choirs, Musical Associations, Singing Schools and the Home Circle, arranged in three divisions—viz.: Part 1. The Singing School. Part 2. Church Music. Part 3. Occasional and Concert Music. By GEORGE F. ROOT. 384 pages, large music 8vo. $1.

THE HALLELUJAH. A book for the Service of Song in the House of the Lord, containing Tunes, Chants and Anthems, both for the Choir and Congregation; to which is prefixed the Singing School, a manual for classes in vocal music, with exercises, rounds and part-songs, for choir practice; also, Musical Notation in a Nut-shell; a brief course for singing schools, intended for skillful teachers and apt pupils. By Dr. LOWELL MASON. $1.

THE SHAWM. A Library of Church Music, embracing about one thousand pieces, consisting of psalm and hymn tunes, adapted to every meter in use; anthems, chants, and set pieces; to which is added an original Cantata entitled "Daniel; or, the Captivity and Restoration;" including also the "Singing Class," an entirely new and practical arrangement of the elements of music, interspersed with social part-songs for practice. By WILLIAM B. BRADBURY and GEORGE F. ROOT, assisted by THOMAS HASTINGS and T. B. MASON. $1.

CANTICA LAUDIS; or, the American Book of Church Music. By Dr. LOWELL MASON and GEORGE JAMES WEBB. $1.

THE CARMINA SACRA; or, Boston Collection of Church Music. By Dr. LOWELL MASON. $1.

NEW CARMINA SACRA; or, Boston Collection of Sacred Music. This book is a careful and thorough revision of the favorite work heretofore published under the same title. The object has been to retain the most valuable and universally pleasing part of the former work as the basis of the new, omitting such portions as experience had proved to be the least serviceable and popular, and substituting choice tunes and pieces selected from the whole range of the author's other works. $1.

THE BOSTON ACADEMY'S COLLECTION OF CHURCH MUSIC. By Dr. Lowell MASON. Published under the direction of the Boston Academy of Music. $1.

THE PSALTERY. A new collection of Church Music. By Dr. LOWELL MASON and GEORGE J. WEBB. $1.

THE NATIONAL PSALMIST. By Dr. LOWELL MASON and GEORGE J. WEBB. $1.

A full supply of all our publications constantly on hand, and for sale by

W. B. SMITH & CO., Cincinnati, Ohio. ROOT & CADY, Chicago, Illinois.

The price of our Church Music Books in New York, Philadelphia, and Boston, is EIGHT DOLLARS per dozen, but as it will be much more convenient for Teachers, Singing-Schools, and Choirs in the West, to procure their books from local dealers, we subjoin a list of Booksellers and Music dealers from whom our Church MusicBooks, may at all times be procured, at NINE DOLLARS per dozen, an advance only sufficient to pay cost of transportation, exchange, etc.

Albany, N. Y.—S. R. GRAY.
J. H. HIDLEY.
Buffalo, N. Y.—THEO. BUTLER.
BREED, BUTLER, & CO.
Binghamton, N. Y.—H. E. PRATT & BRO.
Beloit, Wis.—WRIGHT & NEWCOMB.
Cleveland, Ohio.—S. BRAINARD & CO.
J. B. COBB & CO.
Columbus, Ohio.—RANDALL & ASTON.
Detroit, Mich.—RAYMOND & ADAMS.
Detroit, Mich.—M. A. ALLEN.
E. B. SMITH.
Indianopolis, Ind.—BOWEN, STEWART & CO.
Iowa City, Iowa.—WILLIAM LEE.
Janesville, Wis.—N. NEWELL.
MOSELEY & BRO.
Jackson, Mich.—BROWN & CARTER.
Jacksonville, Ill.—CATLIN & CO.
Mansfield, O.—STURGES & PRITCHARD.
Oberlin, Ohio.—J. M. FITCH.
Milwaukee, Wis.—TERRY & CLEAVER.
Pittsburgh, Pa.—J. H. MELLOR.
H. KLEBER & BRO.
Rochester, N. Y.—ADAMS & DARNEY.
STEELE, AVERY & CO.
Syracuse, N. Y.—WYNKOOP & BRO.
PECK & RUDD.
St. Louis, Mo.—KEITH & WOODS.

THE

MUSICAL REVIEW

AND

Musical World.

5 CENTS SINGLE.] PUBLISHED FORTNIGHTLY, BY MASON BROTHERS. [VOL. XII.—No. 25.

NEW YORK, SATURDAY, DECEMBER 7, 1861.

THE NEW YORK MUSICAL REVIEW AND MUSICAL WORLD,

(Being the union of these two long-established and well-known Musical Journals,)

IS PUBLISHED FORTNIGHTLY—

Each number containing sixteen quarto pages, including four pages of new music. THE REVIEW AND WORLD aims to be a comprehensive, able, and impartial musical journal.

MUSICAL INTELLIGENCE

From both hemispheres will be posted up with care and diligence. Especially we mean to keep our readers informed of every thing musical that is happening in America, and our pages will present a record of the concerts, conventions, festivals, societies, and other musical doings, all over the land. In doing this, we shall be much aided by

CORRESPONDENTS

In our own and foreign countries, who will take care to omit nothing of interest which may occur in their different sections.

CRITICISM.

THE REVIEW AND WORLD aims to be impartial and just, yet appreciative. It aims to do justice to its readers, as well as to composers, authors, artists, and manufacturers.

MUSICAL ESSAYS.

Short practical essays on the various topics of interest which may arise will find place in its columns.

MUSICAL INSTRUCTION.

It will be hereafter, as it has been heretofore, the aim of THE REVIEW AND WORLD to be of practical value to its readers. Dr. LOWELL MASON, Messrs. GEO. F. ROOT, WM. B. BEADBURY, and other of the leading teachers in the country, have, from time to time, given in its columns Courses of Instruction in the various departments of music. Similar series of lessons will be given in the future.

MUSICAL TALES,

Of a select character, mostly founded on musical history, are translated from the French or German, or written expressly for it.

MUSIC.

Each number contains four pages of choice music, consisting of Songs, Duets, Trios, Quartets, Part Songs, Anthems, Sentences, Motets, Sabbath Evening Melodies, together with a small proportion of such instrumental music as it is supposed will be likely to be of interest and value to the largest number of our subscribers.

OUR ADVERTISING

Is hardly of less interest to musical readers than the other matter. Here may be found the earliest and fullest announcements of new music, books, instruments, and other matters of which it is important that they should be advised.

FINALLY—

Every teacher of music, every one whose business is in any way connected with music, every lover of music, is interested in extending the circulation of the REVIEW AND WORLD. Wherever it goes, it increases the interest in musical matters, and benefits the cause generally.

TERMS.

One copy per annum,	$1 00
Delivered in New York,	1 25
Five copies for	4 00

Invariably in advance.

ADVERTISEMENTS.

Per square of the space of eight lines agate solid, (seventeen squares to a column,) each insertion,	$1 00	One column, per annum,	$250 00
One column, each insertion,	15 00	One half column, per annum,	150 00
One half column, "	8 00	Professional cards, of four lines or less, per annum,	6 00

MONEY for subscriptions, in sums not exceeding five dollars, may be sent by mail, at our risk, provided it is inclosed in the presence of the post master, and he takes a memorandum of the number and description of the bills.——Subscriptions may commence with any number, but none will be received for less than a year.—Be sure to write the name very plainly, and give the name of the post office, county and *State*.——Subscribers desiring to have their post-office address changed, must always give the name of the town to which their paper has been hitherto sent.——The postage on THE REVIEW AND WORLD is *thirteen cents* per annum, payable quarterly in advance at the office where it is received; if within the State, the postage is one half that amount. Subscribers in Canada will remit *twenty-six* cents in addition to their subscriptions, as we have to pre-pay to the line, at the New York office, one cent on each number. Agents are desired to extend the circulation of THE REVIEW AND WORLD in every town.

THE MUSICAL REVIEW AND WORLD, as well as all our musical publications, may be obtained in Boston, Mass., of CROSBY, NICHOLS, LEE & Co., 117 Washington street, who are authorized to receive subscriptions for us.

Mr. JOHN BOWER, 1514 George street, Philadelphia, is our agent for that city.

Messrs. ROOT & CADY, No. 95 Clarke street, Chicago, are our agents for the North-west.

LOWELL MASON, Jr., DANIEL G. MASON. } PUBLISHED BY MASON BROTHERS, 5 & 7 Mercer St., NEW YORK.

MUSIC IN THIS NUMBER.

Gloria Patri. By Charles Wels 97
Opening Piece. F. Moore 100

ROBERT SCHUMANN.

FROM THE GERMAN, BY THEO. HAGEN.

(CONTINUED.)

THE *Davidsbundler*-Dances, which were also published in 1837, are inferior to the *Phantasiestücke*. While these may be called well-executed *morceaux de genre*, the first appear to be nothing more than interesting sketches. The dances contain less music, the ideas are short and the treatment is still more so.

Schumann felt, meanwhile, happy and contented in the acknowledged love of his Clara. "I am quiet, industrious, and happy," he wrote, in August, 1837, to his sister-in-law. One more step, the lawful possession of his beloved, would have crowned all his wishes. But we learn, from another letter, written in December of the same year: "The old man wiil not yet give up Clara, to whom he is very much attached. He is, also, perhaps, right, when he says we ought, first, to earn more money, in order to be able to live well."

With a view to attain this latter purpose, he resolved to reside henceforth in Vienna, thinking that this city would offer him more resources than the smaller Leipzig. That this step would involve a great many difficulties, especially as he did not wish to leave his *Journal* behind him, he was well aware, but he felt strong in his love, and, consequently, also, strong to overcome all obstructions, which were strewn in

its way. Vienna appeared to him in the same light as it does to most young artists, who imagine the golden period of musical life, the time of Haydn, Mozart, and Beethoven has not departed from that city, or that, at least, some of its lustre is still shed upon the gay Austrian capital. Thus, full of hope and confidence in the future, did Schumann await the result of the preliminary steps which his friend *Fischhof*, in Vienna, was making in this matter. Meanwhile, he composed some of those pieces which give evidence of his genius in all its particularities, and which will forever remain valuable treasures of the piano-forte literature. These are the *Novelettes*, in four parts, op. 21, the *Scenes from Childhood*, op. 15, and *Kreisleriana*, op. 16. In all these works a vast amount of originality is manifested, they contain music, in its conception and its treatment quite different from that which prevailed at the time of their publication. Of course, to the young artists of the present day, especially if educated in Germany, they will appear less uncommon, for the simple reason, that the seed sown by Schumann has borne its fruits in the younger musical generation, and that the field which he once cultivated alone has been, since then, largely exploited by his disciples and imitators. But, let us also add, that, if he once stood alone, he may still be considered so, with regard to the artistical value of this class of piano-forte music, and although very talented composers have written in his style, his *Scenes from Childhood* and his *Kreisleriana* are still unrivaled. For those who are not acquainted with German musical literature, it may be well to state here, that Schumann intended to illustrate in his *Kreisleriana*, musically, what *Hoffmann*, in his usual fantastical manner, has described to us in the *Sorrows of Kapellmeister Kreisler*.

In September, Schumann went to Vienna, after having stayed a few days in Prague. The following extracts from his letters will be found interesting:

"VIENNA, *Oct.* 10, 1838.

"The most important visits are done. *Thalberg* is in the country; *Seyfried* was very cordial and pleasant, but I shall be most suited at Mr. v. Vesque's* and at Mrs. Cavalcabo's.† The day before yesterday I was invited to dinner by Vesque; such fine cooking was new to me. At Cavalcabo's I met with Archbishop *Pyrker*, the celebrated poet; he has an intelligent head, full of expression, and commands respect. I am mostly with Fischhof and young Mozart. . . . . .

"In confidence: I could not live here long and *alone*, more serious men and matters are not looked for here and little appreciated. Some compensation is offered in the beautiful suburbs. Yesterday, I was at the cemetery, where Beethoven and Schubert are buried. Imagine what I found on Beethoven's grave: a pen—moreover, one of steel. That was a good sign. I shall preserve it faithfully."

"VIENNA, *Dec.* 18, 1838.

"Believe me, if it depended upon me, I would return to-morrow to Leipzig. Leipzig is by far not such a small place as I thought it was. They gossip here just as much as in Zwickau. As a man of reputation, I must be very careful; they watch every word I say. I also doubt whether the so-called Vienna good-humoredness is more than a mere friendly face. I myself have not made such bad experiences in this respect, but I often hear wonders from and upon others. And especially artists, I search in vain; that is to say, artists, who not only can play one or two instruments passably well, but true men, who understand Shakespeare and Jean Paul. Well, the step is made, and had to be made. But, no doubt, the *Journal* will lose, when published here. This pains me much. If I am only married, I will forget the sorrow and sleepless nights this matter has caused me. I could tell you much about my great acquaintances; the Empress, whom I have seen, and with whom I have almost fallen in love; about the *Burgtheater*, which is really very good; of Thalberg, with whom I have become quite intimate; about my paper, for which I am yet without the Government permit, so that it must still appear in Leipzig for the next six months; that I feel often very well, but more often desperately melancholy; and that Miss *Novello* is engaged to one of my dearest friends, which has caused me great pleasure."

Schumann stayed until April, 1839, in Vienna, without any satisfactory result in regard to the publishing of his *Journal* in that city. But, if he himself obtained little or nothing by his residence in Vienna, the musical world gained a good deal by it; for, through him, it became acquainted with some of the treasures of Schubert's works, which had, until then, laid hidden in the house of his brother.

Schumann tried now to create in Leipzig that home which he had searched in vain in the Austrian capital; but, as there was no home without Clara, and, as Mr. Wieck still objected to the marriage, our composer appealed at last to the law, which granted him his request, and thus, in 1840, Clara Wieck was wedded to him.

While in Vienna, Schumann composed *Scherzo*, *Gigue*, and *Romance*, op. 32, (the fughetti, also contained in this opus, was written in the next following year,) the last part of the Sonata in G minor, op. 22, and several little pieces, especially Nos. 2, 4, and 5 of the "Album Leaves," op. 99, *Arabeske*, op. 18, *Blumenstücke* (Flower Pieces), op. 19, Humoreske, op. 20, the first parts of the Carnival Scenes in Vienna, op. 26, *Nachtstücke* (Night Pieces), op. 23, and a few trifles. After his return from Vienna, he composed, in 1839, Fughetti in G minor, (contained in op. 32,) the last part of the *Carnival Scenes in Vienna*, op. 26, and three Romances for piano, op. 23. With regard to the melody of the "Marseillaise," which is slightly touched at in the Carnival Scenes, page 7, it may be said here, that Schumann introduced it in a spirit of opposition to a law then, as now, fully maintained in Vienna, which prohibited this revolutionary song.

(*To be continued.*)

* A high official in Vienna, known as a composer of songs under the name of J. Hoven.

† Julie v. Webenan, born Baroness Cavalcabo, a lady who resided in Vienna, and made herself known by several compositions for piano-forte and by some songs. She was a pupil of Mozart's son.

BEETHOVEN'S OVERTURE TO COLLINS' TRAGEDY, "CORIOLANUS."

CORIOLANUS, the very soul of pride, frankness, and intrepidity, exiled from Rome, and leagued with her enemies for her destruction, is yet swayed by the prayers of his mother, wife, and daughter, to sacrifice his life and rescue Rome and his honor.

The first movements of the Overture present the *Man*, mighty, willful and defiant, flaming with wrath, revenge, and destroying passion; the succeeding ones introduce the *Woman*, mother, wife, and child. Sweetness, grace, and dignity, stay the incensed hero's wrath, with the mother's counsels, the wife's entreaties, and the daughter's tears.

Coriolanus feels his purpose waver with the tender accents of these dearest envoys from his home. He had flung scornfully back to her crafty demagogues the flatteries they offered his wise statesmanship, but though proof to all other weapons, against the charming vision that pleaded to his heart and sympathies, he found no other defense than to be blind and deaf. In vain he seeks this refuge, averting his head as they approach, and checking his wife's tears with eager gestures, but hearing despite himself, the accents of her sad complaining. Repentance stirs the depths of his great proud heart, but his struggling scorn reveals the might of his wrath.

If the defiant hatred for Rome, which had been the breath of his life, deserts him, Coriolanus must cease to be. The exiled rebel, the ally of his country's enemies, can take no step backwards, nor return to what he once was—to give up Rome's ruin is to destroy himself. He brings this dreadful choice face to face with his wife, and cries, in the grandeur of his wrath, "Rome or I must perish!"

And here the woman once more finds words for prayer. "Pardon, mercy, clemency," she implores. Alas, she knows him not, nor feels that peace with Rome means death to him. Heart-broken, he shrinks from her tears to encounter again the sad conflict between his rage and his undoing. A sudden resolution ends this lingering agony—he turns to read in his wife's tearful and imploring eyes his own doom. His heart swells as he looks on her face—the stormy passions that had tossed it blend in one high resolve, his self-sacrifice is fixed. Peace, reconciliation! All the power that the hero had bent upon the ruin of his country, the thousand swords and shafts of his hate and vengeance, he gathers in his grasp to thrust all their points in one into his own heart. Killed by his own hand, the giant falls, with death groans, at the feet of his horror stricken wife.—*Richard Wagner.*

The Musical Review & Musical World.

NEW YORK, DECEMBER 7, 1861.

MUSIC IN NEW YORK.

Messrs. Mason & Thomas' Second Soiree.

PROGRAMME.

I. Quartet in G major; *Haydn.* 1. Allegro con spirito; 2. Adagio sostenuto; 3. Menuetto, presto; 4. Allegro ma non troppo. Messrs. Thomas, Mosenthal, Matzka, and Bergner. —II. Romanzen, for Piano-forte. Op. 28; *Schumann.* Mr. Wm. Mason.—III. Trio in B flat minor. Op. 5; *Volkmann.* 1. Largo; 2. Allegretto; 3. Allegro con brio. Messrs. Mason, Thomas, and Bergner.—IV. Quartet in E minor. No. 8; *Beethoven.* 1. Allegro; 2. Molto Adagio; 3. Allegretto, Thème Russe; 4. Finale, Presto. Messrs. Thomas, Mosenthal, Matzka, and Bergner. The grand piano-forte used on this occasion from Messrs. Steinway & Sons.

Dodworth's Hall was better filled than ever on a similar occasion, and if we still needed a proof that the taste for good music has spread in this city, in spite of the very unfavorable times, it was furnished on the occasion of this second *soirée.* Nay, people seemed to relish the music rather more than usual, being anxious to forget, in the harmonious strains of our best masters, the discords and troubles of the present times. And, certainly, the music performed at this soirée was very apt to offer such compensation. If ever Haydn's simple and good-hearted music fell upon grateful ears, it was on this occasion. It is well to commence a concert with Haydn; for, just as he commenced the era of modern instrumental music, and prepared us for the depth and beauties of the Beethovian muse, the same proceeding ought to prevail in a concert. It is for this reason that we consider Haydn's jolly and jubilant Quartet in G major a fit beginning for a soirée which ends with the broad and deep music of Beethoven's E minor Quartet.

The two novelties on this occasion for the great majority of those present, were, undoubtedly, the *Romanzen*, op. 28, by Schumann, and the Trio in B flat minor, by Volkmann.

To judge from the impression the first-named of these compositions made upon the audience, we believe that it has added new friends to the muse of the author. Especially the second of the Romances, so poetical, so chaste, so full of noble thoughts, was very well received. The last Romance is a more elaborate effort, and shows, in its character, somewhat of the struggles Schumann had to undergo for the sake of his Clara, when he wrote it. Mr. Mason rendered these Romances in a conscientious and highly creditable manner.

Mr. Volkmann's Trio is essentially modern, that is to say, eminently dramatic. We have plenty of recitativos, tremolos, *sforzandos*, etc., but, when it is done, as in this instance, in a very artistic manner, the impression must be mostly pronounced favorable. What we miss in this work is uniformity of style, and, especially, uniformity of character in the motivos. These are sometimes Italian, sometimes French, sometimes German. This is not exactly what we look for in a trio. Still, it must be said, that especially the two first movements are very creditable to the author, the third reminds, in its motivos, often strongly of Schumann.

DIXIANA.

How is it, that a melody which at first struck us as being vulgar and trashy, can, nevertheless, after a while, lose its vulgarity, and appear to us in a different light? We have been often led, by the force of circumstances, to ask ourselves this question. About the truth of the observation, it contains, there can not be the slightest doubt. Not to go further than our own country, and the history of the last ten or twelve months—who has not heard the celebrated Dixie air? We must confess, when it first reached our ears, we were not exactly struck by its simplicity or its rythmical elegance. Nay, to speak the truth, we found it somewhat vulgar and commonplace. Since then, *we had occasion to hear it a few times*, and, we must say, we have changed our opinion With the hundred thousands of freemen who have made this air their watchword, we have discovered its charm, and have come to the conclusion that we believe in—Dixie! Who can wonder, after this, that one of our distinguished pianists has felt inspired to write a fugue on—Dixie! And yet, the air has not changed, but the circumstances have, and this makes us think, that *while in an idea, expressed in words, we always have the means to ascertain, at least, its approximate truth and beauty, we have no such means with regard to a musical idea, and, consequently, what the words are to an idea in poetry, that associations are to one in music.* It is for this reason, that one and the same melody makes a different impression, according to the circumstances and associations which are prevailing when we hear it. When a man gets up from a good champagne dinner, and listens to the *Brindisi* in "La Traviata," as sung by that loving and charming woman Mad. Colson, he will find the thing quite pleasant and appropriate; but, supposing he comes from his study, where he had just been reading in Carlyle or Tennyson, how will that particular air taste then? Without the war, it is more than probable that the Dixie air would have remained the sole property of the minstrels and their especial admirers, but, *with* the war, it has become the property of a whole nation. Without the war, it would have been considered rather shallow, *with* the war, it is exceedingly rich and very suggestive. Its strains speak volumes, and the future historian may justly characterize the present crisis, saying it was all—Dixie! It certainly commenced with Dixie, and, let us hope, will end with it.

MUSICAL JOURNALISM IN EUROPE.

There is a little Italian journal, called *Le Scintelle*, from which we quote the following curious and edifying personalities. They show what can be done in this respect in civilized Europe:

"Mme. Piccolomini Marietta, Countess Gaetani.—You have not yet granted us our request, doubtless, to edify us still more. We shall refer to this matter in our next number."

"Monsieur Aseani Giovanni.—Well, Sir!"

"Monsieur Miraglin.—Be so good as not to oblige us to engage a lawyer for the matter in question. We shall wait for this favor of yours still another week."

"Mme. Bronner.—Do you owe us, yes or no! one year's subscription?"

"M. Neri Marinno.—Are you really so obstinate? Think twice."

"M. Perillo Gaetana.—Are you still a tenor? Say, and we will send you the bill for your subscription, which is due."

"M. B. F.—Answer, and quickly."

"Signora B. E.—Give sign of life."

"Signora Gori Teresa.—By Jupiter!—how long shall we still wait?"

The following *piquant* paragraph may conclude this chapter of Italian art journalism:

"Mme. Tedesco is at present in Wiesbaden, where she will doubtless remember, that people *comme il faut*, if they are politely asked to pay a small debt, do not close their ears to such request."

SEBASTIAN BACH.

It is scarcely forty years since, even among musicians whose position demanded that they should be thoroughly educated in their art, anything like an intimate acquaintance with the works of Sebastian Bach was a fact of uncommon occurrence. To many the old master was known by name alone. Only a very few persons were acquainted with certain of his productions, and even those persons not unfrequently attached nothing more than a historical value to what he had written. The majority of German musicians had almost entirely forgotten one of their greatest and most important masters, without ranging themselves more particularly under the banners of any more modern composer.*

* Thibaut, in his work, *On Purity in Music* (page 9,) says:—"Thus our so-called virtuosos, musical directors, and teachers, steal carefully away from what is old, and endeavor, by

Let it not be said that Beethoven became, immediately after Sebastian Bach, the popular hero of the period. Although, even during his lifetime, he had no lack of admirers and sincere followers, there were many, on the other hand, who could not reconcile themselves to the eccentricities and oddities which marked the last period of Beethoven's productive activity. Those who, for such reasons, did not then worship him, inclined as a rule much more to Haydn and Mozart than to the old 'Cantor' of the Thomaskirche at Leipsic, whose long-tailed periwig, strange to say, was, in the eyes of many, the image of his 'rococo-music.' It is true that, by musicians who, in their day, really understood Haydn and Mozart, the influence exercised upon the writings of the latter by Sebastian Bach was not ignored. It is also well known that, in the course of their education, Haydn and Mozart were made acquainted with Sebastian Bach's compositions, although it cannot be denied each of these masters pursued a path of his own, and only now and then walked a short distance with old Sebastian. Beethoven* is, in our opinion, more nearly allied than his predecessors to Bach, although, in virtue of his creative powers, he asserted his freedom from any authority, recognizing it only when it in no ways impeded the lofty flight of his fancy and his invariably genial aspirations. To this we attribute the fact that even Beethoven did not effect as much for the full and universal appreciation of Bach's works as he might, and that in his time there were many who did not feel inclined to accord the great contrapuntist and church composer that rank to which he had a just claim. Hence an intimate acquaintance with Bach's works was still rare in Beethoven's time, and hence at that period we actually find Bach's disciples only among musicians scattered here and there as organists and directors of Singacademies, or such as had been fortunate enough to know some of Bach's own pupils, and by them have been inspired with a taste for his music.

Things looked decidedly better when Felix Mendelssohn Bartholdy appeared upon the scene. With him a new era commenced for the Bach-school. Excited thereto by his master, Zelter, he became more intimately acquainted than any other composer of modern times with Bach's works. Even when only twelve years of age, endowed with a truly miraculous power of reproducing the longest and most complicated compositions, Mendelssohn would play any fugue of Bach from memory. His love and partiality for Bach increased to such a degree, as he attained the ages of boyhood and manhood, that he felt it incumbent on him to use his great official influence, in various ways, for the Bach-school of music. Who is not acquainted with his efforts to procure a worthy performance in public of some of Bach's previously unknown compositions? Was it not Mendelssohn, also, who erected, in honor of the old master, at Leipzig—the principal scene of Bach's labors—a monument, thus giving his veneration material consistency? And is not the early death of this gifted master all the more to be deplored, inasmuch as, had the period of his labors been prolonged, he would have exerted himself still more to promote the study of Bach? But let us cease regretting—even in this respect the labors of Mendelssohn brought forth a splendid harvest. While it is now almost universally acknowledged as absolutely indispensable that every thoroughly educated musician should be acquainted with Sebastian Bach, and have studied the inmost meaning of his compositions, no musical school of any importance neglects the great fugue-writer, and no Singacademie omits to perform his works,—nay, several have, during the last forty or fifty years, produced them very often, and thus facilitated the appreciation of his worth by the professional and non-professional public in an equal degree.

In the first rank of the institutions which can boast of having promoted and spread a love and knowledge of Bach's music, stand the Singacademie of Berlin, and that at Breslau, under the direction of Mosewins;* Stern's Verein, at Berlin; Riedel's, at Leipsic, etc. Connected with the foregoing are, also, those musical associations which perform exclusively Bach's music, (like the Bach-Verein, founded at Vierling's suggestion, and conducted under his management, in Berlin and Frankfort-on-the-Oder,) or disseminate better editions of his works, like the Bach Society in Leipsic, the object of which is eventually to publish a complete edition of all that has proceeded from the old master's pen. While mentioning what has been done, in recent times, to diffuse a feeling of appreciation for his music, we must not forget the very great services rendered by the most celebrated teachers of musical composition. Thus, thanks to all these combined efforts, such a pitch has been attained, that the number of musicians who can appreciate and perform satisfactorily Bach's works is becoming greater every year; a result, by the way, in which the music-schools founded, during the last thirty years, at all the principal centres of musical intelligence, (such as Berlin, Leipsic, Vienna, Cologne, Dresden, London, and even Paris,) have had their share. In all probability, Weber would no longer, at the present day, give utterance to the complaint, that the art of performing Bach's compositions effectively was lost, since first-class organists now enable us to hear his most difficult works for the organ, rendered in a style which cannot leave a doubt on our minds that the performer thoroughly understands them;—nay, even first-class violin-players already take a pride in studying his violin sonatas, which, difficult as the latter are, they not unfrequently master skillfully and happily. These are all convincing proofs that the old master is beginning to make his way, and that, in many circles, musical taste is not at such a low ebb as several persons have thought themselves called upon to assert. In conclusion, we cannot help expressing a wish that Sebastian Bach may some day find a biographer who shall, as Otto Jahn has done in his biography of Mozart, critically sift the materials at his disposal, and fashion them into an artistic whole. Forkel's book on the *Life, Art, and Productions of Sebastian Bach*, although a valuable addition to the literature of the period at which it was written, will not do for the present age. The great activity recently manifested in this department, more especially, of musical literature, induces us to indulge in the hope that we shall not have to wait much longer for a comprehensive work on Sebastian Bach and his productions. For many musicians such a book has become a pressing necessity. A. T.

every means, to bring into disrepute the endless musical treasures of which we can boast, and they succeed only too well." At page 84 of the same work we read, "There is not the slightest chance for church music so long as we are compelled to admit that organists, such as our Apel, Ett, Rink, Umbreit, are to be regarded as rare phenomena. To what have our organists reduced us? To nothing more nor less than this: that every half-judge of music but too frequently leaves the church, thoroughly disgusted at the musical trifling and bad taste of what he has heard." A similar opinion was pronounced at the same epoch by Carl Maria von Weber. At p. 70, vol. III. of his posthumous works he utters the following complaint: "The art of performing Sebastian Bach's compositions *effectively*, is, probably, altogether lost, since the enjoyment to be thence derived does not lie on the surface, while, on account of the richness of the harmonic structure, the external melodic contour does not stand out with that prominence which our vitiated ear requires."

* It was more especially at Vienna, in Van Swieten's house, that Beethoven became acquainted with Sebastian Bach's works. The music played was almost exclusively that of Handel, Sebastian Bach, and the great Italian masters, up to Palestrina, Beethoven seldom missing a performance. The company frequently kept on playing far into the night; and there is a story current that old Van Swieten would very often not allow young Beethoven, whom he had taken under his especial protection, to leave the house until, in addition to everything else, he had played him some half-dozen fugues by Sebastian as "an evening blessing," or parting benediction.

* Mosewins occupied a very high place among those who exerted themselves to spread a taste for Bach's music. He founded the Breslau Singacademie, where he produced many of Bach's works, and, both by tongue and pen, has greatly extended the comprehension of them.

SOPHIA CRUVELLI.

As English papers assure us that this lady will resume her artistic career, the following sketch of her life, written several years ago for the *Musical Gazette*, may not be without some interest to our present readers:

La divina Sofia Cruvelli was born *Sophie Crüvell*, in Bielefeld, a small German town of Westphalia, famous for its linen, its superabundance of poverty, and the most excellent apple-tarts we have ever tasted. It is said that the little Sophie evinced, at her first entrance into the world, a most extraordinary talent for that sort of singing which modern Italians call *cantare*, but which nurses in all lands have been in the habit of terming *screaming*. Her father, a very respectable dealer in tobacco and Bielefeld segars, had no idea that this noisy child who set the whole

house in commotion, and, as she grew up, became a serious detriment to his segars, would, in later times, make his name, his house, and his beloved Bielefeld famous throughout the world. But Sophie has done all this, and changed the whole aspect of affairs; name, house, and—no, not the segars; these remain to this day of the same Westphalian quality. It is, indeed, much to be wished that these also might have undergone some change whereby they might more nearly approach—not those of Havana; that would be expecting too much—but tobacco in any shape.

Sophie grew up the strangest and most independent girl Bielefeld had seen. She developed ways and manners that amazed, even to stupefaction, the citizens of that quiet but inquisitive town. But as at the same time she nightly made heard a powerful and beautiful voice, at her open window, in the summer-time, the good people could not help assembling before her house to listen to those rich and magnificent tones. These assemblages were the first public of the future songstress. A very grateful public it was, applauding as much as is permitted in the streets of a Westphalian city, and sometimes manifesting their delight to such an extent as to purchase a-pennyworth more of her father's segars—a marked token of their appreciation of the talents of the daughter. It was thus that Sophie Crüvell became a celebrity in—Bielefeld. Shortly after, she sang at a concert, and then suddenly disappeared from Bielefeld, as mysteriously as she lately did from the *Académie Impériale.* Where she had gone, no one knew. Some said to Paris; others to Italy; but all were mere conjectures. Some unpleasant remarks were made by the tattlers of Bielefeld, and the first phase of her history was concluded.

A few years later, and Sophie Crüvell was forgotten; but Sophia Cruvelli was known throughout the musical and dramatic world. Many persons, perhaps almost all, thought that Crüvell and Cruvelli were one and the same person. But they must have been mistaken. When we first saw her at Her Majesty's Theater, Haymarket, London, we could not recognize any thing of Bielefeld origin. She was a fine-figured Italian girl, with dark chestnut hair, and a southron complexion; not at all handsome, nor even pretty, but decidedly interesting. On the stage, we saw—not the modest German singer, but a true representative of the modern Italian prima donna. It is true she was then already an acknowledged star, established as such by the London critics and the "free-ticket" public of the opera. Stars, it is well known, produce the most brilliant effect when seen from a certain distance. They shine, but we can not exactly say how or why. Perhaps this may account for the numerous musical stars of the day, and for the dazzling brilliance of the star Cruvelli. With regard to her, we find the following remarks in our note-book of that time: "Splendid voice—high soprano—richness and brilliancy of tone—not surpassed in these respects by any living songstress; some fragments of a method, and most unfinished vocalization; much natural gift for dramatic singing, with moments of inspiration, but evident lack of sufficient study in every department of her art; great talents, but no strong and pure love of her vocation. A child of modern dramatic music, through whom art will derive no benefit, no progress, no future; but most brilliant success in the present."

Perhaps a decided failure at that time would have produced most wholesome effects upon her future career. Instead of failure, she met with all the success she could have desired. The critics, especially one of them, who most probably in his admiration of the exterior, forgot to scan closely the interior qualities of the artist, got up so many ovations for the new star, that it is not to be wondered at, that the childhood nature of the singer soon got the upper hand. Then farewell to all self-criticism and appreciation of her faults. The eccentricity which was hers by nature, and which has been made so manifest in her stage performances as well as in her private life, was established by these ovations, as a very just and proper thing. Alas! its development is so rapid, as to afford a prospect of a most promising state of matters in our theaters before long.

From London, Cruvelli made her second sudden disappearance. She remembered her native town, the tobacco-store of her father, the Westphalian hams, and those kind friends who had formerly despaired of the extravagant little Sophie. She felt a sort of satisfaction in appearing before the people of Bielefeld as that celebrated Cruvelli who had made so much noise, not only on the boards, but also in the journals, and, in fact, everywhere. Returned to Germany, she could not, of course, resist the temptation of singing before other people than those of Bielefeld. She accepted an invitation to Frankfort, one of the free cities of Germany, celebrated for its soldiers of all sorts, its sausages, its apple-wine, its Parliament of famous memory, and as the everlasting seat of all the old representatives of all the old principalities of Germany. The public of this celebrated town was somewhat surprised to hear a young girl, who had been born and brought up in a small country-place but a few miles from Frankfort, make use of the Italian language. To be sure, she only did this in opera librettos, the learning of which in a few days is no great task to a German singer; but they did not think of that. Nevertheless, Sophie Cruvelli would have been accepted as a first-rate Italian songstress, could she only have satisfied the public. But, alas! the people of Frankfort looked a little more into the details than the public of London, and the star paled even to vanishing. The Cruvelli felt no inclination to continue her anticipated triumphal career through Germany, and she left Frankfort much sooner than she expected to, on her arrival.

She went back to London, and renewed her old acquaintances; then visited Paris, and was engaged at the Italian opera there. Again visited Germany; sang at the Musical Festival at Calsruhe, after a very curious conversation with Liszt, who was the director of the festival; and then returned to Paris, where she was at last engaged for the Grand Opera. How this took place, Mr. Roqueplan, the then manager, can best tell; but her success was owing to the want of any but the most ordinary singers, with a little aid from the *claque* and influential critics, whose disinterestedness has been most abundantly proven by some recent disclosures. "Among the blind, a man with only one eye is king," is a well-known proverb. Mdlle. Cruvelli was queen for a short time, for her talents were decidedly greater, in the general scarcity of talent, than any of her rivals could boast. Anxious to know what progress she had made since her *debût* in London, we went to hear her as *Valentine* in *Les Huguenôts.* She looked beautifully, and sang and acted with much more freedom than when we had last heard her; but we could not help smiling as we listened and called to mind all that the witty Fiorentino and his friends had said of her. To compare her with La Falcon, who once on the same stage electrified her audience by all that grace, finish, and power which are the triumphs of genius, and the results of long and most careful study, is really more than ought to be expected of a critic, even for a salary of 8000 francs a year. Sophie Cruvelli sang, as she always does, some parts well, others indifferently, always endeavoring to compensate for singing and acting by eccentricities. She never assimilates herself entirely with her *rôle*, so that every movement and every step is characteristic of the impersonation. Sometimes she bursts forthwith a vehemence that might startle a nervous person; at other times she leaves quite unemphasized just those phrases which are well calculated to complete the picture of the character she represents. Here and there, she gives a most brilliant effect of light, but the whole is an unfinished sketch, no complete picture; she will always best succeed in French operas, rather than in the Italian, where the want of finished vocalization is immediately felt, and can not be vailed by momentary bursts of passion.

With regard to her third and late sudden disappearance from the public, and her welcomed return, we have already given full details. We can not help thinking that this step was taken just at the right time. The Parisian public had already begun to weary of her, and the independent press had already raised its voice, without fear of being silenced by friends, the critics, and the *claque.* Her late step, however, has proved a *coup d'état.* The independent press has lost its power and all is again joy and satisfaction in the clubs and circles of the returned prima donna. And thus ends the history, up to our day, of Sophie Cruvelli, the spoiled, and consequently, the favorite child of the modern opera public.

Sheet Music Review.

(*Classified according to the System adopted in the* METHOD FOR PIANO-FORTE, *by H. A. Wollenhaupt and Theodor Hagen.*)

Theodor Hagen, New York. (5 & 7 *Mercer Street.*)

FIRST PERIOD.—B.

SERENADE. By Theodor Hagen. 35c.

J. Schuberth & Co., New York.

SECOND PERIOD.

ALBUM DEUTSCHER LIED PERLEN. D. King. $1 15.

This is a collection of favorite German songs, well transcribed.

Horace Waters, New York.

FIRST PERIOD.—I.—B.

THE SEVEN SONS' GALOP. Thomas Baker. 35c.

THE COMET SCHOTTISCH. Do. 25c.

These are favorite dances, which have gained popularity at Laura Keene's Theater as well as elsewhere.

OUR GENERAL'S GRAND MARCH. C. S. Grafulla.

This march is always very successfully performed by the band of the Seventh Regiment.

LONG, LONG, WEARY DAY. Oesten. 25c.

Simple, and excellent for teaching purposes.

FIRST PERIOD.—II.

WARBLING AT EVE. Brinley Richards. 30c.

JUANITA. Do. 30c.

I'M LEAVING THEE IN SORROW, ANNIE. Brinley Richards. 30c.

HOME, SWEET HOME. Do. 40c.

Mr. Richards' arrangements have become quite popular in this country. They are practical and pleasing.

SECOND PERIOD.

WHEN THE SWALLOWS HOMEWARD FLY. Oesten. 35c.

L'ARGENTINE MAZURKA. Ketterer. 40c.

Excellent pieces for teaching purposes.

VOCAL MUSIC.

"ROCK ME TO SLEEP, MOTHER." Daniel Kane O'Donnell. 25c.

This song was first published in this journal. In the present form it will find no less admirers for its melodious and expressive character.

HARK, THE SIGNAL. J. H. E. Bornhardt. 25c.

MARCH ON! Do. 25c.

THE SONG OF THE CONTRABANDE—"O, LET MY PEOPLE GO!" Words and music obtained through the Rev. L. C. Lockwood. Arranged by Thomas Baker. 25c.

Patriotic songs. The last one contains a very good melody.

WHY HAVE MY LOVED ONES GONE. Ballad. By Stephen C. Foster. 25c.

Simple and pretty.

Root & Cady, Chicago.

SECOND PERIOD.

REVERIE. By Theodor Hagen. 50c.

MUSICAL GOSSIP.

THE Second Annual *Soirée Musicale* of Prof. J. Neustadt took place at his residence on Tuesday, November 3d, and was a highly satisfactory affair. The programme was excellent, comprising Weber's Jubilee, Beethoven's Coriolanus-Overture, Polacca from "Faust," by Spohr, Tannhauser March; all these arranged for two pianos and four performers. Also, pieces by Mendelssohn, Moscheles, Chopin, &c.

A GRAND vocal and instrumental concert took place in Lafayette, Ind., for the benefit of the poor. The performers were Miss Jennie F. Ingham, Miss Anna Redin, Mr. H. J. Schonacker, and Prof. H. R. Palmer; the quartet orchestra conducted by Prof. J. F. Fargo.

MRS. MOZART'S Third Annual Concert, in aid of Christ's Church Industrial School, was attended with the usual success. She was assisted by Messrs. Geo. Simpson, J. R. Thomas, Charles Wels, Frank Guilder, Edward Mollenhauer, and Master Bernardo, pupil of Mr. Mollenhauer. Mr. Wels played several pieces of his own, which were very well received by the audience.

MESSRS. FOX & LINGARD have leased the Academy of Music for the month commencing Monday, December 9, and will present an entertainment of an entirely novel and original character. It is christened Zampillærostation, and is understood to consist of terrific acrobatic leaps through the air. The star performer is Mr. William Hanlon, considered to be one of the most daring and expert gymnasts living. Those who have witnessed his daring aerial leaps and somersaults, spanning magnificent but fearful distances, as if the laws of gravitation were temporarily annulled in his favor, pronounce his performances not only entirely unique, but startling and wonderful to the last degree. He will be assisted by his brothers George and Alfred Hanlon, and in addition to their performances two pantomimes will be given—one after the Ravel pattern, the other local in its color and patriotic in its genuflections.

EUROPEAN ITEMS.

THE Leipzig *New Journal* has the following on Cheve's new system of how to learn singing: "It is interesting to see that it is proclaimed to be a new method, what was introduced more than thirty years ago, in a great many of our country schools, to wit, the use of the Arabian ciphers instead of the usual notes."

THE celebrated violinist and composer, *Moliqu*e, died in Stutgart, (Germany,) November 11th, fifty-eight years old.

THE second edition of Mendelssohn's *Letters of Travel* will be soon issued. The German papers notice it as an extraordinary fact, that already 2,000 copies of the book have been sold!

"THE ORATORIO;" a historical study, by Franz Magnus Boehme, is an excellent little book, just published in Germany, on this subject. We shall refer to it more particularly. Another German publication of some importance to the student is "The German Lied," by Reissmann.

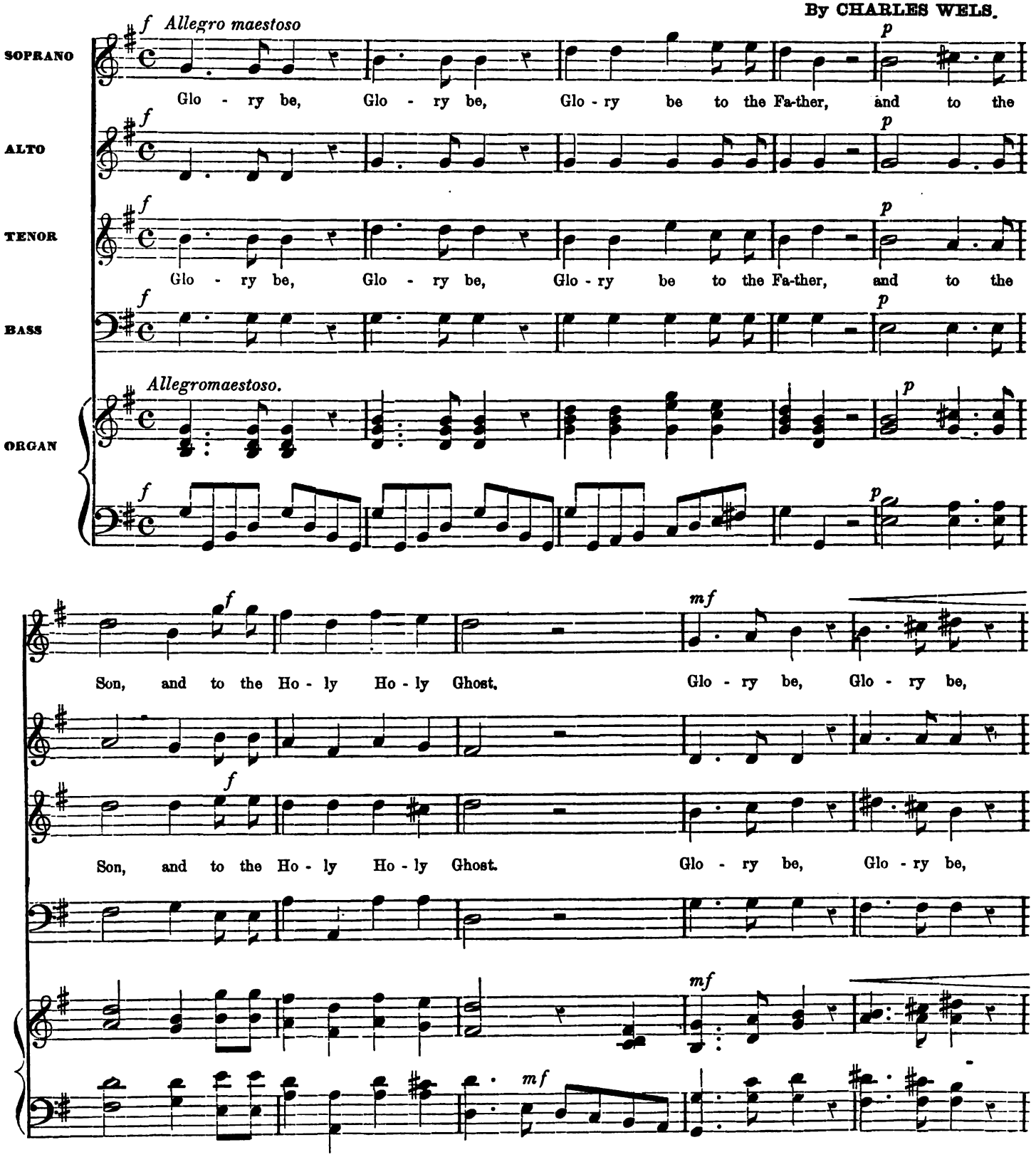
A TEMPTING OFFER.—Wanted, in Berne, (Switzerland,) a solo violinist, who, besides his assistance in concerts and quartet soirées, has to give about thirty lessons per week on the piano and violin. Salary, $500!

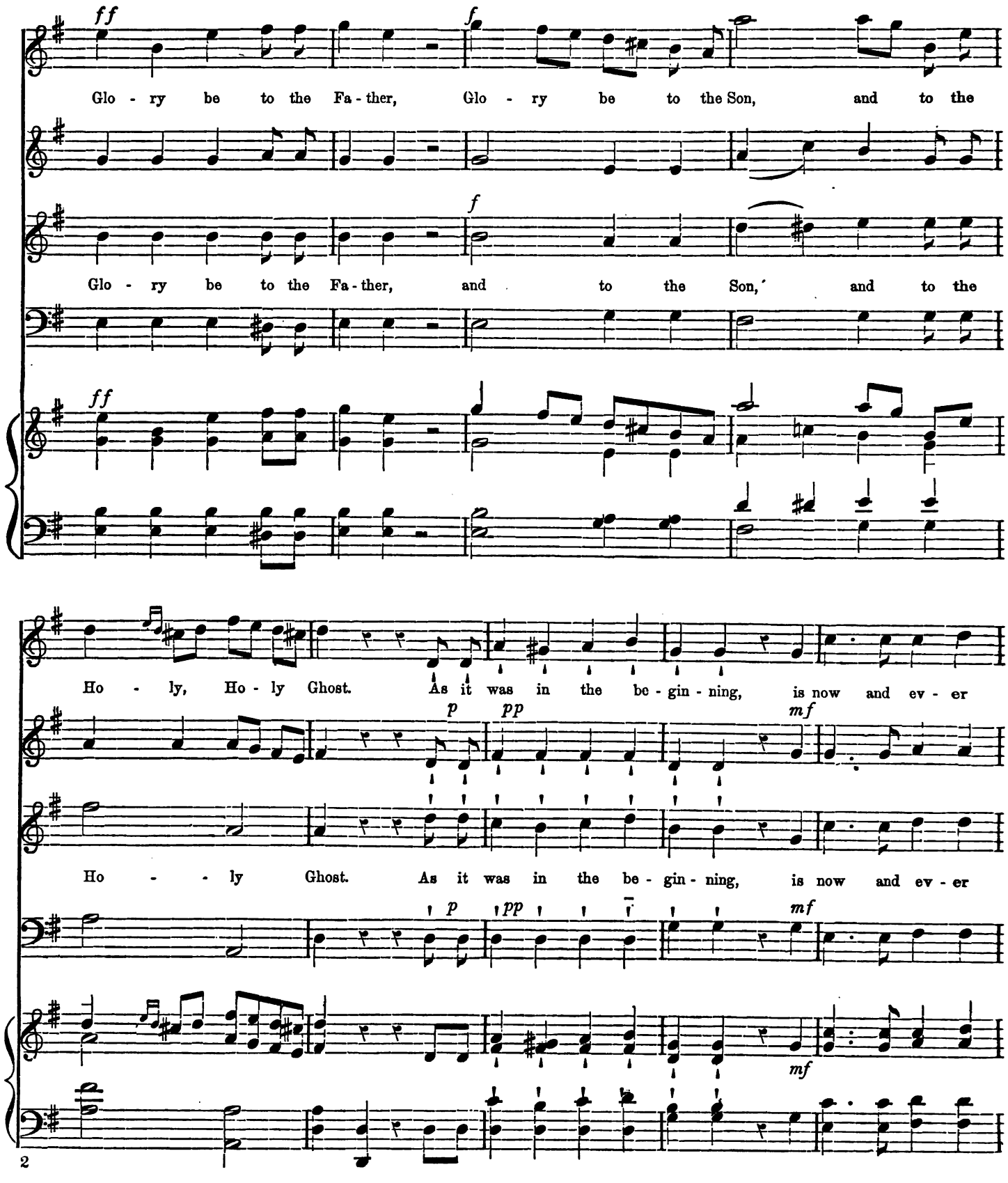
PARIS is not the only capital which has taken to building new theaters. Although not going into bricks and mortar—or rather stone and mortar, perhaps—to lodge the Muses of Poetry and Music, on so grand a scale as her sister on the banks of the Seine, *Vienna*, also, will soon have a new Imperial Opera-house. Without counting those appropriated to the Court, there will be ninety-eight boxes, each box being calculated to hold six persons. Thirty-six of these, including those for the court, will be on the first tier. The house will, in addition to this, contain 690 reserved seats (of which 480 will be in the pit), 930 unreserved seats, and standing room for 500 persons more; for there is in all German theaters a large vacant space at the back and round the sides of the pit, where, when it is not too full, the spectator may walk about as at a Promenade Concert. Thus the new edifice will hold conveniently 2740 persons, while the present Kärtnerthor-Theater can contain only 1650. There will be four galleries. By not having a fifth tier, not only will the height be more in keeping with the breadth, but the theater will be far superior in its acoustic qualities.

BERLIN.—At the Italian Opera, a number of new-comers have been introduced as candidates for public favors lately. Among them may be mentioned Signora Rideri, who appeared as *Norma*, in scenes from "Don Pasquale." The general opinion is that her voice is far too small and thin for the stage, but admirably adapted for the stage concert-room. Her *bravura* singing took the house by surprise. Another fair *débutante* was Signora Tiberini, who made her curtsey in "Lucia di Lammermoor." Her style was much admired, particularly her execution of an introduced cadence in the mad scene, where she alternates with the flute. This was a masterpiece. Her voice itself, however, failed to give satisfaction. Signor Tiberini was not successful either as *Edgardo* or *Count Almaviva*. The popular favorite is Signora Trebelli, whom the local critics place in the same rank as Catalani, Pasta, Sontag, &c.—Herr Wachtel has left the theater in the Friedrich-Wilhelmstadt, after fulfilling a most successful engagement, and Mlle. Augusta Geisthardt has gone there to fill up the place he has left vacant. It is the intention of the gentleman to drop the German singer for a while, and appear, in a day or two, as a full blown Italian at the Victoria Theater. The lady has captivated most hearts by her impersonation of *Rosa*, in Fioravanti's opera "Die Dorfsängerinn." She was effectively supported by Mlle. Härting, Herren Winkelmann Abich and the other members of the company. By the way, I may mention that the members of the band and

GLORIA PATRI.

By CHARLES WELS.




ff
f
Glo - ry be to the Fa - ther, Glo - ry be to the Son, and to the
Glo - ry be to the Fa - ther, and to the Son, and to the
ff
Ho - ly, Ho - ly Ghost. As it was in the be - gin - ning, is now and ev - er
p
pp
mf
Ho - ly Ghost. As it was in the be - gin - ning, is now and ev - er
p
pp
mf
mf

f

shall be, is now and e - ver shall be.

f

shall be, is now and e - ver shall be.

molto ritenuto.

f

SOLO *swell.*

p

Adagio.

riten.

World with - out end, world with - out end, world with - out end, A - men.

f *p* *p*

World with - out end, world with - out end, world with - out end, A - men.

f

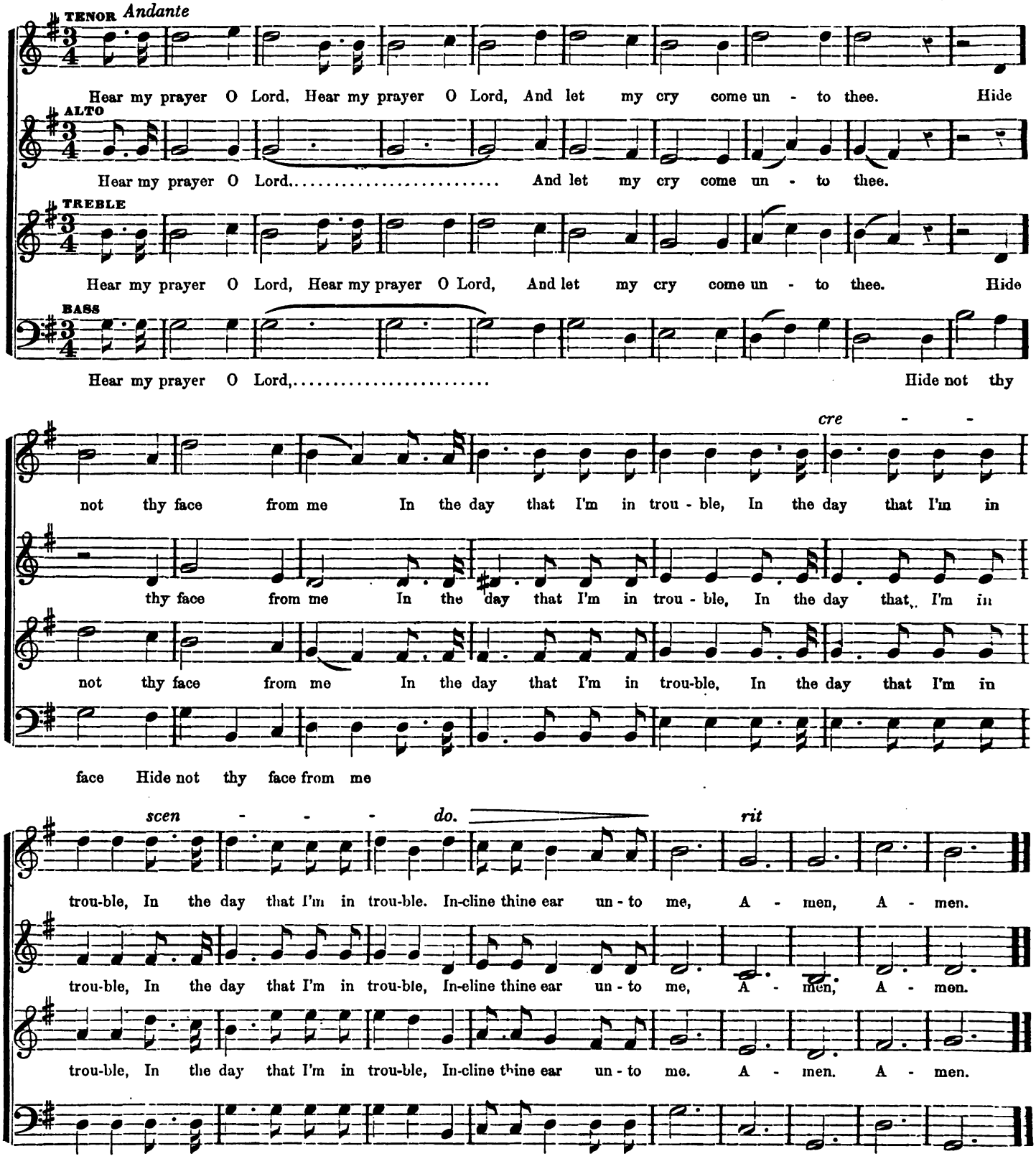
Adagio.

riten.

p *p*

OPENING PIECE.

F. MOORE.



chorus serenaded Herr Wachtel, the other morning, at his hotel, as a mark of their appreciation of his kindness in suggesting and singing at a benefit got up for the band.—The sisters Marchisio have left the Italian Company for the present, and proceeded to Hanover and Magdeburg. They will, however, shortly return.—Spontini's widow, who is very advanced in age, and who resides in Paris, is now here. She came to be present at the representation of the opera of "Nurmahal." Herr A. von Kontski, also, the pianist, from Wisbaden, is here. So much for the Past and Present. As far as the Future is concerned, you must know that the new season of the Singacademie will be inaugurated to-night, the 2d inst., by a mass of J. S. Bach. The next works on the list for performance are Haydn's "Creation," Blumner's "Abraham" (an oratorio) and Handel's "Solomon." About the middle of this month, Her Hans von Bülow will commence a series of concerts, at which he himself will of course, metaphorically if not literally, play first fiddle.—*From an Occasional Correspondent.*

The sort of success which Glück's "Alceste" has attained at the Imperial Opera, in Paris, continues unabated, indeed, rather increases. The audiences are swelled by the presence of many earnest lovers and eager students of musical art, not only from the provinces of France, but from abroad. To these, of course, this great work is an interesting, and no doubt, to some extent profitable field of study;—to the dilettante, however, and the ordinary public, who require to be pleasurably excited, or folded into a web of powerful interest—it is nought. The Opera has done, nevertheless, a worthy thing in producing "Alceste"; the resources of such an Imperial establishment cannot, indeed, be better employed than in presenting to the public, independent of the money question, the acknowledged models of art, and, indeed, in some cases mere antiquities only, so long as they are something more than simply curious. But, if "Alceste" were played regularly once a week, for some time to come, it would draw on each occasion a large enough audience of that select kind to which it addresses itself, to repay a great part, if not all the expenses of its production.

On the forthcoming season in London, the *Musical World* has the following: "In a musical sense the season of the New Exhibition promises to be more interesting and more important than that of the old Exhibition. Everybody believes beforehand that the year of grace 1862 will eclipse that of 1851 in all that relates to the glorification and furtherance of Music. The notes of preparation already sounded seem like flourishes that directly herald such a result. The great Handel Commemoration of 1851 at the Crystal Palace, with large reinforcements in the band and chorus, and with serious modifications and improvements in the construction of the orchestra, will be repeated, and will constitute the special feature of the season. Even now the festival is announced, and the sixteen hundred amateurs that make up the metropolitan contingent of the choir have been summoned by Mr. Costa to Exeter Hall for preliminary rehearsals. The success of the Handel Commemoration in the Great Exhibition Year was not likely to be overlooked by the general manager, Mr. Robert Bowley, who is so keenly alive to the interests of the Crystal Palace, and who never loses an opportunity of turning chances to the best account. That the performances this year will surpass those of 1851 we have every reason to expect. From the increase of the choral and orchestral forces a vast deal may not be anticipated. In the disposition of the orchestra and the prevention of the sound from being lost in the surrounding aisles much may be effected. At present the addition of numbers to the singers and players will but lead to confusion and tumult. What should be done we cannot advise, but that something must be done to keep the sound within a certain area, and render it audible in more than one position we feel convinced.

"What is intended to constitute the particular musical feature in the new building at Kensington Gore has not transpired, beyond the performances of the new pieces written expressly for the inauguration by Auber, Meyerbeer, and Sterndale Bennett. If nothing else, however, be presented, no small interest will attach to the execution of these original works by such eminent composers.

"Of the Italian Theaters almost all is yet surmise. That Her Majesty's Theater will open for the season we have no doubt, but whether under the management of Mr. Lumley or some other *impresario* we cannot say. Should this time-honored establishment unclose its doors, not only will several of the recognized stars of Italian song shine conspicuously—among whom we need hardly name Mlle. Titiens and Signor Ginglini—but a new artist, of the highest talent, histrionic and vocal, is expected to appear in the person of Madame Galetti, about whom Italian journals and Italian audiences are extremely enthusiastic. Madame Galetti is described as a singer of the Pasta school, with a powerful mezzo-soprano voice and great tragic powers—just such an artist, in fact, as is wanted in the present day. At the Royal Italian Opera unusual interest attaches to the rumor—well founded, we believe—of the engagement of Sophie Cruvelli, (Madame la Baronne Vigier,) who has yielded to Mr. Gye's entreaties to leave for awhile her domestic retirement, and will appear in several of those parts which she may be said to have made her own some years since; such as *Fidelio*, *Elvira* in 'Ernani,' *Abigail* in 'Nabucco,' etc., etc.

"The prospectus of Mr. Henry Leslie's choir, just issued, contains some interesting particulars. The performances will take place in the Hanover Square Rooms, a site which, for many reasons, we consider better adapted to the celebrated choir than St. James's Hall. Several novelties will be produced, among which we may mention Handel's Chandos Anthem, 'The Lord is my Light,' which has not been executed in public since 1786, when it was given at the Ancient Concerts, and Sebastian Bach's motet for double choir, 'I wrestle and pray.' On the whole, Mr. Henry Leslie seems determined to keep pace with the exigencies of the time and the occasion, and we have little doubt that the performances of the choir will, as they have done for several years past, be reckoned among the most striking and finished musical achievements of the season.

"Some talk there is of Drury-Lane being opened with English Opera, and even with Italian Opera. Mr. E. T. Smith, we understand, has made an offer to Miss Louisa Pyne to appear in a series of operas during the season. If Miss Pyne does not accept, he may be driven to Italy for his musical company. One thing is certain; Mr. Smith will not be idle in so tempting and exhilarating a juncture, as the Exhibition year.

"The Monday Popular Concerts, which commence the winter season on Monday week, will, we have no doubt, be extended farther than last year into the summer. The performances of these admirably conducted concerts, with their rich and rare variety of music of the highest order, cannot fail to create a greater interest than ever, and, indeed, as they are entitled to do, divide attention with the choicest and most *recherché* entertainments provided elsewhere.

"To conclude for the present—we have advanced enough to prove that the forthcoming season is full of promise, and that the musical art, if not directly represented at the Great Exhibition, is likely to uphold its prestige and its pre-eminence, in spite of the fact of its being all but ignored by the Committee of the New Palace. Let music not despair because circumstances are adverse and directors are ignorant. *Magna est musica et prevalebit!*"

Our Musical Correspondence.

FOREIGN.

LEIPZIG,

Nov. 10, 1861.—Our musical season is now in full course. Gewandhaus, Euterpe, Chamber Music, Sing-Academie, and the multitude of private societies, are all claiming the ears of the public. Six Gewandhaus concerts have already taken place; and in these we have had four new compositions and two exhumations.

To speak of the new pieces first. The most important is an "Overture to Medsa," by Herr Woldemar Bargiel, of Cologne. The former works of this composer, full of promise as they were, have often been marred by the want of symmetry of form. In the present composition he has overcome this defect to a very great degree, and proves that to a man of genius attention to the laws of form does not necessarily act as a clog to the imagination. The

themes are melodious, and several even noble. The instrumentation, with the exception of one or two passages, which are rather harsh, is excellent. That the general effect is mournful and gloomy is almost inevitable, in consequence of the subject Herr Bargiel has chosen for illustration. All in all, it is indisputably a fine composition.

Kapellmeister Reinecke's "Pianoforte Concerto" is also a new work. Like all this writer's productions, it at once tells us that its composer is a thorough musician. It is exquisitely made, and there is much that is interesting in it; but one cannot help feeling that it is too much of a cabinet piece—the work is too fine, and it lacks the warmth which carries the hearer captive. The slow movement is somewhat novel. It is interspersed with passages for the violin and violoncello obligato. The passages in themselves are very melodious; but it is open to question whether they do not too much distract the attention from the principal instrument. But whatever doubt there may be of the perfection of the composition, of the excellence of Herr Reinecke's playing there can be none. As a player of pure, classical music, whether for the orchestra or for the chamber, he is admirable both in execution and in conception.

Herr Musik-director Levi, of Mannheim, has also appeared as the composer and performer of a "Pianoforte Concerto." Herr Levi was formerly a pupil of the Leipzig Conservatorium, and has left that institution about three years. His Concerto is modeled on a more ambitious scale than that of Herr Reinecke's; but in attempting too much he has been less successful. His recollections of Mendelssohn and of Schumann—especially of the latter—are too strong. But, with all this, his work shows that he has studied carefully and well. A Sonata, parts of which Herr Levi played in a Conservatorium *soirée*, proves that he can do better things; one movement, in the unusual time of 5-4, is really very graceful and piquant.

The last novelty I have to mention is a "Concert Allegro" for the violoncello, composed and played by Herr Davidoff, the principal violoncellist of the Gewanhaus orchestra. As a composition, it is essentially a display piece—better than many of its kind, but, in a musical point of view, not equal to his Concertino, which he produced in a former season. Herr Davidoff's playing is masterly in every respect; indeed, except Signor Piatti, whose style is quite different, I have heard no one who equals him. As a quartet player he is also excellent—so you may congratulate yourselves on having him in London next season.

And now for the exhumations. The first is from "Blanche de Provence," an opera written in 1821, for the Paris stage, by Cherubini, Boieldieu, Berton, Kreutzer, and Paër. The "number" in question is by Cherubini,* and is a Lullaby for female voices, as exquisite and gracious as can be imagined. How it is possible that it should now be performed "for the first time" (in Leipzig, at least) is more than I can understand. The second is likewise a chorus for female voices—Psalm xxiii.—by Schubert. This, also, is a beautiful work, and makes one the more eager that the immense mass of unknown music which Schubert has left behind him should at length be made known to the public. Both the above-mentioned works had originally only piano accompaniments. These Herr Ernst Rudorf, of Berlin, has instrumented for the orchestra with excellent taste and skill; his orchestration of the Cherubini Lullaby is especially successful.

As a whole, the Gewandhaus orchestra does not seem to be under such thorough discipline as when it was under Herr Rieltz's vigorous *bâton*.

A.

* This, we presume, is the chorus, which, like Handel's "See the Conquering Hero Comes," is among the few stock pieces at the concerts of the *Conservatoire* at Paris.—Ed.

DOMESTIC.

BOSTON.

Dec. 3, 1861.—Dear Review:—In the midst of such exciting events as those which surround us in these latter days, events which seem to hold all men spell-bound, to the one idea involved in our Nation's struggle, it is sometimes delightful to see the stern face brighten, and the firmly set lip relax under the gentle influence of Apollo, with his seven-stringed harp, or his humbler representatives—priests at the altar of the Art Divine. Such a pleasant spectacle was presented last Wednesday evening, at the opening concert of the Mendelssohn Quintette Club's thirteenth series. It was very hard to realize that the tramp of war was still heard in the land, and that brother was exerting all his energies to shed his brother's blood so near us. Beautiful illusion! But alas, how quickly dispelled after one short hour's happiness! The number of the Club, (with the exception of the flutist,) is the same as last year. Mr. Zoehler, who has earned an enviable reputation in his connection with the Club in past years, has left, and Mr. Robert Goehring has been elected to fill his place. And in his performances on the evening in question, he showed himself to be well worthy of the position. The programme was as follows:—

1. Quartet in D, No. 3, Op. 18: *Beethoven.*—2. Second Piano Trio, in C minor: *Mendelssohn*, (Mr. B. J. Lang, as pianist.)—3. Fantasia and variations for Flute on "God save the Emperor:" *Heinemeyer.*—4. Quintet, in E minor, Op. 8: *Gade.*

The entire performance gave great satisfaction, and it would seem as if Beethoven and Mendelssohn were never more enjoyed. We say Beethoven and Mendelssohn, for Gade's beautiful Quintet is so much in Mendelssohn's style, that it seems unnatural to ascribe it to any other than him. Altogether the concert was indeed a feast of fat things, and we hope to have many more equally enjoyable ones to record in the course of the winter. The second and third of Kreissmann's Soirées have taken place since our last. Among other good things, Beethoven's Kreutzer Sonata was given at the former, and a fine Trio of Schubert (Mollenhauer, the 'Cellist, assisting Messrs. Eichberg and Leonhard) at the latter. The past week has been one of considerable activity at the Academy of Music. Wednesday evening "The Masked Ball" was given, with Miss Kellogg, Mad. Strakosch, and Sig. Mancusi, appearing in the principal *roles*. Thursday evening Mme. Borchard made a very successful *debut* as Lucrezia Borgia. Friday evening "Martha" was given, and Saturday's grand Matinee, at which selections from "Lucrezia," "Trovatore," etc., were performed, closed the short season with rockets. But it is mail time, so adieu for another fortnight.

B.

Miscellaneous.

MARGARET FULLER'S LETTER TO BEETHOVEN.

(*Written after hearing one of his Symphonies in the Boston Music Hall.*)

Saturday Evening, 25*th Nov.*, 1843.

My Only Friend: How shall I thank thee for once more *breaking* the chains of my sorrowful slumber? My heart beats. I live again, for I feel that I am worthy audience for thee, and that my being would be reason enough for thine. Master, my eyes are always clear. I see that the universe is rich, if I am poor. I see the insignificance of my sorrows. In my will I am not a captive; in my intellect not a slave. Is it, then, my fault that the palsy of my affections benumbs my whole life?

I know that the curse is but for the time. I know what the eternal justice promises. But on this one sphere it is sad. Thou didst say thou hadst no friend but thy art; but that one is enough. I have no art in which to vent the swell of a soul as deep as thine, Beethoven, and of a kindred fame. Thou wilt not think me presumptuous in this saying, as another might. I have always known that thou wouldst welcome and know me as would no other who ever lived upon the earth since its first creation.

Thou wouldst forgive me, master, that I have not been true to my eventual destiny, therefore have suffered on every side the pangs of despised love! Thou didst the same, but thou didst borrow from those errors the inspiration of thy genius. Why is it not thus with me? Is it because, as a woman, I am bound by a physical law, which prevents the soul from manifesting itself? Sometimes the moon seems mockingly to say so—to say that I, too, shall not shine, unless I can find a sun. O, cold and barren moon, tell a different tale!

But thou, O blessed master! dost answer all my questions, and make it my privilege to be. Like an humble wife to the sage or poet, it is my triumph that I can understand and cherish thee; like a mistress, I arm thee for the fight; like a young daughter, I tenderly bind thy wounds. Thou art to me beyond compare, for thou art all I want. No heavenly sweetness of saint or martyr, no many-leaved Raphael, no golden Plato, is anything to me compared with thee. The infinite Shakspeare, the stern Angelo, Dante—bitter-sweet, like thee—are no longer seen in thy presence. And, beside these names, there are none that could vibrate in thy crystal sphere. Thou hast all of them, and that ample surge of life besides, that great winged being which they only dreamed of. There is none greater than Shakspeare; he, too, is a god; but his creations are successive; thy *fiat* comprehends them all.

Last summer I met thy mood in nature, on those wide impassioned plains, flower and crag-bestrown. There, the tide of emotion had rolled over, and left the vision of its smiles and sobs, as I saw to-night from thee.

If thou wouldst, take me wholly to thyself. I am lost in this world, where I sometimes meet angels, but of a different star from mine. Even so does thy spirit plead with all spirits; but thou dost triumph, and bring them all in.

Master, I have this summer envied the oriole, which had even a swinging nest in a high bough. I have envied the least flower that came to seed, though that seed were strown to the wind; but I envy none when I am with thee.

THE OPERA COMIQUE.

ITS RISE AND PROGRESS.

BERTON.

Henri Montan Berton, born in Paris on the 17th September, 1767, was a son of Pierre Montan Berton, conductor of the orchestra at the opera, and composer. Like Méhul, Cherubini, and Lesueur, Henri Berton wrote at the same time for the Opéra and the Opéra Comique, and he is therefore not so strictly within the scope of this history as the early composers whose biography I have written in some detail, namely Monsigny, Grétry, Dalayrac, &c.

He had lived amidst the world of music from his infancy, and at six years of age could read off a sonata at sight. At an early age he went into the orchestra over which his father presided, as a violinist, and it was by accompanying the masterpieces of Glück and Piccini, far more than from the few lessons of harmony he obtained from his associates in the orchestra, that he gained his musical education.

At fifteen he fell in love with the prima donna, Mlle. Maillart, who from a ballet dancer had risen to the position of principal singer at the Opéra. A son was born to them, who bore the name of François Berton, and became a composer of some promise, but died prematurely of cholera in 1832.

Henri Berton had adapted music to a libretto entitled "La Dame Invisible," and was anxious to know whether what he had produced had any merit in it. Mlle. Maillart undertook to show it to Sacchini, who, detecting in it the germ of a genuine talent, consented to give the young artist some advice. Thanks to this patronage, Berton was enabled to get several oratorios, the result of his handiwork, executed at the Concert Spirituel. Finally, in 1787, an Opéra Comique, called "Les Promesses de Marriage," and shortly after "La Dame Invisible," which he had re-touched since it was first written, were produced by him. After bringing out a few insignificant works, he produced at the Comédie Italienne, on the 23d August, 1790, "Les Rigueurs du Cloî re." The success of this work, the libretto of which was written by Fiévée, was marked and well deserved. The score commences immediately after the overture with a brilliant and spirited duo between Lucile and the Count, "Ah! de grâce." The chorus of nuns, "Ah! quel scandale abominable," is comical and effective; the *allegro agitato* of Lucile in the second act: "Où fuir!" and the chorus, "Grand Dieu, reçois ce Sacrifice!" are extremely pathetic, and fully answer the intention of the composer.

After this Berton gave forth several works, which met with an indifferent reception. During the reign of terror the taste of the public scarcely affected comedies interspersed with songs, and the only pieces which attracted were those on patriotic subjects, and slight productions inspired by passing events, which cost their authors but little pains, and were only performed a very limited number of times. The most popular writers would no longer take the trouble to write libretti with any care. Meanwhile Berton had given up his connection with Mlle. Maillart, who still reigned supreme at the Opéra, troubling herself very little about her former friend, who had got married, and having a family to maintain was in the most straitened circumstances. Unable to obtain a subject he resolved to write one himself, and thus establish a twofold claim to the authorship of "Ponce de Léon," an opéra comique in three acts, performed for the first time in 1794, and obtained a considerable *succès d'estime*, but which did not produce sufficient money to rescue him from his embarrassments.

In 1799, Berton, while living in a garret furnished with severe simplicity, was called on by a then celebrated writer of words, who had collaborated with him on a former occasion, "Le Nouveau d'Assas," played in 1791, being their joint work. This was the poet Dejaure.* He had brought with him the libretto of "Montano et Stéphanie," which was accepted at the Favart, and had been offered to Grétry, who had, however, then given up writing, and replied, "You require a musician who is still of an age to feel the influence of passion, and has yet experience of the stage. The man who fulfills at once both these conditions is little Berton. Take my advice, take your book to him, and he will give you back a chef-d'œuvre." This prediction was well verified; Berton fell in love with the subject he had to treat, and his score was finished in a month. It was in very fact a masterpiece. The intelligence of dramatic effect and the originality of style which assign to Berton a separate place among the musicians of France shine in it to an eminent degree. In order to enter more completely into the poem he had to set to music, Berton endeavored to represent the characters to himself as actually present, and he himself says of a situation which he had to conduct by means of music in the introduction—"I had to make five principal characters act and speak. So I chose out five large corks; the first to the left of the spectator was Stéphanie; the second Léonati; the third Salvator; the fourth Montano; and the fifth Altamont. The small corks which I placed behind these represented the officers and the persons of their suite. This exact statistical diagram of the picture which I desired the stage to present was of great assistance to me, for by bringing forward or throwing back this or that personage, when any one of them appeared to have been too long silent, I more completely identified myself with the interest and the eminently pathetic character of this fine dramatic situation."

The first performance took place on the 26th of May, 1799, and was crowned with immense success, notwithstanding the fearful uproar which burst forth on the appearance of the singer Solié upon the stage in the garb of a priest. The riotous shouts of the republicans drowned the voice of Gavandau, who played the part of Montano, as well as that of Jenny Bouvier,* the representative of Stéphanie. It was found necessary, however, to withdraw the piece, which was only performed thrice. The causes alleged for this sacrifice are stated by a contemporary critic to have been "because it required the presence upon the stage of personages wounding the susceptibility of republican eyes and ears." It was not revived until 1804, when Dejaure was dead, and Legouvé made some changes in the third act which were deemed necessary. Among the pieces of music in this work which deserve mention, besides the fine overture, which Berton wrote on the very day of performance, are "Oui, c'est demain que l'hyménée," the melody of which is broad and full sentiment; the graceful duet "Venez, amiable Stéphanie!" and the trio "O mes enfants." But the palm over all is to be given to the finale with its celebrated crescendo, which never yet failed to carry away the audience.

After "Montano," Berton's best work was "Le Delire," in one act (1799), which exhibited the faculty possessed by this composer of throwing a varied coloring over his music, and adapting its style to the subject he was handling.

Two works, very different in merit, succeeded each other in 1802 and 1803: 1st, "Le Concert interrompu," in one act, and containing two pretty soprana airs, "Jeunes beautés, craignez les tristes chaînes," and "Oui, fuyez loin de mon âme;" 2d, "Aline Reine de Golconde," which, of all Berton's operas, has been most frequently revived. The composer has studiously sought, and often with felicitous success, to give a local coloring to this score. We have only to read the first and second acts to perceive this to be the fact, for they are marked with an original oriental character, while the second act sparkles with *provençal* gaiety.

In 1806 Berton adapted music to Elleviou's opera, "Dellia et Werdi Kan." In the same year also he produced the score of "Les Maris Garçons," so full of easy gaiety, and an excellent type of the French comic opera. Elleviou, in singing "Pour triompher de la beauté," in which he was admirably seconded by Martin, invariably brought the house down.

In 1809 Berton brought out "Françoise de Foix" in three acts, containing a trio, "A mon aspect," which was much applauded.

In his later operas we miss the fire of "Montano et Stéphanie." His mind had grown dull under the effect of a succession of misfortunes, for his career had been anything but a prosperous one. He had survived his reputation, though it is even now great. At any rate his pieces ceased to be in vogue, and the disappointment was bitter to him. His old age was rendered sad and gloomy by the continued poverty which clung to him through life. To go back to the time when Dejaure sought him out in his attic, and brought him the libretto of "Montano et Stéphanie," he was in the deepest despair, and on the point of giving up the subject which had captivated his enthusiasm, from the want of a few francs to buy music paper with. A friend procured him work of a slavish description, which enabled him to keep life and

* Jean Elie Bendenc Dejaure, born in 1761, died December 5, 1799. He was the writer, as will be seen, hereafter, who most commonly supplied words to R. Kreutzer.

* Jenny Bouvier was the daughter of a violin player in the orchestra; she sang with taste, but her voice was feeble.

soul together until his opera appeared; but scarcely had his work won the favor of the public, than the republican government prohibited its performance. Ever afterwards it brought him in scarcely anything.

At a later period, in 1820, when he was quite forgotten, in order to bring his name back to the memory of the actors, Berton gave up the copyright of his work to the Opéra Comique, then managed by an association of artists, for a life annuity of three thousand francs. But the theater failed, and Berton was robbed of his last resource. He died in April, 1842, having lost every one of his children.

COMPOSERS are often charged with plagiary of certain passages of melody. But all such passages or phrases of expression as they may be, or are called, have, from time immemorial, been familiar to the ear, and enjoyed by feeling, and have come down to us without known authorship or date. On this subject, then, of the individual form or phrase, there can be no more originality than there can be on that of the syllables of speech, which, in all their permutations, have, throughout time and among nations, already been made. The mass of composers—like the mass of writers, with their common-places of thought and language—again and again borrow and repeat the common-place phrases of melody, while a few, like Bacon and Shakespeare, or Haydn and Mozart, choicely select and combine those original thoughts, in one case, and expressive vocal notes, in the other, which, in their exalted association with nature and truth, are so far above being vulgarized by general imitation, as to be new and to please forever.—*James Rush, M. D., on the Voice.*

Special Notices.

TERMS ON WHICH WE LET BOOKS FOR THE USE OF MUSICAL CONVENTIONS.

For the use of Collections of Church Music by a Convention lasting not over three days, ten cents per copy.

For the use of Glee Books by a Convention lasting not over three days, fifteen cents per copy.

All expenses, such as boxing, freight, &c., from and to our store, must be borne by the party ordering the books.

The books must be very carefully used, and returned to us unsoiled, and free from damage, within ten days of the close of the Convention, or paid for at the wholesale prices.

The books must be ordered from us by some party of known responsibility, who will be responsible to us that our terms are complied with.

Any books sent for the use of a Convention, may, of course, be retained, and paid for at the wholesale prices, thus saving the charge for their use.

Much experience proves to us that these prices are barely sufficient to cover the actual expenses and losses incurred by us in thus loaning books, and it is our purpose to adhere, hereafter, uniformly to these terms, which, we think, will be admitted to be reasonable.

A list of the books which we will furnish Conventions, the present season, on these terms, is annexed:—

COLLECTIONS OF CHURCH MUSIC.

ASAPH; Or, THE CHOIR-BOOK. A NEW COLLECTION OF VOCAL Music, Sacred and Secular, for Choirs, Singing-Schools, Musical Conventions, etc. By Dr. LOWELL MASON and WM. MASON. Wholesale price, per doz., $8 00

A new book, just published.

		Wholesale Price.
THE DIAPASON. By Geo. F. Root	per doz.	$8 00
THE PEOPLE'S TUNE BOOK. By Lowell Mason, Dr. of Music	" "	6 00
HASTINGS' CHURCH MUSIC. By Dr. Thomas Hastings	" "	6 00
THE ECLECTIC TUNE BOOK. Edited by Wm. B. Bradbury	" "	8 00
THE JUBILEE. By Wm. B. Bradbury	" "	8 00
THE SABBATH BELL. By Geo. F. Root	" "	8 00
THE HALLELUJAH. By Dr. Lowell Mason	" "	8 00
THE NEW CARMINA SACRA. By Dr. Lowell Mason	" "	8 00

GLEE BOOKS.

THE FESTIVAL GLEE BOOK. By Geo. F. Root and Wm. B. Bradbury	" "	12 00
THE NEW YORK GLEE AND CHORUS BOOK. By Wm. B. Bradbury	" "	9 00
THE NEW ODEON. By Lowell Mason and George James Webb	" "	8 00

MASON BROTHERS.

Nos. 5 & 7 Mercer Street, New York.

MUSIC FOR THE ARMY.

WE HAVE JUST PUBLISHED A SELECTION OF MUSIC, ARRANGED IN Four Parts, for MALE VOICES, from the "Young Men's Singing-Book," entitled—

PATRIOTIC SONGS;

Containing the following:—Star-Spangled Banner, Hail Columbia, Firmly Stand My Native Land, The Source of Joy, Freedom's Day, Men of My Country, Never Forget the Dear Ones, Up, Brothers, Up, The Might with the Right, Come Soft and Lovely Evening, and God Speed the Right. The whole making a Pamphlet of 16 octavo pages, and Sold for SIX CENTS.

Also,

A HYMN AND TUNE BOOK FOR THE VOLUNTEERS.

The Sabbath-School Hymn and Tune Book contains more than 200 appropriate Hymns, with Tunes (melodies only), selected from the Sabbath Hymn and Tune Book. This little book has been pronounced by the Chaplains of several Regiments as just the book wanted. It is supplied, at wholesale, at the cost of manufacture; or Six Dollars per 100 copies.

A copy for examination, by mail, TEN CENTS.

Published and for Sale by

MASON BROTHERS, 5 & 7 Mercer Street, New York.

MR. W. O. PERKINS, of Boston, Mass., will conduct a limited number of Musical Conventions the present season, upon reasonable terms. Please address as early as convenient. 3-6m

---

THE ADDRESS OF *GEORGE B. LOOMIS* FOR THE PRESENT IS "*BENNINGTON, NEW YORK.*"

JUST OUT:

METHOD FOR THE PIANO,

AND

METHODICAL GUIDE FOR THE PIANO-FORTE TEACHER.

BY H. A. WOLLENHAUPT & THEO. HAGEN.

Price 75 cts. THEO. HAGEN, 5 AND 7 MERCER STREET.

OPINIONS OF THE PRESS.

It is difficult to understand how the authors of this admirable work have contrived to compress so much valuable matter in so little a space. This little work is chiefly intended as a guide for the teacher, and its great merit lies in the guidance which it affords through the mass of good and bad publications of all times. It supplies a vacancy which has been long felt, and is, we believe, the first and only publication of its kind in this country. The names of Messrs. Hagen and Wollenhaupt, both widely and favorably known, are a better guarantee of its merit than any praise of ours can possibly be. Still, we cannot but express our admiring appreciation of the masterly skill and taste with which the student is led from works of a simple and elementary nature to the masterpieces of Beethoven, Schumann, Liszt, and Chopin, and our enjoyment of the judicious criticism with which the volume abounds. Indeed, the better the musician, the higher his opinion of this work must be. We cordially recommend it to the musical public. Every teacher may derive from it invaluable suggestions, and every performer find in it a compass to direct his voyage over the ever widening and deepening sea of musical knowledge.—*Fitzgerald's City Items, Nov. 2.*

This is a useful vade-mecum for both the teacher and the pupil. It contains useful hints upon piano-forte playing, from its simplest elements to an advanced stage of accomplishment. The most useful feature, however, is, perhaps, the catalogue of pieces adapted for players in the different periods of their progress, with some account of them and of the different styles, schools, and composers of music for the piano.—*Dwight's Journal, Oct. 26, 1861.*

"The book contains a valuable list of music, which the teacher may use with advantage as the pupil progresses."—*Home Journal, Nov. 9th.*

A CARD

COMMUNICATIONS TO THE SUBSCRIBER MAY BE ADDRESSED TO THE care of ROOT & CADY, CHICAGO, for the present.

GEO. F. ROOT.

Fortnightly Bulletin of New Music.

THEODOR HAGEN, NEW YORK. (5 & 7 MERCER STREET.)

SERENADE By Theodor Hagen. 35c.

J. SCHUBERTH & CO, NEW YORK.

ALBUM DEUTSCHER LIED ISPERLEN. D. King. $1.15.

HORACE WATERS, NEW YORK.

THE SEVEN SONS' GALOP. Thomas Baker. 35c.—THE COMET SCHOTTISCH. Thomas Baker. 25c.—OUR GENERAL'S GRAND MARCH. C. S. Grafulla.—LONG, LONG, WEARY DAY. Oesten. 25c.—WARBLING AT EVE. Brinley Richards. 30c.—JUANITA. Brinley Richards. 30c—I'M LEAVING THEE IN SORROW, ANNIE. Brinley Richards. 30c.—HOME, SWEET HOME. Brinley Richards. 40c.—WHEN THE SWALLOWS HOMEWARD FLY. Oesten. 35c.—L'ARGENTINE MAZURKA. Ketterer 40c.

VOCAL MUSIC.

"ROCK ME TO SLEEP, MOTHER" D. Kane O'Donnell. 25c.—HARK, THE SIGNAL. J. H. E. Bornhardt. 25c.—MARCH ON! 25c—"O, LET MY PEOPLE GO!" Arranged by Thos. Baker. 25c.—WHY HAVE MY LOVED ONES GONE. Stephen C. Foster. 25c.

ROOT & CADY, CHICAGO.

REVERIE. By Theodor Hagen. 50c.

OLIVER DITSON & CO., BOSTON.

VOCAL MUSIC.

OUR NATIVE LAND. A Song of Liberty. J. W. Morris. 25c.—DELAWARE, MY DELAWARE. Song. J. R. Sweney. 25c.—FRESH AS A ROSE. Song. Balfe. 25c.—THE YOUNG VOLUNTEER. Song. T. B. Bishop. 25c.—TWO THOUSAND A-YEAR. Comic Ballad. C. W. Glover. 25c.—TOO LATE, TOO LATE. Sacred Song Mrs. Lindsay. 25c.—THE MOTHER'S DREAM. Song P. S. Parks. 25c.

INSTRUMENTAL MUSIC.

MARCHE NATIONALE. G. W. Marston. 25c.—GRAND UNION MARCH ON THE POTOMAC. A. G. Pickens. 35c.—PIC NIC POLKA. T. La Hache. 40c.—PORT ROYAL GUARD MARCH. C. P. 25c.—UNDINE WALTZER. R. R. Trench 40c.—AGATHE. Transcription for

Piano. B. Richards. 35c.—WARRIORS' TRIUMPHAL MARCH. T. H. Howe. 35c.—IN NATIVE WORTH AND HONOR CLAD. "Creation." 25c.—BATTLE OF PORT ROYAL. With an Illustration of the Bombardment. C. Grobe. 60c.

BRASS BAND MUSIC.

GOD SAVE THE PRESIDENT. (On Cards.) G. F. Benkert. $1.

BOOKS.

THE ORATORIO CHORUS BOOK. 75c.

MASON & HAMLIN,

MANUFACTURERS OF

Melodeons & Harmoniums

THE Undersigned beg to inform their friends and the public that they have REMOVED to their new and enlarged manufactory, and that, with the aid of improved machinery and increased facilities, they are now producing Instruments which they are confident will more than sustain the reputation already acquired.

Their MELODEONS and HARMONIUMS have been awarded the first premium at EVERY FAIR where exhibited in competition with others, (TWENTY-SIX of which have been received during the past five years,) and they are highly commended by distinguished musicians in this country and in Europe.

Descriptive catalogues sent to any address, and orders respectfully solicited.

4- **MASON & HAMLIN, Boston, Mass.**

NEW PATRIOTIC MUSIC.

INSTRUMENTAL.

CELEBRE MARCHE DES ZOUAVES. Arranged by F. Loseé. Illustrated..... 25c.
The Same. For Brass Band..... 35c.
HAIL COLUMBIA. Transcribed by Voss. 25c.
GEN. LYON'S FUNERAL MARCH. By Rev. G. J Kredel. With a splendid colored lithograph..... 50c.
plain.... 25c.
Very brilliant and effective.
STAR-SPANGLED BANNER. Transcribed by Voss. With a fine col'd lithograph.. 35c.
UNITED STATES BATTLE MARCH. By Ch. Thein. With a lithograph of Colonel Ellsworth..... 35c.

VOCAL.

THE DYING VOLUNTEER OF THE SIXTH MASS REGT. By G. Gumpert..... 25c.
OUR COUNTRY'S FLAG. By G. Gumpert. With colored lithograph..... ..... 30c.
Both songs are becoming very popular.
LORD! SAVE OUR NATIVE LAND. On the melody "God Save the Queen." Arranged by John F. Frazer..... 25c.
STAR-SPANGLED BANNER. With colored lithograph..... ..... 25c.

PUBLISHED BY

G. ANDRE & CO.,

1104 CHESNUT ST., PHILADELPHIA.

A LADY WHO HAS RECEIVED THE best instruction in Music, will give LESSONS on the PIANO and GUITAR. Apply to Messrs. J. SCHUBERTH & CO., 98 SPRING STREET, near BROADWAY.

J. SCHUBERTH & CO.,

PUBLISHERS AND DEALERS IN

Foreign & American Music

St. Nicholas Hotel Buildings,

98 SPRING ST., NEAR BROADWAY,

New York.

Catalogues of their own publications may be had gratis. 10-

THE HORACE WATERS'

Pianos and Melodeons,

AND

ALEXANDRE ORGANS

Are the finest Instruments for parlors and churches now in use. A large assortment can be seen at the new warerooms, No. 481 Broadway, between Grand and Broome Sts., which will be sold at extremely low prices. Pianos and Melodeons from sundry makers, new and second-hand, to let, and rent allowed, if purchased, as per agreement. Monthly payments received for the same. Sheet Music, Music Books, and all kinds of Music Merchandise, at war prices. A Pianist in attendance will try new music.

WE RECOMMEND TO THE TRADE and the Public generally.

JACOB SCHMITT'S

PIANO-FORTE METHOD,

An easy, comprehensive Method of cultivating scholars quickly and thoroughly in the art of Piano playing.

ENLARGED, TRANSLATED, & REVISED

BY

JULIUS SCHUBERTH.

(*Copyright Secured.*)

Complete Edition, bound in cloth.....$6 00
The same, in Three Sections; each,..... 2 50
Or, in Six Courses, at $1 50 each.

This method enjoys the highest testimonies of the press, and is widely introduced by our principal teachers, with most astonishing results.

JULIUS SCHUBERTH & CO.,

Publishers & Dealers in Music

98 SPRING ST. (Near Broadway.)

KARL KLAUSER,

FROM FARMINGTON, CONN.,

OFFERS HIS SERVICES AS A

MUSIC TEACHER

FOR THE NEXT SEASON.

Address C. BREUSING'S Music Store,

701 *BROADWAY.*

A NEW SINGING BOOK.

FOR DAY SCHOOLS,

CALLED

THE DAY-SCHOOL BELL,

IS NOW READY

IT CONTAINS ABOUT 200 PAGES OF Choice Songs, Solos, Rounds, Catches, Duets, Trios, Quartets, and Choruses, many of them written expressly for this work, beside some 30 pages of the Elements of Music. This is the best book ever issued for Seminaries, Academies, and Public Schools.

It is Compiled by HORACE WATERS,

Author of "SABBATH-SCHOOL BELLS," Nos. 1 and 2, which have had the enormous sale of 585,000 copies in 32 months.

Prices:—Paper Covers, 20c., $15 per 100; Bound, 30c., $22 per 100; Cloth Bound, embossed gilt, 40c., $30 per 100. Sample Copies mailed free, at the retail prices.

Publisher, HORACE WATERS,

No. 481 BROADWAY, N. Y.

HOLLE'S CHEAP MUSIC

JUST ARRIVED.

Schubert's Songs. 4th vol. $2 50. Singly, from 10 to 25c. each.
Dussek's Compositions for Piano (17 pieces for two and 2 pieces for four hands.) $3 50. Singly, from 10 to 50c. each.
Mozart. 18 Duos for Piano and Violin. $3 65. Singly, from 10 to 30c. each.
Brunner. Operatis Potpourris. (New Selection.) 25c. each.

THE WORKS FOR PIANO-FORTE BY Beethoven, Mozart, Haydn, Bach, Clementi, Weber, Hummel, Czerny, Bertini, Herz, Cramer, Kuhlau, Diabelli, Wollenhaupt and others, at about one third of their usual prices. Apply for catalogues.

Beethoven's Trios for Piano, Violin, and Violoncello, $5. Singly, from 30 to 75c per Trio.
Schubert's Songs. 3 vols, (large size and print French and German text.) Each vol. $2 75. All three $7 50. Singly, from 10 to 37c. per number—containing several Songs.
Wollenhaupt Sparkling Diamonds. 50c.
" Song of the Syrens, Waltz, (Second Edition.) 75c.
" Star-Spangled Banner. 50c.
Theo. Hagen. Faribol. Marceau de Genre. 30c.
" Reverie. 50c.
" Serenade. 35c.

Music sent by mail, free of postage, on receipt of the marked price. Music of every description, foreign as well as American, for sale by

THEODOR HAGEN,

Agent for Holle's Music,

5 & 7 *MERCER STREET,* (*Care Mason Brothers.*)

WM. DOEHLER,

SOLO VIOLINIST

AND

TEACHER OF VIOLIN & PIANO,

Care of THEODOR HAGEN, Esq., 5 & 7 MERCER STREET.

HARPS!

J. F. BROWNE, Manufacturer Warerooms, 709 BROADWAY, New York, between Fourth street and Washington Place, near the New York Hotel.

Prices and descriptions forwarded by mail.

Strings of the best quality, and every requisite for the Harp.

J. F. Browne would call attention to his large and choice collection of

HARP MUSIC,

both foreign and own publications. Just published, "40 Studies." in four Numbers, forming, with the "FIRST SIX WEEKS," a complete general course of Instruction for the Harp. 2-1y

G. ANDRE & CO.,

IMPORTERS OF

FOREIGN MUSIC,

1104 Chestnut St., Philadelphia.

A large assortment of AMERICAN MUSIC constantly on hand. 4-

B. C. BLODGETT,

TEACHER OF THE

PIANO AND ORGAN,

ALSO OF

Harmony, Single and Double Counterpoint, Canon, and Fugue.

7- Address, **HALLET, DAVIS & CO.**

RUSSELL & TOLMAN,

291 WASHINGTON STREET, BOSTON.

Have recently published

The following

NEW MUSIC BOOKS

Any of which will be sent, postpaid, on receipt of the price.

Parker's Sacred Chorus Book:

Being a Selection from the works of the most eminent Composers, as Handel, Haydn, Mozart, Lambillotte, Farmer, &c. Selected, Translated, and Arranged, with Accompaniment for the Organ or Piano-forte,

By J. C. D. PARKER, A. M.

"In the present work the compiler has aimed to present two attractive features of novelty and variety. To attain the former he has selected, for the most part, choruses which have never before appeared in this form. To secure the latter, he has allowed himself, in some instances, to depart from the strictly high standard which ought to characterize a collection of sacred choruses, and to introduce pieces of a lighter and less classical nature. These will be found useful for practise, at the same time affording great relief after the study of works of the more rigid school."—*Preface.*

☞ Price $1, or $9 per dozen.

—:o:—

ARMY REGULATIONS

FOR

DRUM, FIFE, & BUGLE

Being a Complete Manual for these Instruments, giving all the Calls for Camp and Field Duty. To which is added suitable music for each instrument.

By WM. NEVINS,

Drum Major Gen. McClellan's Body Guard

☞ Price, Fifty Cents.

—:o:—

THE SEMINARY BELL

By CHARLES BUTLER.

A Complete Course of Elementary Instruction, Vocal Exercises, and Solfeggios, to which are added a most excellent Selection of Songs, Duets, Trios, Opera Choruses, Chants, and Hymn Tunes, with Piano-forte Accompaniment.

This work is designed as a Vocal Class-Book for the use of Seminaries, High Schools, Academies, Singing Classes, and the Social Circle.

The work contains 224 pages, of which about 50 are devoted to Elementary Instruction.

☞ Price 50 cents single, or $5 per doz.

—:o:—

The Atlantic Glee Book:

Consisting of Glees, Choruses, and Part-Songs, including many valuable Copyrights never before published in any Glee Book. Arranged and harmonized for Four Voices, for the use of Singing Societies, Glee Clubs, and the Social Circle,

By B. F. BAKER & W. O. PERKINS.

Price, $1 single, or $7.50 per doz.

—:o:—

THE VOICE PART

OF THE

Fifty Lessons in Singing,

BOOK I., AND THE

Twenty-Five Lessons,

OPUS 10,

By J. CONCONE.

Especially designed for the use of Classes, Seminaries, Schools, &c.

Price, 35 cents, or $3 per dozen.

—:o:—

Eaton's Cornet Instructor

Containing new and complete Instructions, and all necessary rules for playing the Cornet. With a Choice Collection of Operatic and Popular Melodies, Composed, Selected, and Arranged

By E. K. EATON,

Author of Tolman's Amateur Band Book, Eaton's National Airs, Eaton's Harmony, &c.

Price, 50 Cents.

COLLECTIONS OF CHURCH MUSIC

FOR

Choirs, Musical Conventions, Singing Schools, etc.

PUBLISHED BY

MASON BROTHERS,

5 & 7 MERCER STREET, NEW YORK.

A Complete Catalogue of our Publications sent free to any address on application.

ASAPH; OR, THE CHOIR BOOK. A new collection of Choir Music, specially adapted for the training and cultivation of Choirs and Musical Associations, for Singing Schools and Musical Conventions. The elements contain a large variety of pleasing social pieces, part-songs, glees, etc., the words as well as music of which are quite new; the tune department provides for almost every known meter, is varied, and we are confident will prove very interesting; and the anthem department is full and attractive. By Dr. LOWELL MASON, and WILLIAM MASON. *Published in October*, 1861. $1.

THE DIAPASON. A collection of Church Music, to which are prefixed a new and comprehensive view of "Music and its Notation," Exercises for Reading Music and Vocal Training, Songs, Part-Songs, Rounds, etc. The whole arranged and adapted for Choirs, Singing Schools, Musical Conventions, and Social Gatherings. By GEO. F ROOT. $1.

THE PEOPLE'S TUNE BOOK. An edition in Music Octavo, on large type, with only one part on a staff, and words accompanying the Music, of the *Sabbath Tune Book*, to which are prefixed the Elements of Musical Notation, the whole forming a class book for Singing Classes and Congregational Schools. By Dr. LOWELL MASON. 75 cts.

HASTINGS'S CHURCH MUSIC. By Dr. Thomas Hastings. A collection of the choicest of the author's labors during a period of over forty years, containing his most popular productions which have appeared in any form. 75 cts.

THE ECLECTIC TUNE BOOK. A collection of the standard Psalm and Hymn Tunes, Anthems, etc., prepared for the use of Presbyterian Churches, under the direction of a committee appointed by the General Assembly for that purpose, and edited by WM. B. BRADBURY. $1.

THE JUBILEE. A new collection of Church Music, containing Hymn Tunes adapted to every variety of meter, and arranged with reference both to Choir and Congregational Singing; Chants, Anthems, and set pieces for every occasion; and a new arrangement of the elements of Music, interspersed with secular pieces, progressively arranged for Class Practice. By WM. B. BRADBURY, author of *The Shawm*, etc. Large music octavo. $1.

THE SABBATH BELL. A collection of Music for Choirs, Musical Associations, Singing Schools and the Home Circle, arranged in three divisions—viz.: Part 1. The Singing School. Part 2. Church Music. Part 3. Occasional and Concert Music. By GEORGE F. ROOT. 384 pages, large music 8vo. $1.

THE HALLELUJAH. A book for the Service of Song in the House of the Lord, containing Tunes, Chants and Anthems, both for the Choir and Congregation; to which is prefixed the Singing School, a manual for classes in vocal music, with exercises, rounds and part-songs, for choir practice; also, Musical Notation in a Nut-shell; a brief course for singing schools, intended for skillful teachers and apt pupils. By Dr. LOWELL MASON. $1.

THE SHAWM. A Library of Church Music, embracing about one thousand pieces, consisting of psalm and hymn tunes, adapted to every meter in use; anthems, chants, and set pieces; to which is added an original Cantata, entitled "Daniel; or, the Captivity and Restoration;" including also the "Singing Class," an entirely new and practical arrangement of the elements of music, interspersed with social part-songs for practice. By WILLIAM B. BRADBURY and GEORGE F. ROOT, assisted by THOMAS HASTINGS and T. B. MASON. $1.

CANTICA LAUDIS; or, the American Book of Church Music. By Dr. LOWELL MASON and GEORGE JAMES WEBB. $1.

THE CARMINA SACRA; or, Boston Collection of Church Music. By Dr. LOWELL MASON. $1.

NEW CARMINA SACRA; or, Boston Collection of Sacred Music. This book is a careful and thorough revision of the favorite work heretofore published under the same title. The object has been to retain the most valuable and universally pleasing part of the former work as the basis of the new, omitting such portions as experience had proved to be the least serviceable and popular, and substituting choice tunes and pieces selected from the whole range of the author's other works. $1.

THE BOSTON ACADEMY'S COLLECTION OF CHURCH MUSIC. By Dr. Lowell MASON. Published under the direction of the Boston Academy of Music. $1

THE PSALTERY. A new collection of Church Music. By Dr. LOWELL MASON and GEORGE J. WEBB. $1.

THE NATIONAL PSALMIST. By Dr. LOWELL MASON and GEORGE J. WEBB. $1.

A full supply of all our publications constantly on hand, and for sale by

W. B. SMITH & CO., Cincinnati, Ohio. ROOT & CADY, Chicago, Illinois.

The price of our Church Music Books in New York, Philadelphia, and Boston, is EIGHT DOLLARS per dozen, but as it will be much more convenient for Teachers, Singing-Schools, and Choirs in the West, to procure their books from local dealers, we subjoin a list of Booksellers and Music dealers from whom our Church MusicBooks, may at all times be procured, at NINE DOLLARS per dozen, an advance only sufficient to pay cost of transportation, exchange, etc.

Albany, N. Y.—S. R. GRAY.
J. H. HIDLEY.
Buffalo, N. Y.—THEO. BUTLER.
BREED, BUTLER, & CO.
Binghamton, N. Y.—H. E. PRATT & BRO.
Beloit, Wis.—WRIGHT & NEWCOMB.
Cleveland, Ohio.—S. BRAINARD & CO.
J. B. COBB & CO.
Columbus, Ohio.—RANDALL & ASTON.
Detroit, Mich.—RAYMOND & ADAMS.
Detroit, Mich.—M. A. ALLEN.
E. B. SMITH.
Indianopolis, Ind.—BOWEN, STEWART & CO.
Iowa City, Iowa.—WILLIAM LEE.
Janesville, Wis.—N. NEWELL.
MOSELEY & BRO.
Jackson, Mich.—BROWN & CARTER.
Jacksonville, Ill.—CATLIN & CO.
Mansfield, O.—STURGES & PRITCHARD.
Oberlin, Ohio.—J. M. FITCH.
Milwaukee, Wis.—TERRY & CLEAVER.
Pittsburgh, Pa.—J. H. MELLOR.
H. KLEBER & BRO.
Rochester, N. Y.—ADAMS & DABNEY.
STEELE, AVERY & CO.
Syracuse, N. Y.—WYNKOOP & BRO.
PECK & RUDD.
St. Louis, Mo.—KEITH & WOODS.

23

THE

MUSICAL REVIEW AND Musical World.

5 CENTS SINGLE] PUBLISHED FORTNIGHTLY, BY MASON BROTHERS. [VOL. XII.—No. 26.

NEW YORK, SATURDAY, DECEMBER 21, 1861.

THE NEW YORK MUSICAL REVIEW AND MUSICAL WORLD,

(Being the union of these two long-established and well-known Musical Journals,)

IS PUBLISHED FORTNIGHTLY—

Each number containing sixteen quarto pages, including four pages of new music. THE REVIEW AND WORLD aims to be a comprehensive, able, and impartial musical journal.

MUSICAL INTELLIGENCE

From both hemispheres will be posted up with care and diligence. Especially we mean to keep our readers informed of every thing musical that is happening in America, and our pages will present a record of the concerts, conventions, festivals, societies, and other musical doings, all over the land. In doing this, we shall be much aided by

CORRESPONDENTS

In our own and foreign countries, who will take care to omit nothing of interest which may occur in their different sections.

CRITICISM.

THE REVIEW AND WORLD aims to be impartial and just, yet appreciative. It aims to do justice to its readers, as well as to composers, authors, artists, and manufacturers.

MUSICAL ESSAYS.

Short practical essays on the various topics of interest which may arise will find place in its columns.

MUSICAL INSTRUCTION.

It will be hereafter, as it has been heretofore, the aim of THE REVIEW AND WORLD to be of practical value to its readers. Dr. LOWELL MASON, Messrs. GEO. F. ROOT, WM. B. BRADBURY, and other of the leading teachers in the country, have, from time to time, given in its columns Courses of Instruction in the various departments of music. Similar series of lessons will be given in the future.

MUSICAL TALES,

Of a select character, mostly founded on musical history, are translated from the French or German, or written expressly for it.

MUSIC.

Each number contains four pages of choice music, consisting of Songs, Duets, Trios, Quartets, Part Songs, Anthems, Sentences, Motets, Sabbath Evening Melodies, together with a small proportion of such instrumental music as it is supposed will be likely to be of interest and value to the largest number of our subscribers.

OUR ADVERTISING

Is hardly of less interest to musical readers than the other matter. Here may be found the earliest and fullest announcements of new music, books, instruments, and other matters of which it is important that they should be advised.

FINALLY—

Every teacher of music, every one whose business is in any way connected with music every lover of music, is interested in extending the circulation of the REVIEW AND WORLD. Wherever it goes, it increases the interest in musical matters, and benefits the cause generally.

TERMS.

One copy per annum,	$1 00
Delivered in New York,	1 25
Five copies for	4 00

Invariably in advance.

ADVERTISEMENTS.

Per square of the space of eight lines agate solid, (seventeen squares to a column,) each insertion,	$1 00	One column, per annum,	$250 00
One column, each insertion,	15 00	One half column, per annum,	150 00
One half column, "	8 00	Professional cards, of four lines or less, per annum,	6 00

☞ MONEY for subscriptions, in sums not exceeding five dollars, may be sent by mail, at our risk, provided it is inclosed in the presence of the post master, and he takes a memorandum of the number and description of the bills.—Subscriptions may commence with any number, but none will be received for less than a year.—Be sure to write the name very plainly, and give the name of the post office, county and *State*.—Subscribers desiring to have their post-office address changed, must always give the name of the town to which their paper has been hitherto sent.—The postage on THE REVIEW AND WORLD is *thirteen cents* per annum, payable quarterly in advance at the office where it is received; if within the State, the postage is one half that amount. Subscribers in Canada will remit *twenty-six* cents in addition to their subscriptions, as we have to pre-pay to the line, at the New York office, one cent on each number. Agents are desired to extend the circulation of THE REVIEW AND WORLD in every town.

THE MUSICAL REVIEW AND WORLD, as well as all our musical publications, may be obtained in Boston, Mass., of CROSBY, NICHOLS, LEE & Co., 117 Washington street, who are authorized to receive subscriptions for us.

Mr. JOHN BOWER, 1514 George street, Philadelphia, is our agent for that city.

Messrs. ROOT & CADY, No. 95 Clarke street, Chicago, are our agents for the North-west.

LOWELL MASON, Jr., DANIEL G. MASON. } PUBLISHED BY MASON BROTHERS, 5 & 7 Mercer St., NEW YORK.

The Title and Table of Contents of the Volume of the MUSICAL REVIEW AND WORLD, of which the present is the last number, will be given with our next issue. Of course it will be mailed to all who are present subscribers.

MUSIC IN THIS NUMBER.

Mount Kataldn, S. M. E. D. F. 101
Heavenly Mansions, L. M. E. D. F. 101
Agnus Dei. F J. Keppner 102
From R. Schumann's Pictures of the East. Arranged by Karl Klauser 103-4

ROBERT SCHUMANN.

BY THEO. HAGEN.

(CONTINUED.)

EVIDENTLY for the purpose of pleasing his future father-in-law, Schumann petitioned for the title of a *doctor philosophiæ*, which was granted to him by the University of Jena in February, 1840. This yielding on his part to a prejudice, not only then, but even now prevailing in Germany, may also serve as a proof of the sacrifices he was willing to undergo for the accomplishment of his wishes with regard to his Clara. This latter object was uppermost in his mind, and its influence could be easily traced in every one of his actions. But especially so in his compositions. While formerly he had almost exclusively written for the piano, he commenced now to compose for the voice. In 1840, at a time when the signs of a final triumph of his love were increasing, he could only write songs, and one must say, he has written enough of them in the course of one year. There are not less than 138 songs for one and more voices, which he produced in 1840. They show more than any thing else, the depth and breadth of his genius. They opened even to those who had no faith in his musical powers, the conviction that melody in its purity and truthfulness was given to him. But if the characteristics of the German *Lied* are justly considered to embrace melody and

a due regard for the meaning of the words, not only manifested in the motivos, but also in the accompaniment, it may be well said of Schumann's Songs, that they rather enhance these characteristics, than diminish them. There is no doubt, that, in many instances, they illustrate better the *details* of the poem set to music than we find even in Beethoven's and Schubert's Songs. It is true, this carries the author often too far, but on the whole, his Songs are imperishable beauties of German musical literature, and well might he write to his friend *Kablert:* "I wish you would become better acquainted with my songs. They speak of my future. I do not think I could promise more than I have done in the *Lied*, and I am also satisfied with it." That he often wrote rather difficult songs, or, as the singers are wont to style it, "not suitable for the voice," is a matter of course. Beethoven and Schubert have been reproached in the same way, and if Mozart is quoted as an example, that due regard for the character of the poetry, in all its details, can go together with the so-called suitability for the voice, we are bold to say, that the *songs* of the great master do not exactly illustrate this. In September, 1840, the so long desired event of the marriage between Schumann and Clara Wieck, took place at the church of the small village Schönfeld near Leipsig. The struggle was over, and a life for a great many years of undisturbed happiness and mutual artistic enjoyments, was the result of this union, from which also sprang eight children, seven of whom are living.

That after this event, the ambition of the young artist should take a higher aim, is a matter of course. He had more to communicate than before. The wealth of ideas, which his new state of happiness caused him to feel, opened also to him a larger view of the art he had embraced. "I should like sometimes to crush the piano, for its compass becomes too narrow for the expression of my thoughts," he exclaimed in a letter to *Dorn*. "It is true, I have little practice in orchestration, but I think I shall soon master it." Thenceforth "nothing but symphonies" was he to write. And with that energy and patience, which was one of his characteristics, he commenced the study of the larger forms. He appreciated now better than in his younger years, the old truth, that the mastery of form is indispensable in order to create with ease and fluency. "Who would make new laws, must first know how to obey the old ones," he wrote to *L. Meinardus*, not with these words, but certainly in the spirit they contain. These views rather differ from those he formerly entertained, but his new position in society imposed upon him, as it does upon all others, the duty of conservatism. It is also to be presumed, that Mendelssohn, the quiet and orderly, strengthened this new direction his thoughts had taken. It is thus, that we come to understand how his first step in the field of orchestral compositions, his symphony in B flat major, op. 38, was comparatively so free from all those eccentricities with which his first compositions abounded. We find in this work little deviation from the form Beethoven has given to the symphony. That it met nevertheless, after its first as well as in subsequent performances, with the reproach of being uncommon and not intelligible, is again a proof of the old truth, that whatever does not remain strictly in the old and often beaten track, will not be appreciated by the great majority of people. It could hardly be expected, that Schumann should not give something of his own in spite of his adhesion to the general form of the symphony. *If he had not succeeded to produce in a form of which it was said, that it had reached its destiny, and that it had yielded to the world all that it possibly could yield, something new and good, his life would hardly serve as the object of this present sketch.*

Schumann composed in 1841, besides this symphony, a work which he called "Overture, Scherzo and Finale, in C, op. 52; the latter part of which was altered in 1845; further, the symphony in D minor, op. 120, the scoring of which was remodeled and finished in 1851. He also made a sketch of a new symphony in C minor, which, however, was never finished. An allegro for piano with orchestra, which he also composed, served later as the first part of his fine Piano Concerto, op. 54.

All these compositions are well known, and have been repeatedly performed in New York. The symphony in D minor especially, is a favorite of our public, and has gained for its author the esteem and admiration of those, who for a long time had little or no faith in his genius. Whatever may be said of their merits, it cannot be denied that they offer attractions, which few other modern compositions of this kind contain. We have witnessed the constantly increasing interest our concert audiences have taken in some of these works, and with every new performance, their author has become more endeared to them. We know it is the privilege of a certain class of people, to understand and appreciate every new work at its first hearing. They will tell us at once, that they need not hear twice, in order to know what is meant by the author. But supposing this is so, we always hold that it is a very different matter to *understand* and to *enjoy*. The latter requires not only an intimate knowledge of the work, but also its repeated hearing, and if every one would wait with his criticism, until he has tested the new work in this manner, the author, as well as the listeners, would fare better. We are happy to say, that the test has been applied to Schumann's orchestral works in New York, and this composer is therefore here not only thoroughly understood, but what is still better, thoroughly enjoyed.

(To be continued.)

SPONTINI AND THE PUBLIC.

(Extract from the Memoirs of Varnhagen von Ense, recently published in Germany.)

Friday, April 2, 1841.

"To-night Spontini wanted to conduct the opera *Don Giovanni*, but was received with such fury and hisses, that he had to retire. The wretched public! For such things it has courage and inclination! To disturb the noble artist in his artistic duties, to insult him, and to be judge in a matter which does not concern them! When Spontini as manager showed little discrimination, when his behavior was imprudent and deserved reprimanding, they were quiet and submissive, because *they knew him to be a favorite of the public.* The wretched public! They want to wreak their anger upon somebody, and the musician, who is fallen in favor with his master, is just the man for them! Before they hiss Spontini, *they ought to do something else!*"

The Musical Review & Musical World.

NEW YORK, DECEMBER 21, 1861.

MUSIC IN BROOKLYN.

Messrs. Mason & Thomas' Second Soiree.

PROGRAMME.

I. Grand trio in B flat major. Op. 97; *Beethoven.* Wm. Mason, Theo. Thomas, and F. Bergner. II. Meditation sur le premier prelude. De J. S. Bach. Pour Violoncello and Piano-forte; *Ch. Gounod.* F. Bergner and Wm. Mason.—III. *a* Barcarole et Ballade. *b* Spring-dawn, Mazurka-Caprice; *Wm. Mason.* Wm. Mason.—IV. Le Trille du Diable. Sonata for Violin; *Tartini.* Theo. Thomas; 5. Quartet, No. 1, in A minor. Op. 41; *Schumann.* Theo. Thomas, J. Mosenthal, G. Matzka, and F. Bergner. The grand piano-forte furnished by Messrs. Steinway and Sons.

On account of Mr. Bergner's sudden indisposition, a change in the programme became necessary; the Violoncello Solo had to be omitted, and Schumann's Piano-forte Quartet in E flat, op. 47, substituted for the A minor stringed quartet of the same composer.

Mr. Mason played his own compositions, as he always does, with exquisite taste and poetic feeling, and was deservedly encored.

The performance of the Tartini Sonata by *Mr. Thomas*, was the feature of the evening. We never heard this beautiful composition rendered in so vigorous a manner, and at the same time, with so much warmth. The largeness of tone which he drew from his instrument was the more surprising, as the hall offered serious accoustic disadvantages.

Mr. Wedemeyer, who filled Mr. B.'s place on very short notice, acquitted himself very creditably.

The attendance was very appreciative though very thin, and not, by far, what might have been expected from a city boasting of an Academy of Music and a Philharmonic Society. In fact, it strikes us that the taste for chaste music seems to be yet in its infancy in our ambitious suburb. ***

PANOFKA'S ART OF SINGING.

It has been often said, that the great art of singing is decreasing, and yet there have never been published so many excellent methods of this art, as for the last ten years. If we cannot sing ourselves, it is certainly not for want of persons who tell us how it ought to be done. One of the least known of these, outside Paris, is *Henry Panofka*, and yet his art is one of the most practical and efficient in existence. A German by birth, he came in his early youth to Paris, where we often met him in the capacity of a distinguished violinist. Having made the art of phrasing and singing his special study, he soon found in it his true vocation, and henceforth he embraced it as his profession. He became a very distinguished teacher of singing in Paris, which position he still occupies. His "*L'art de chanter*" was published in 1854, by Brandus, in Paris, and approved by the Conservatory and the Academy of Fine Arts, (*Institut de France*,) as well as by the directors of the conservatories in Brussels and Liege.

It consists of two parts, of which the first is exclusively theoretical, giving the fundamental laws of singing, while the second contains, in a number of exercises and *vocalises*, the practical illustrations of those laws. He very justly remarks, that a uniform system would be just as dangerous in the cultivation of the voice, as it would be in the art of curing. It would require just as many methods as there are pupils; for what is good for one may be bad for another, and the true art of the singing-master, as well as of the physician, consists in the ability to modify the small number of established rules according to the individuality of his pupils and patients. For this reason he does not call his book "*Methode de Chant*," and condenses the whole theoretical part upon 23 pages, while the remainder (180 pages) offers 54 exercises, or a so-called "Vade mecum du chanteur," and 24 *vocalises*, (solfeggios, studies). The difference between the two is only this, that every one of the *vocalises* gives a *resumé* of a part of the *vade mecum*, also for the purpose of letting the pupil practice exercises in a more melodious and pleasing form. Therefore we do not find among them what in reality are only romances, *boleros*, and Mr. Panofka is perfectly right when he says, that it is much better for the pupil, after he has gone through all the exercises, to sing a real song with words, instead of such solfeggios. But what gives his work a peculiar interest in our eyes, is the circumstance that it does not treat in a long, elaborate, and so-called scientific manner, about all kinds of matter which possibly may come in connection with singing. It is simply a clear and intelligible catechism of all the rules which can be safely brought to bear upon the art of singing, that is to say, it fully answers the purpose for which it was intended. Thus we find, no mention of the melodious and metrical modifications, the singer must himself make with certain musical examples, in order to obtain grace and variety in his execution, and to satisfy, at the same time, the intentions of the composer, and the laws of accentuation and phrasing. Readily admitting that the remarks which occur with regard to this matter in *Mannstein's* "System of the great singing school of Bernacchi," in the "*Methode du chant du Conservatoire*," further in the "*Methode complete du chant*" by A. de Garaude, in *Mainzer's* Singing School, in the "Great Singing School for Germany," by Fr. Schmitt, and especially in Garcia's Method—are well meant and highly interesting, even useful suggestions, yet they can hardly be called any thing else, for the matter is such as makes it very difficult to establish positive rules for it.

On the other hand, we must thank him that he has well consulted the interesting treatises upon the physiology of the organs of the voice, and upon the sanitary laws for the singer, which Dr. Segond submitted to the Academy of the Sciences in Paris, from 1847–1850. It is true, a scientific system of the organs of the voice is not of recent date, and the modern efforts of a *Debay*, (*Hygiene de la voix et gymnastique des organes vocanx*, Paris, 1852,) Longet and Masson (*Etudes experimentales sur la voix, et sur las causes de la production du son*, Paris, 1852.) *Johannes Müller*, "*Handbuch der Physiologie des Menschen.*" (Handbook of the physiology of men, fourth edition, Koblenz, 1845, 2 vols.,) and "*Ueber die Compensation der physischen Kræfte am menschlichen Stimmorgane*, Berlin, 1839, are valuable contributions to this matter; but we prefer *Segond's* labors in this field, for they not only show the experienced physician and physiologist, but also the able musician and singer, who himself is possessed with an excellent voice.

The first part of the book further treats of the mutation, the classification, and the character of the different voices, the means and rules for recognizing this character, of the different colors of the voices, of the mouth, the tongue, and the teeth, of the ear and some less important details, while in the second part he speaks of the art of taking breath, the equalizing of the registers, singing of the scales, the exercises of agility, the *messa di voce*, the *portamento*, the different ornaments, the more difficult intervals, the pronunciation of the words, the rendering of the recitativos, and the rules for the breathing while singing.

But we must especially refer to such peculiarities of the "art" of Mr. Panofka, as we have seldom found in any of the methods known to us, and which are nevertheless of great consequence to the singer.

He tells, for instance, the pupil to sing always, from the beginning, the scale not only in the diatonic, but, also in the chromatic progression, in order to educate the ear, and to cultivate the voice for a sharp conception of all the intervals as well as to perfectly equalize it. Proceeding from the belief that only a constant practice of the *chromatic* scales can establish the voice firmly and cultivate it thoroughly, he gives in the *Vade mecum* all the exercises on the fioritures, *messa di voce*, *partomento* and more difficult intervals *in all the keys*, what one never or seldom finds in any method of singing. While it is further mostly taught, that the pupil must inhale the largest possible quantity of air, in order to acquire the artistic respiration, Mr. Panofka, for the purpose of not fatiguing the lungs without any appropriate aim, and to teach the singer from the beginning the so necessary art of economizing breath, wishes him to inhale at first only a moderate quantity of air, and to exhale it slowly and by degrees during the singing of a smaller number of tones, and proceed only little by little to the singing of larger phrases with deeper breathing. Excellent are his remarks with regard to the progression from one register to the other. With *Marx* in his "Gesangskunst" (Art of Singing—Berlin, 1826,) he admits only two registers, those of the chest and the head, (falsetto) while *Panseron* establishes for the Soprano three, and *Nehrlich* even four and five registers for every voice. Mr. Panofka holds it, that the exercises with regard to this matter ought never to be done separately, in order to avoid fatigue, but ought to be practiced while singing 3, 4, 5, 6, 7, and 8 tones, so that, when the octave is established, the whole difficulty of the connection of the registers is already overcome. This is the way in which he proceeds: As with the Sopranos, for instance, the last most easily reached note is generally *f*, he lets them sing e flat, f, g, e flat of the first octave of the treble, and when the progression to f causes any difficulty, he orders to sing the e and then the f first at the duration of a minim with the chest, then at the same duration with the head, and to conclude the same exercise in the reversed order. He proceeds in a similar manner with all the other voices, the *mezzo soprano* singing upon f, f sharp and g, the alto upon g flat, g, a flat, the tenor upon f, f sharp, g, g sharp and a, the bariton upon c, d flat, d, e flat and e, and the bass, if there is an inclination for a development of the head voice, which is only the case with very soft voices of this kind, has to practice upon the tone which precedes the last good tone of the chest voice, and so upwards. Mr. Panofka, very judiciously places the exercises of the *messa di voce* and the more difficult intervals at the end of his book, after the voice has been made perfectly flexible by all the simpler exercises of agility, the intonation has become sure, and the ear well educated. *Garcia*, too, proceeds in the same wise and logical manner, while in other methods this most difficult part of the art of singing often comes first, before the pupil knows how to intonate

justly a simple tone, and how to sing a scale with increasing and decreasing power—shortly, before he has obtained a mastery over his voice, without which those exercises are useless, yes, even impossible to accomplish. It is consequently but just that Mr. Panofka lets the pupil sing in the beginning the tones of the octave, easiest to render, at the duration of a quarter of a note and in a slow *tempo*, each equally loud; that he lets him practice separately the *mezzoforte* and *forte*, and that he then proceeds to the *filar il tuono* as the crown of singing. To conclude, the *trill* he advises not to practice at first with the second, but with the third.—All the exercises and solfeggios have the advantage, that, proceeding in a strictly progressive order, they do not tire the voice, what must be said of the celebrated *Bordogni* and *Nava*, still more of the old *Danzi* studies, which require too large a compass and are too long. Mr. Panofka seldom exceeds the compass of an octave, never that of an octave and a half, and yet a singer, who studies well his 54 exercises and 24 solfeggios, will not only be able to sing every thing, but will have his voice in every respect well cultivated, and produce in it all the tones which it is able to give. For nothing is more senseless than wanting to enlarge the compass of a voice by singing the tones, which it naturally does not contain. Such proceeding does not only not result in the acquisition of new tones which can be made useful for any length of time, but it also ruins those tones, which the pupil originally possessed.

We have on purpose referred more to the details of this interesting and useful work, as it may perhaps induce some of our enterprising publishers to issue a translation of the same. The art of singing has made in this country an immense progress, and we have already commenced to give to the world some excellent singers. A book like Mr. Panofka's can consequently become of real benefit here, for although we possess a good many works on Singing which can be made useful in the hands of an intelligent teacher, we do not know of one that can be compared in real instructiveness with that of Mr. Panofka.

Sheet Music Review.

(*Classified according to the System adopted in the* METHOD FOR PIANO-FORTE, *by H. A. Wollenhaupt and Theodor Hagen.*)

Theodor Hagen, New York. (5 & 7 *Mercer Street.*)

FIRST PERIOD.—B.

SERENADE. By Theodor Hagen. 35c.

Firth, Pond & Co., New York.

CHRISTMAS CAROLS. By Richard Storrs Willis.

No. 1. While Shepherds Watched their Flocks by Night. 25c.

No. 2. The Race that Long in Darkness Pined. 25c.

"HARK! THE HERALD ANGELS SING." Christmas Carol. By G. W. Warren. 30c.

These Carols will be welcome at these times. They are melodious, well treated, and comparatively easy.

Answers to Correspondents.

T. B. H., *Boston.*—Can a copy of "*Baxter's Sacred Harmony*," by *Vincent Novello*, be bought in this country? If so, where, and what is the price, postpaid? The proper title is "Baxter's Harmonia Sacra," arranged by V. Novello. Organ score, 8vo., $4 Vocal score, $1 75. Vocal parts, 18mo., 50 cents each. We can furnish the book at these prices, postpaid.

MUSICAL GOSSIP.

MR. KONRAD TREUER, the distinguished pianist, will give a concert on the 27th of this month, in Newark. The programme is excellent, announcing the assistance of Mrs. Mozart, Mr. Ed. Mollenhauer, the violinist Mr. Lehmann, the baritone, and Mr. Timm, the pianist. There is prospect for a crowded hall.

THERE will be the usual performance of "The Messiah" on Christmas Night, by the N. Y. Harmonic Society, at Irving Hall.

AT the second Philharmonic Concert in Brooklyn, Mr. Bruno Wollenhaupt, the distinguished violinist, assisted, and deservedly produced a sensation by his exquisite playing.

A NEW Mass by Mr. G. Schmitz, was performed on the occasion of the Feast of the Immaculate Conception, at the R. C. Church, Fourteenth street corner Avenue A. The Mass is a highly creditable composition, and gives equally satisfactory evidence of the author's talent and artistic ability. The work was performed by Mad. Gross, Mad. Meyer, and Messrs. Schmitz, (brother of the composer,) Rudolphson, and Dubreuil.

WE have just received an excellent arrangement of Schumann's Symphony in B flat, for piano solo, by Karl Klauser, published by Breitkopf and Haertel, Leipzig. This is a valuable addition to the Schumann literature, and will be undoubtedly very welcome by the great many admirers of his music on this continent as well as in Europe.

A musical *soirée* of the missionary society of the St. Matthew community attracted a good audience to their church in fifty-first street, and the receipts must have nearly attained the amount necessary for the acquisition of a new organ. The N. Y. *Saengerrunde*, the choir of the church, and Messrs. Riede, Pfarre, Schmitthenner, Schoernig, and Schmitz assisted. Mr. Schoernig played the first part of Beethoven's *Sonata Pathetique.*

MAD. DE VILLIERS gave a concert at the Polytechnic Institute in Brooklyn, assisted by Miss Marian, Miss Fanny Foote and Messrs. Simpson, C. Jerome Hopkins, Wm. Doehler and T. Gaspard Maeder.

THE thought is suggested to us by an advertisement in another column, that one of the very best presents which it is possible to make, is a good musical instrument. It will be not only a constant and enduring source of innocent pleasure in any house, serving to make home attractive, (do not Americans underestimate the importance of doing this?) but it may, as it has already done in thousands of instances, prove an *economical* instrument, one of the very best provisions against future want which a father can make for his family. How many ladies are now earning a pleasant livelihood for themselves and others dependent upon them, by the use of their musical talents, which they were led to cultivate in youth by the mere accident of having a piano or melodeon in the house! A knowledge of music has often proved a more valuable inheritance to a young lady than houses and lands. The latter are easily lost, but the former remains, and is a resource upon which to fall back in times of trouble.

There are few presents, then, so immediately attractive and permanently valuable, as a melodeon, harmonium, or piano, and there are few investments which a provident father or friend can so well *afford* to make for those he loves, as that in such an instrument.

Mason and Hamlin's harmoniums and melodeons are undoubtedly the best reed instruments in the world.

EUROPEAN ITEMS.

THE Poet-Laureate of England has complied with the request of the Commissioners of the next Exhibition in London, to write an Inauguration Ode. The ode, we understand, is now in the hands of Mr. Sterndale Bennett, who has undertaken to compose appropriate music for it.

THE cheap concerts of so-called classical music in Paris, under the direction of *Mr. Pasdeloup*, an imitation of the Monday concerts in London, attract very large audiences. Better late than never.

MR. GUSTAVE SATTER, the pianist, is in Paris, and going to give a concert, in which he will introduce his waltz *Les belles de New York.* So says the *Gazette Musicale.*

A RECENT performance of Beethoven's Grand Mass in D, at Hamburg, under the able direction of Mr. Otter, has again proved the depth and grandeur of that colossal work. With a hearty concourse of all our singing societies, we believe its performance in New York could not only be made possible, but also quite acceptable.

MOLIQUI, the distinguished violinist and composer, is not dead, as we, in conformity with the German papers, stated some time ago, but is still living in London. The death of a member of the orchestra of Stuttgardt, of the same name, caused the error.

RUBINSTEIN'S opera, "The Children of the Heath," will be given in Berlin.

RICHARD WAGNER received lately, after a performance of his "Flying Dutchman," a silver wreath from Princess Metternich, the same lady who was the means of his "Tannhauser" being performed in Paris.

Our Musical Correspondence.

DOMESTIC.

SPRINGFIELD, MASS.*

Nov. 28TH, 1861.—Entirely made up of Hartford professionals and amateurs, numbering somewhere in the vicinity of sixty singers, aided by a small but efficient orchestra, the Beethoven Society gave a very successful concert here. I append the programme.

The Transient and the Eternal. *Romberg.*—When the Heart is Sad and Weary. *Rossini.*—Hear My Prayer. *Mendelssohn.*—My Heart's First Home. *Wallace.*—Miserere from Il Trovatore. *Verdi.*—The Glorious Day of Freedom.—St. Cecilia's Day. (Cantata.) *Von Bree.*—Two Forest Nymphs. *Glover.*—God Bless our Noble Volunteers. *J. G. Barnett*—Clear up those Lovely Eyes. *Rossini.*—Four-part Song, arranged from *Donisetti.*—Tramp Chorus. *Bishop.*

There is no room or time separately to review the many beauties of the first piece, but of a few I must speak. The Terzetto—

"Tho' the harp mourn,
Tho' the willows weep,
Murmurs the wind"—

was exquisitely given by Huntington (tenor), Gundlach (bass), and Mrs. Preston (soprano). The latter vocalised admirably the solo "A Holy Spirit Loving," etc., etc., and also "Not Pinion'd by Cumbrous Flesh," both the most ornate pieces in the whole cantata. The chorus sung with precision, and rendered their parts effectively, especially that commencing "The Cedar Braves the Storm," which is obviously suggestive. The "Glory to God" was done in antiphonal style, the parts over and against being well sustained. The Duo from "Moses in Egypt" elicited much applause, in that it was sweetly sung by Mr. and Mrs. Strickland. It seemed strange to meet Rossini in such a sober mood, for one is accustomed ordinarily to associate him with the brilliant *obligato* passages that sparkle through his scores. In the devout, supplicatory "Hear my Prayer," well sung by Mrs. Preston, supported by the chorus, the most salient and enjoyable part was the "O for the Wings of a Dove," ending on a prolonged note in a waning form, so significant of repose or rather the desired rest. Miss Smith, who sung the ballad "My Heart's First Home," has a soprano voice of clear quality, not strong, but well-defined. She sung as if she still required a *maestro*, but nowadays many singers do. Voice is not all, yet here the common impression is "fine voice, fine singer!" I distinguish. The "Miserere," as a whole, was not the pure thing. The "D'amor sul ali," etc., came back to me in English garb. The confluent Italian liquid and sweet was severed from its earliest companion, and in its stead was substituted a language less sonorous, and, in connection with the music, ill adapted to express the anguish of the singer, and the dismal aspect of the dramatic situation. Mrs. Strickland did her best, and so did all; but neither she, tenor, nor chorus could vividly recall to me the dark tower with a dim light, the tread of the soldiery, the wail of the chanting priests, and the dismal foreground, with a lonely woman at the foot of the tower. The whole thing seemed like a dress rehearsal. Wander, whose voice inclines to the *tenore di forza*, did the tower song very well indeed, all things considered, the only drawback being a slight inclination to sharpen while swelling on the dominant. Such a man must be very useful in Hartford, even as Charles Adams used to be in Boston. The chorus did the subdued *Miserere* admirably, and again showed how painstaking Mr. Barnett must have been. The *toute ensemble* was a decided failure. Not to be particular, I merely repeat what is so well known. All works suffer by translation. "The Glorious Day of Freedom" was sung by Mr. Huntington, assisted by the chorus to the tune of "La Parissienne." He has a very pleasing voice, and reads in a musician-like manner. A little more of the declamatory style would have been in better keeping with the spirit of the text, yet sufficient earnestness on his part elicited a hearty encore, to which the singer willingly answered. I noticed a slight discrepancy between the chorus and soloist, but of this, not now. In the cantata, "St. Cecilia's Day"—as a whole, much inferior to that by Romberg—the chorale was fine indeed, and, to me, forms the most meritorious feature of the entire work. This reminded one of a church service, as distinguished from the singing of a "meeting-house.' The inviting bell, next the choir and congregation sending up praise, then fancy the benediction, and out-doors rush the merry groups to arrange for the dance and other pleasures. Mrs. Strickland presented the solos with much ability, and sung the difficult and lively "Come Forward with Pleasure" brilliantly. I never heard this lady before, but am inclined to think her voice was oppressed by cold or fatigue. The "Swiss Singers," by Misses Tyler and Chamberlin, suited the audience, was encored, and repeated.

Mrs. Preston's clear voice rang through the hall in "God Bless our Noble Volunteers," written by herself. The audience entered heart and soul in it, and asked from the loyal woman a repetition of her own patriotic sentiments A national chord was struck, and others vibrated in sympathy. Mrs. Strickland next sung Rossini's Cavatina, with chorus. She sang it well. The four-part song by Messrs. Wander, Koch, Maercklein, and Gundlach, pleased the audience very much. It was made up of airs from "La Fille du Regiment." A true German effort, reminding of Vaterland, especially as the gentlemen sung *con spirito*. On being encored, they sung the A B C quartett, a funny significant effort at singing and spelling, like slow, dull boys. This was by far the best of the two, and was sung in good tune by them, like good, happy boys—old boys, if you like. The "Tramp Chorus" ended the concert, Mrs. Preston singing the solo "High and Clear." I must close by saying that Mr. Barnett is a good conductor. The chorus showed signs of being well-drilled. City Hall is not a good place to sing in. The audience present on that evening, or rather a portion of them, showed signs of over-politeness, imbecility, common sense, or nonsense; certainly one of these—if not the last, then the two former. Mr. Barnett announced there was a mistake in the programme in the insertion of a wrong name for the solo in the last piece, and that it would be sung by Mrs. Preston. Thereupon several persons applauded heartily. What was there to applaud in the simple announcement of a printer's mistake? Did the printer deserve commendation for his fault, or Mr. Barnett for the simple assertion of a fact? Which?

QUIEN SABE?

BOSTON.

Dec. 17, 1861.—DEAR REVIEW:—The largest audience at either of the soirees of Messrs. Kreissman, Leonhard, and Eichberg greeted them at their fourth and last last Saturday evening. The programme was excellent, though differing essentially in character from those of previous concerts. It comprised the Andante from Mendelssohn's Violin Concerto, Bach's celebrated Chaconne, Chopin's A flat Ballade for the piano, and the Kreutzer Sonata, besides some beautiful little gems of Robert Franz, sung by Mr. Kreissmann with all the elegance and taste for which he is so justly famed. As a whole, however, we cannot speak as highly of this concert as of some others in the series. There was so great and manifest a straining after the pathetique in the performances of both violinist and pianist (particularly the former) as to greatly mar every thing they undertook. Especially was this painfully noticeable in Mr. Eichberg's rendering of the Andante from the Concerto. This highly effective movement was completely spoiled, for one who values simple and truthful expression, by excessive sentimentality. Even the correctness and clearness of the artist's execution could not save it from being a failure. The wish is expressed that these gentlemen would give us another series of concerts. We join heartily in the wish, but we can't help hoping that in case they do, the instrumentists will give the matter of truthful expression a little more attention. The Chaconne went better; but why need Mendelssohn's superfluous accompainment be dragged in every time it is played? Why did Bach make the piece so enormously difficult by the insertion of those full chords all the way through, if he intended them to be played at the same time upon the piano? If the violinist were unable to play them, it might be well to get as near the originally intended effect as possible by having them played by a second person. But even then it would be better that the instrument be a second violin. We saw no reason, however, in Mr. Eichberg's execution of the piece for such assistance; and if it was not needed it was much worse than useless, however well played. The rest of the programme went well—some parts very well. The Sonata was better played than when the same artists gave it before, two or three weeks ago. The Quintette's second concert took place last Wednesday evening. The programme was as follows:

1. Quintette, (Clarionette Principale:) *Weber.*—2. 13th Quartette, Op. 130: *Beethoven.*—3. "Les Arpeges," Cello Solo on a theme from Beethoven, (Andante from the Kreutzer Sonata:) *Kummer.*—4. Quintette No. 1, C minor: *Mozart.*

Mr. Ryan executed the obligato part of Weber's Quintette very finely, as he always does what he undertakes. The Quartette is one of those fascinating yet completely bewildering compositions of Beethoven's last period. We confess inability to say any thing about it, (at least upon a single hearing.) It was performed with great nicety throughout. I hope we shall have another opportunity of hearing it. Wulf Fries always plays well, so it is only necessary to say that his performance of Kummer's Variations was no exception. He seems to play better than ever this season. The closing Quintette was splendidly rendered, and formed a fitting close to the concert. Suppose now we must be satisfied until after New Year's, for, with the exception of the Handel and Haydn's Christmas performance of the Messiah, we are to have no more concerts until then, at least so *they say*.

B.

* This letter reached us too late for our last number.—Ed. MUS. REV. & WORLD.

Miscellaneous.

DONIZETTI'S FAVORITA.

(*Translated from the German of* F. Liszt, *for the* Musical Review & World.)

La Favorita was composed for the opera at Paris, and for Madame Stoltz, the favorite prima donna of that city. These circumstances must be considered, together with the stand-point of the composer, if we would form a true judgment of the composition, which is, by some, esteemed one of the best operas of that series which attempt a union of the French and Italian schools. Donizetti followed the example of Rossini, in that he wrote for a stage which demanded other dramatic qualities and effects than the theaters for which he had been accustomed to write. Scribe's librettos had accustomed the public to more and more intricate, often forced and exaggerated, situations. Auber, Halevy, and Meyerbeer had pushed the mania for brilliant decorations, extraordinary scenic effects, and gorgeous pageants, to the utmost. Attractive and picturesque situations were demanded at any cost, and in abundance. Madame Stoltz reigned in this enchanted palace as a fairy queen, and represented as a singer that species whose heroine in Hugo's and Dumas' dramas was Madame Dorval. Above all, a *rôle* must be created, adapted to her peculiar talent, one in which she could produce effect—in which she could sigh and weep by turns, and love and tremble to her heart's content. She demanded a noisy medley of lamentations and wringing of hands; of alternate blushing and turning pale; of benediction and malediction. Her beauty shone most brilliantly only in strong outbursts of wild passion, but then it fascinated and enchanted. In the great points of her *rôle* she absorbed the attention of every one; her burning passion inflamed the hearts of the spectators, and when she supplicated for forgiveness and favor, she was irresistible. Alone, the whole stage was none too large for her in which to exhibit her graceful pantomime, or form a *tableau* in some unexpected manner. By her sole performance she created an intensely interesting mono-drama. Unmindful of these facts, we lose the scope and very spice of the first scene of the second act, or of the aria in the third act, where *Leonora* bewails her misfortune. This aria appears almost meaningless when sung by an ordinary actress, whose whole action consists in drawing near the foot-lights, wringing her hands, or clasping them on her breast; making herself but a finger-post between the windmill-like wings of the side-scenes. Madame Stoltz, on the contrary, used it only as a pretext for the extraordinary declamation and most impressive pantomime by which she electrified her audience, who saw in her the really great *tragedienne*. Least of all can the required effect of the last duo be produced by a tame representation. Here, extravagance of over-acting is almost necessary, and may approach the sublime, if a beautiful woman, overflowing with emotion, and accustomed to breathless, gasping representations, surrenders herself to them.

Donizetti understood and felt the wants of the time in which he wrote grand operas, as Rossini did in his time; and, like the latter, produced a work which, with *Don Sebastian*, may be considered his most carefully-elaborated composition, and the richest exhibition of his talent. The text was successfully made to furnish the requisite number of situations, where the acting alone would rivet the attention of the audience, by means of changes and contrasts, and special care was taken that too long continuance should never injure the general effect. From this treatment there naturally arises a want of sufficient development, which injures the poetical design of the whole, and from which delineation of character constantly suffers. Almost no scene or situation is wanting in a certain grandeur and piquancy; but as a whole they weary in time, since, by the incessant contrasts afforded, they are far removed from actual life and human sympathy.

A gloomy cloister, cowled monks, chapel-music, bells, and an organ; then a luxurious villa, charming half-vailed maidens, a chorus of courtiers, a lover conducted blindfold to the rendezvous in a covered gondola, the appearance of a lovely woman, the sudden arrival of the king, the promotion of the soldier! In two acts the sports and shows of a brilliant court, with all its pomp and parade; suddenly, through the intervention of superior priestly power, awakened terrors, the conflict between the rigor of religion and the joys of the world, anathemas, interdicts, lamentations, horrors. In the third act, a court intrigue. The king, jealous at first, has the magnanimity to give happiness to his former favorite, and at the same time reconcile himself to the Church. But visions of ignominy and disgrace disturb the happy solution of all difficulties. Now ensues a grand scena, full of indignation. The hero rages against the really good-natured monarch, and repulses the advances of his bride. Tears, supplications, and convulsions on the one hand, scorn and contempt on the other—all the accompaniments of sorrow and of anger. At last, a bad-good ending; a return to the still cloister and the quiet of religion, still with a remembrance of half-smothered rage and sorrow; then a heart-rending meeting, the conflict of love, reconciliation, joy—death.

In most of these scenes we find one picture following another, confusedly, as in a magic lantern, but some of a truly poetic design. For example, the scene where *Fernando* imagines himself the victim of a double perfidy of king and mistress, both alike dishonorable; as he, in the supposition that he has been protected and advanced only for the purpose of finding a husband for the king's cast-off favorite, demands back his honor from his sovereign, hurls at his feet the dearly-purchased favors, and breaks in pieces the sword he had worn in his service, lest he might be tempted to raise it against a privileged head. The whole scene is excellent for serious tragedy. Not less exciting is the scene of the last meeting of the two lovers, as Fernando recognizes the woman he so loved. So powerful is his love, that, in the full belief of her deceit, he still is induced to listen to her exculpations, and at last a word of forgiveness is forced from his lips. To the anguish of his repentant wife he replies: "May heaven forgive thee!" and as she further prays, "And thyself," he exclaims, "I love thee." Of such passages need no poet be ashamed.

As regards the music, there are portions of this opera where the declamation is very effective; and there are many melodies that may be reckoned with the most captivating and lovely of the Italian muse. The andante finale of the third act is certainly one of the most successful efforts of Donizetti, and is immeasurably superior to those of *Lucrezia Borgia* and *Lucia di Lammermoor*. Donizetti was by no means one of those composers who renounce once for all those platitudes which are the offspring of laziness and carelessness. His feeling and imagination could not carry him to that height, where a true artist is vexed and hurt at the most trifling want of refinement or finish. In writing of his works, we must thank him that he *now and then* abandoned the usual models and customarymanagement of his craft, and afforded opportunity for moments of inspiration. If the finale referred to has the negative quality of being free from the common-place, there is certainly no want of this in many of the arias, ritornellas, choruses, cadences, and orchestral interludes. In the first act the monks sing the scale in C major, with exemplary composure and comfort. In the last act, the author, in direct opposition to the rules of a monastery, accompanies the hymns of the friars with a load of brass, a scandal which must deeply shock the taciturn cenobites. With Donizetti, as with too many others, details receive but little attention. In justice, it must be added, that this evidently inappropriate treatment is followed by a prayer, conceived in good style. For this opera is generally distinguished among the works of its composer, in that its weaknesses are often covered up, and more than atoned for by much that is really interesting.

And where was there ever any thing entirely free from faults, deficiencies, or weaknesses? The most partial admirers of Homer must still confess that the glorious old bard is sometimes at fault. Can it be expected that perfection shall be found even in the greatest musicians? Did Gluck, Spontini, or Mozart himself always remain at his full height? Are there not even in these some platitudes, some monotonies, that would well authorize an expressive shrug? Let us beware of establishing a standard, if judged by which even our universally and justly-admired composers would run no light risk of being found wanting. The critic who points only to the short-comings of a work of art, himself deserves the severest criticism. Beauties, when found, should also be pointed at, and held up to admiration. Freedom from faults alone will not make a composition valuable, but absence of beauty will most certainly condemn it. Only a spirit of jealousy and injustice will refuse proper acknowledgment to works which contain undeniable beauties, because they participate in human imperfection. Genuine inspiration is not so universally met with, that we may undervalue it, even if found in close connection with much that is superficial and unprofitable. Considered with such feelings and views, *La Favorita* appears the best work of Donizetti, notwithstanding the fact that in Germany it is one of the least heard.

RECOLLECTIONS OF BEETHOVEN, WITH REMARKS ON HIS STYLE.

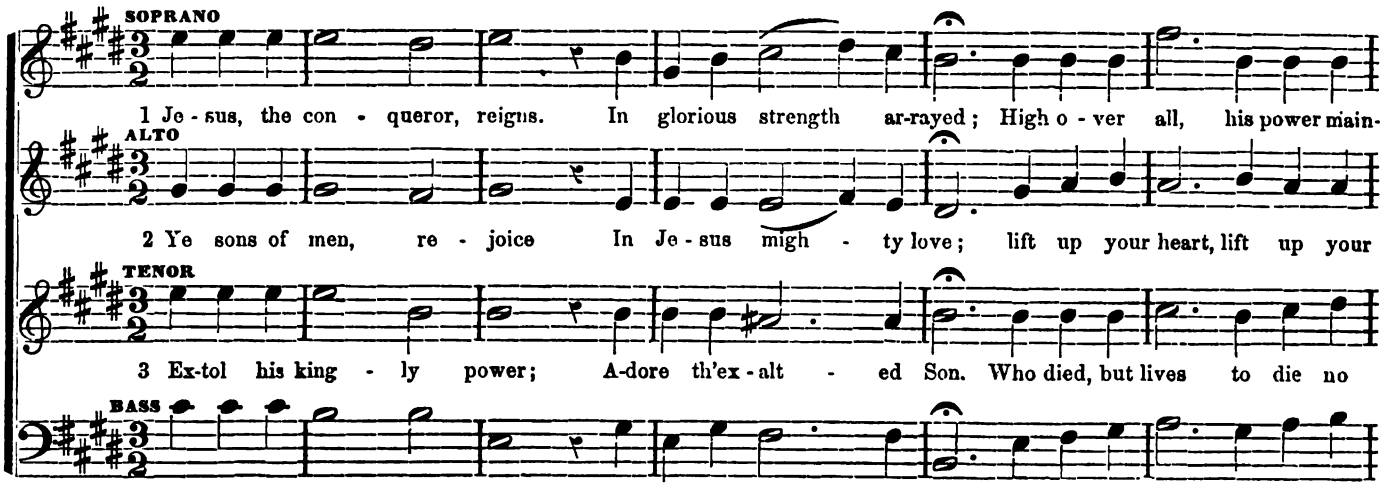
By Cipriani Potter.

From what has been already advanced relative to this celebrated composer, the musical portion of the public has been excited to know something more of his character and disposition, as well as to be still better acquainted with his works. A partial fulfillment of this demand will be attempted in the following article.

Beethoven's music is now listened to with an attention and delight that his real friends and admirers could scarcely have anticipated. Not unfrequently, indeed, these feelings border on prejudice, since it is impossible that

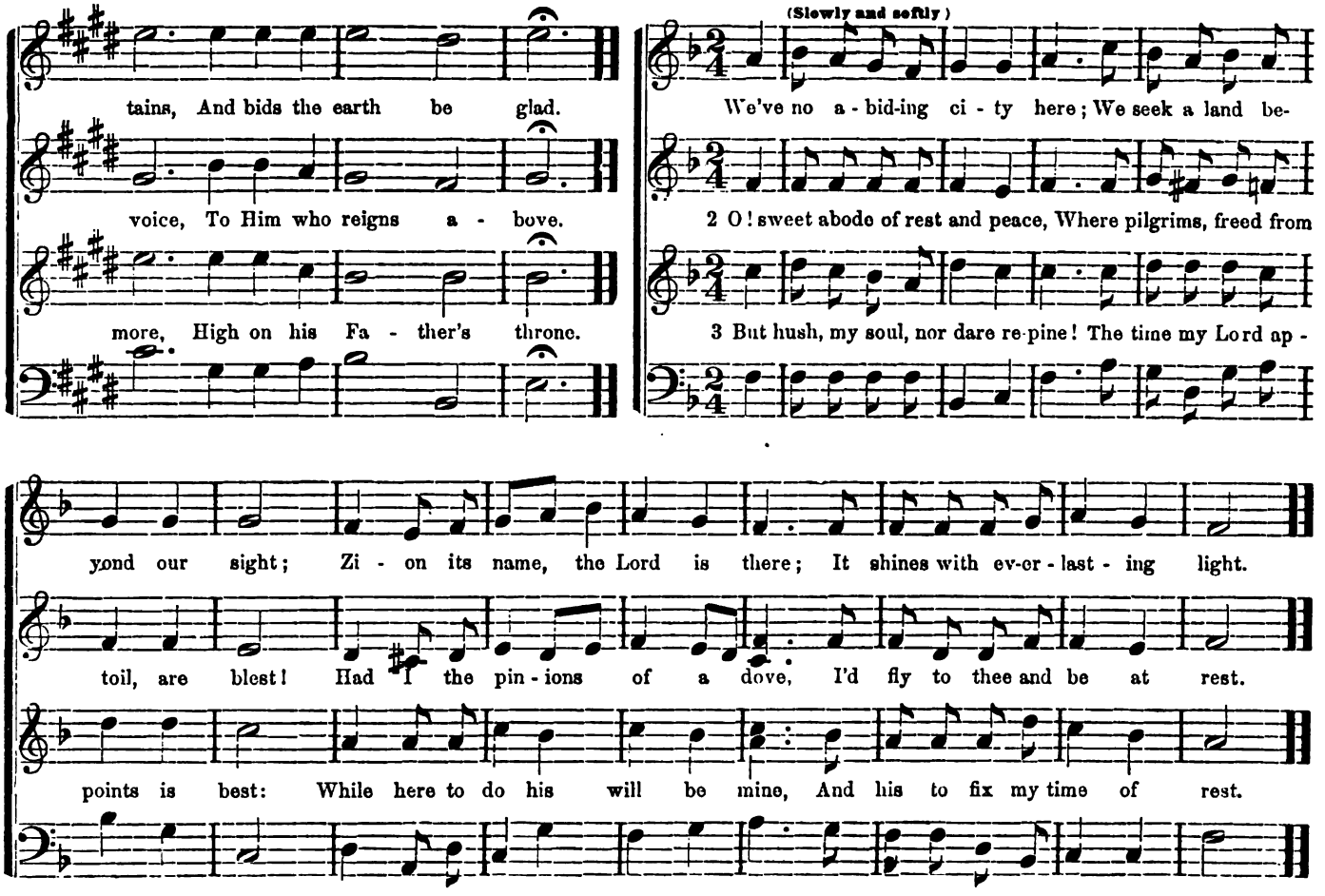
MOUNT KATALDN. S. M.

E, D. F.



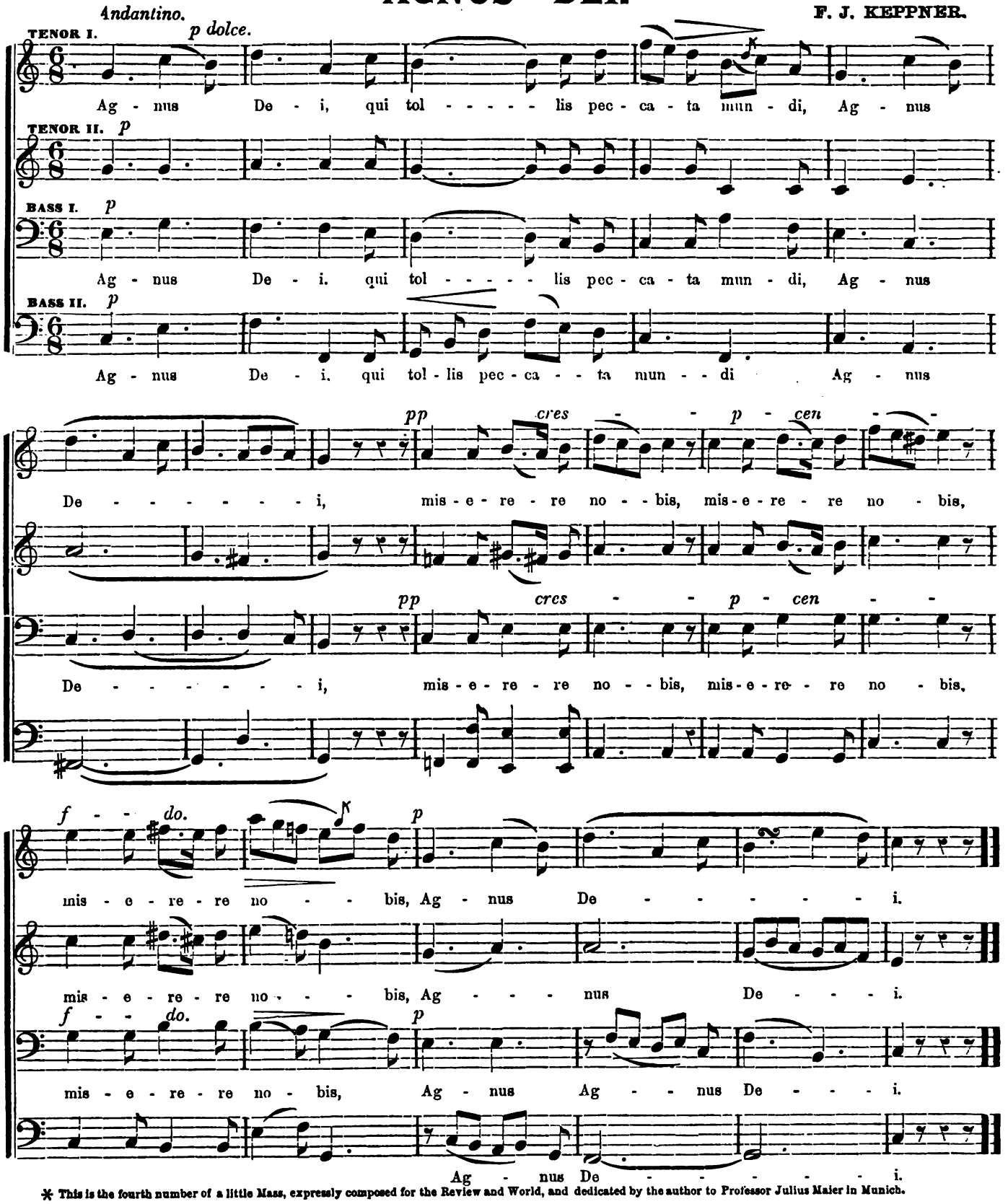
HEAVENLY MANSION, L. M.

E. D. F.



AGNUS DEI.*

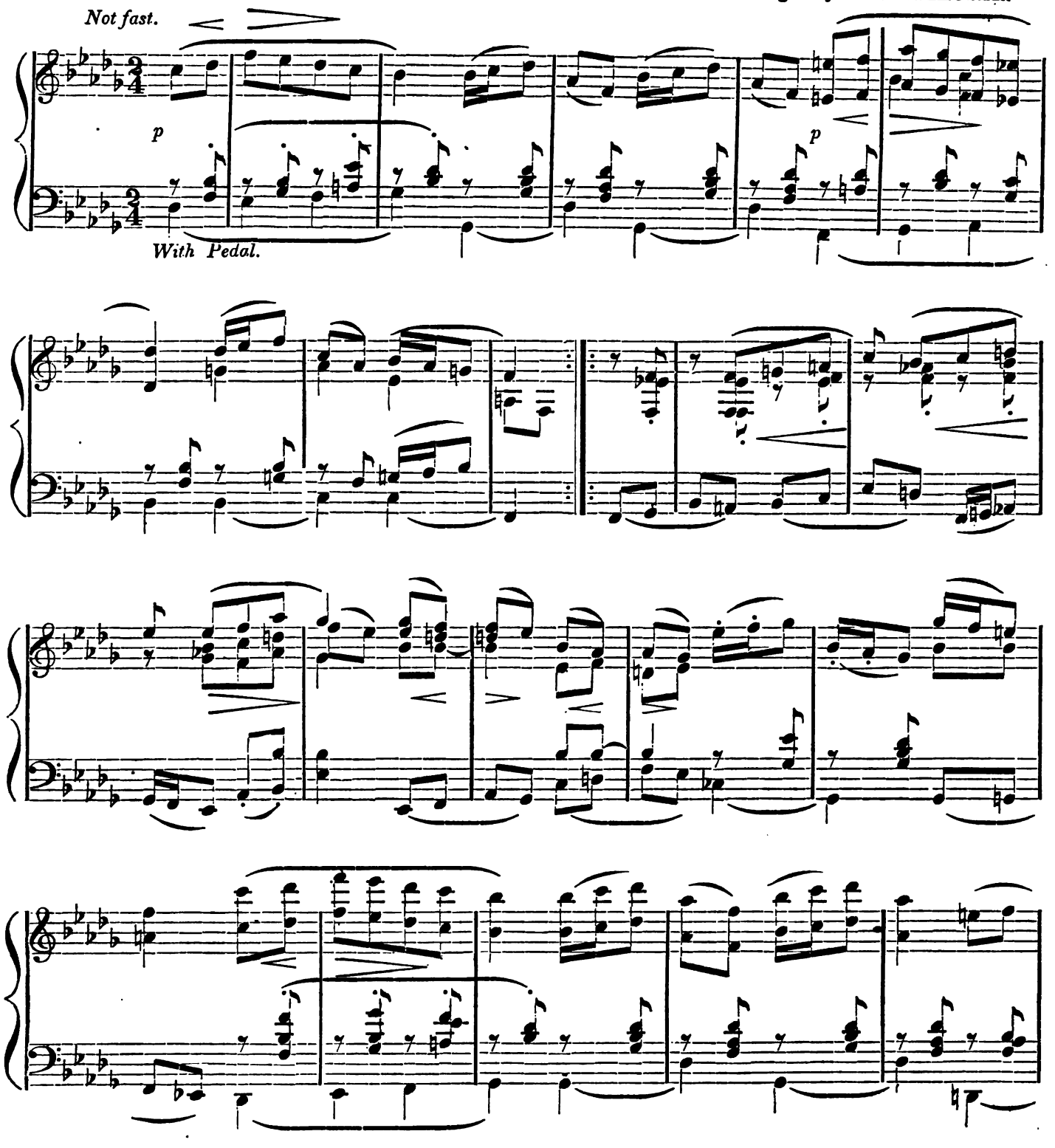
F. J. KEPPNER.

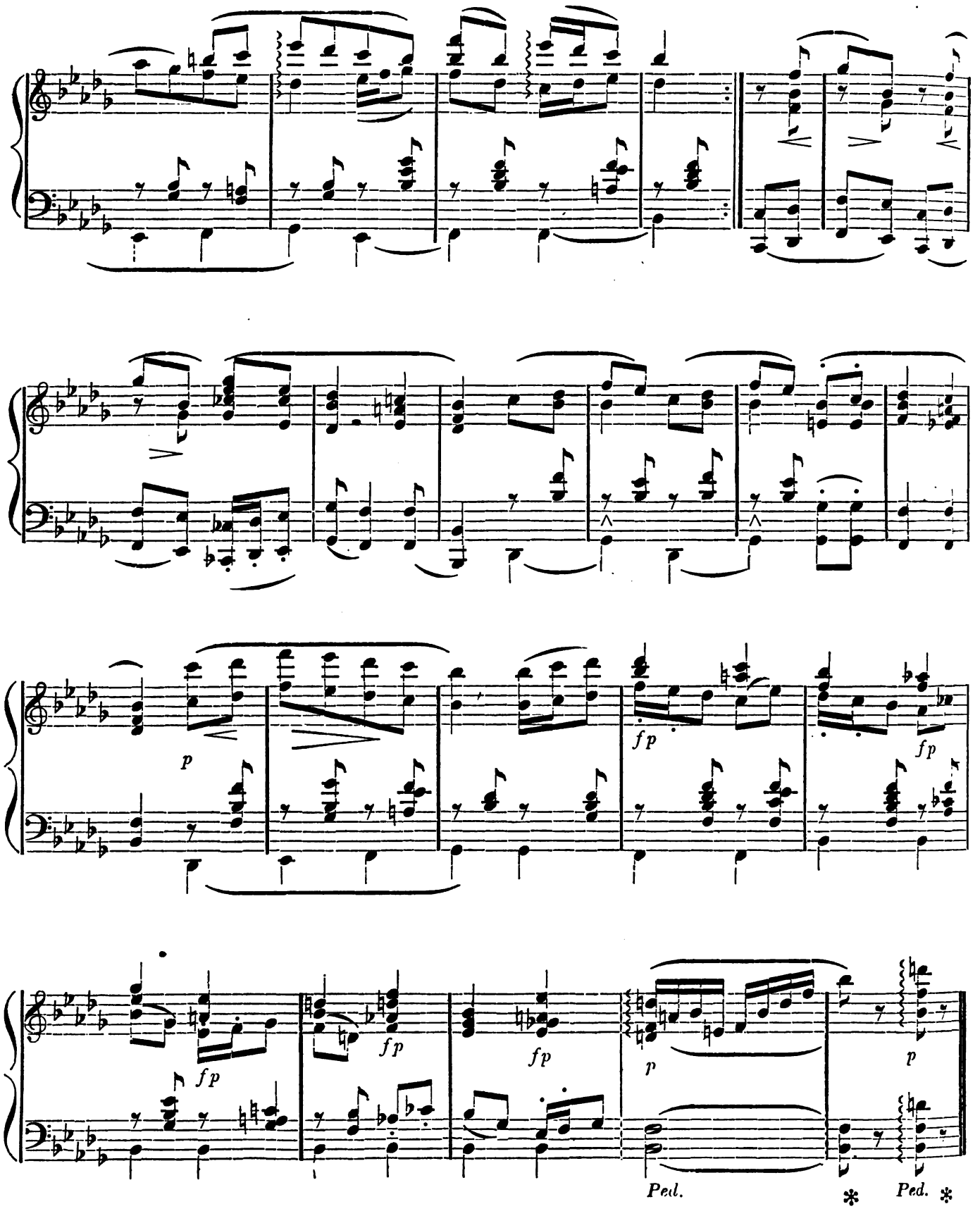


* This is the fourth number of a little Mass, expressly composed for the Review and World, and dedicated by the author to Professor Julius Maier in Munich.

FROM R. SCHUMAN'S PICTURES OF THE EAST.

Arranged by KARL KLAUSER.




p
fp
fp
fp
fp
fp
fp
p
p
Ped.
*
Ped.
*

amateurs generally can appreciate those portions of his works which the cultivated Professor is often at a loss to understand; nevertheless, it is gratifying to witness the anxiety with which the uninitiated endeavor to comprehend what is termed classical writing, emanating from so great a man; exerting their auricular and intellectual faculties, to admire that which, in all probability, is far from being congenial with their predisposed taste and ideas. This prostration of the understanding at the shrine of acknowledged genius, is encouraging to every laborer in the good cause of sterling music, and is the best assurance of a healthy and rational state being at hand.

Many persons have imbibed the notion, that Beethoven was by nature a morose and ill-tempered man. This opinion is perfectly erroneous. He *was* irritable, passionate, and of a melancholy turn of mind—all which affections arose from the deafness which, in his latter days, increased to an alarming extent. Opposed to these peculiarities in his temperament, he possessed a kind heart, and most acute feelings. Any disagreeable occurrence resulting from his betrayal of irritability, he manifested the utmost anxiety to remove, by every possible acknowledgment of his indiscretion. The least interruption to his studies, particularly when availing himself of a happy vein of ideas, would cause him to expose the peculiarities of his temper; a capriciousness not at variance with, and perfectly excusable in, professors of other arts and sciences, when placed in a similar situation.

If we may be allowed to imagine a man's native character to be exhibited in his productions, in the compositions of Beethoven we shall frequently perceive it to be perfectly delineated. For instance: his Ops. 90 and 101, two sonatas abounding in his singularity of style, containing the most amiable thoughts, intense feeling and passion, with a decided melancholy pervading the whole. Persons not endued with a portion of these feelings, (particularly the last-named,) or not possessing a very strong passion for music in the abstract, cannot sympathize with the author, or appreciate his digressions in these instances from the conventional form of sonata-writing.

Another cause for mistaking Beethoven's disposition arose from the circumstance of foreigners visiting Vienna, who were ambitious of contemplating the greatest genius in that capital, and of hearing him perform. But when, from their unmusical questions and heterodox remarks, he discovered that a mere traveling curiosity, and not musical feeling, had attracted them, he was not at all disposed to accede to their selfish im portunities: he would interpret their visit into an intrusion and an impertinence; and consequently, feeling highly offended, was not scrupulous in exhibiting his displeasure in the most pointed and abrupt manner; a reception which, as it was ill-calculated to leave an agreeable impression with those who were so unlucky as to expose themselves to the rebuke, did not also fail in prompting them to represent his deportment unfavorably to the world. He would frequently re vert to these intruders when conversing with a friend, and relate many singular anecdotes resulting from their annoying visits.

When his mind was perfectly free from his compositions, he particularly, delighted in the society of one or two intimates. It sensibly comforted him and at once dispelled the cloud of melancholy that hung over his spirit. His conversation then became highly animated, and he was extremely loquacious. The favorite medium by which he expressed his ideas, was the Italian: his pronunciation of that language being better than either his French or German; for having resided the greater part of his life in Vienna, he had imbibed the Viennese pronunciation, which is considered the worst in all Germany; and indeed, is only to be supported on the stage, and as a patois dialect; the natives considering it a vehicle for wit and humorous amusement. *

It would naturally be concluded, that Beethoven's preëminence as a composer should have placed him above the envy of the profession; but this was far from being the case. No doubt the feeling died with him, although it existed during his life to a very considerable extent—particularly in Vienna. This unworthy conduct on the part of the profession, together with his own unhappy malady, doubtless increased his melancholy, and rendered him more recluse in his social habits. In justice, however, it should here be stated, that some of his most ardent admirers, both professors and amateurs, resided in Vienna. Latterly his deafness became so aggravated and confirmed, as to oblige those who wished to communicate with him, to have recourse to writing; but being very excitable and tenacious upon the subject of his infirmity, if they were not rapid in their communication, he would endeavor to anticipate what was intended, or evade the question altogether by changing the discourse. Some judges are of opinion, that his misfortune had considerable influence upon his writings, and that it contributed to their complexity, particularly his latter productions; but it would have required a much more extended period than was allotted to him, to have caused him to forget the powers or genius of an orchestra. Indeed, had he been spared twenty or thirty years longer, we may conceive him to have contracted a confused idea of musical sounds and combinations; but his great experience of orchestral effects, so satisfactorily exemplified in all his works—his profound knowledge of harmony, and his inexhaustible fancy, would always have assisted him in the accomplishment of any work.

To an experienced musician, many effects of combination in harmony are the result of mere calculation, and which a man would retain to the last day of his life. The knowledge of the equilibrium of an orchestra, that is, the relative powers of different instruments in combination, composing an orchestra, is purely a matter of experience. Many clever musicians have an extensive knowledge of instrumentation, without possessing the least fancy, and consequently are not considered men of genius; but Beethoven exhibited his peculiar talents and genius even in this department, from his novel mode of treating instruments individually and collectively. His latter works again prove the assertion of his having retained all the requisites necessary for composition. His Mass in D, and 9th Symphony in D, are most extraordinary effects of his knowledge of orchestral effects.

Without intending to draw a parallel between the early and latter works of this illustrious musician, we cannot refrain from observing that his last compositions, though containing what are called eccentricities, extravagancies, incongruities, yet the *motivi*—the melodies—are truly sublime; a convincing proof that as he advanced in years his mind became more elevated. By way of example, we would name the subject of the last movement of a sonata in E major, op. 109; the *Canzona* in the posthumous quartet in A minor, op. 127; the *motivo* of the last movement of his symphony in D, No. 9. From these considerations, they who are most anxious to understand and appreciate Beethoven, are the more induced to study these works, and the result is, that they find in them more consistency than was at first imagined. Musicians should be more careful in hazarding a hasty opinion of the works of so great a master.

Many of the peculiarities of Beethoven's style have been ably discussed, and we are ready to acknowledge that some of his compositions are at times very complex; a circumstance we will endeavor to account for, in the following observations. From the originality and singularity of his ideas, the treatment of them becomes naturally as singular. Sometimes his subjects are not sufficiently *contrapuntal* to admit of that mode of treatment; consequently the effect is not sufficiently intelligible, since the object of the study of *Counterpoint* is to give a clearness and purity to the style, that the hearer may be enabled to distinguish each individual part. As a *contrapuntist*, Beethoven was certainly inferior to Mozart, who was without doubt the greatest in that school of writing: but Beethoven would contrast those singular effects by the boldness of the unison, the variety of his accents, and the vagueness of his harmonies, omitting certain notes in chords, which produces a quaintness, and tends to destroy that monotony (occurring from always employing the complete harmony,) and prevents the ear from being satiated before the conclusion of a piece. Again, the augmentation and diminution of his subjects, the dwelling upon certain harmonies, (all these effects resulting from his genius,) keep up the vigor of his music,—the true lover of the science remaining excited to the last note. The most prominent feature in Beethoven's music is the *originality* of his ideas, even in his mode of treating a subject, and in the conduct throughout of a composition. No author is so free from the charge of *mannerism* as Beethoven.

Other singularities remarkable in his compositions consist in the broken rhythm, (which is also a striking feature in Haydn's works, particularly in his beautiful quartets and symphonies) in the double passing notes, discords formed from the resolutions of others; the inverted *pedale*-effects, which, at first hearing, are difficult to comprehend; but some of Sebastian Bach's works abound in these extraordinary combinations. Examine his Fugue in B minor, No. 24 of the celebrated set of forty-eight preludes and fugues. A preludio by the same, in Clementi's "Practical Harmony," p. 132 of vol. I. The introduction to Mozart's quartet in C major, No. 6, has puzzled many distinguished musicians; but no one of any consideration has dared to pronounce S. Bach or Mozart even inconsistent. Musicians often vary, and naturally, in their opinions of classical authors. A distinguished artist, and one of Beethoven's greatest admirers, declared that he never esteemed Mozart's

* There exists a small theater in one of the suburbs of Vienna, called the Leopold-stadt, where pieces are represented written in that dialect. It is much frequented by the natives, and was a favorite with the late Emperor Francis.

Overture to the "Don Juan"—that it was too complicated, and decidedly one of his weakest productions: now, the greater part of the profession entertain a directly contrary opinion, and indeed it is almost universally admitted to be one of his happiest efforts.

Beethoven's playing was doubtless much impaired by his cruel malady. Although, from experience and a knowledge of his instrument, a musician may imagine the effect of his performance, yet he cannot himself produce that effect when wholly deprived of the sense of hearing, more especially a sensitive man like Beethoven. His infirmity precluded his ascertaining the quantity or quality of tone produced by a certain pressure of his fingers on the piano-forte; hence his playing, latterly, became very imperfect. He possessed immense powers on the instrument; great velocity of finger, united with extreme delicacy of touch, and intense feeling; but his passages were indistinct and confused. Being painfully conscious therefore of his inability to produce any certain effect, he objected to perform before any one, and latterly refused even his most intimate friends. These, therefore, would at times succeed in their desire to get him to the instrument, by ingeniously starting a question in counterpoint; when he would unconsciously proceed to illustrate his theory; and then branching out into a train of thought, (forgetting his affliction,) he would frequently pour out an extemporaneous effusion of marvellous power and brilliancy. It is easy to imagine a purely mechanical performer, void of all feeling, previously to a stroke of deafness, who has conquered every difficulty of the instrument, playing a piece of music correctly, and to the satisfaction of those of a reciprocal feeling; but to a conformation like that of Beethoven, where light and shade, and delicacy of expression, were either all or nothing, the full achievement of his object amounted to an almost impossibility.

The above description of the peculiarities of this illustrious man may be thought prolix; yet, as it has resulted from an anxiety to correct misstatements, and erroneous impressions respecting him, and at the same time to exhibit his real disposition, it may be received with indulgence.

The true admirers of Beethoven can never cease to appreciate the works of Mozart and Haydn, since h s early productions accord so perfectly with the compositions of those two great masters in style—all three emanating from the same school; and it is impossible to imagine what Mozart would have written, had he been permitted to have lived only to the age of Beethoven.

Even Haydn's latter works surpass his earlier to an extraordinary degree; for his early quartets and symphonies, though beautiful, are very inferior to his last. It will be acknowledged by many, that Beethoven's first productions are more perfect than the early works of the two abovenamed composers; a circumstance which may be attributed to the science being better understood at the period he commenced writing, together with the advantages he derived from the examples of those two great men: but his decided originality has always prevented his being charged with plagiarism.—*London Musical Times.*

HASSE AND HIS TE DEUM.

BY CHARLES GROBE.

The sun shone brightly and joyously in the studio of the eminent composer Hasse, and kissed with mild beams the roses and violets which glittered in exquisite vases at the window of this all-things-beautiful-loving artist. Softly opened the door, and in stepped, with light, almost noiseless, airy tread, his beautiful wife, Faustina Hasse, one of the most fascinating women, and indisputably the finest dramatic cantatrice of her time. Playfully she laid her hand upon the shoulder of her husband, who sat at the writing table, and said mischievously:

"So gloomy, Hasse, and the sun shines so goldenly, and the buds brighten to blossoms, and April speaks forth so glad a prophecy of the coming joy—the May!"

"Have I not sufficient cause for vexation!" impatiently replied Hasse, who was in general a mild and affable man, seldom allowing himself to be annoyed by trifles—"have I not cause for vexation? My faithless memory has again played me a shameless trick. I have to compose a Te Deum for the court chapel. I have already sought for a long time, and without success, an appropriate theme. What suggests itself to me I throw aside as unworthy—not one of all my thoughts appears to me noble and elevated enough."

"Perhaps you judge yourself too severely," interrupted his wife; "let me hear!"

"There is nothing to hear, Faustina—absolutely nothing—all is vanished from my sieve like memory. Oh, that I knew only the half of what I have forgotten! At night as I lie on my bed, one good idea follows another in rapid succession, but when day is here, they have all disappeared, and I am left helpless and with an empty head."

Hesse said this with an anger so ludicrous, that Faustina burst into a merry peal of laughter, which added fresh fuel to the flame of his wrath. Hastily springing up, he paced the room with long strides, and cried vehemently—

"An execrable memory! Oh, it will yet bring me to desperation! Think, Faustina. I had a dream—a divine dream. I heard the Te Deum. Oh! I tell you it was a Te Duem full of glory, and majesty, and sublimity. I awaken, I remember it still, I will write it down; there is the inkst and empty, and pencil without a point, and the boy—the odious John, for whom I ring to bring me ink and seek my missing penknife—remains away an hour, and all is forgotten, entirely blotted out from the tablet of my memory."

"Poor man," said Faustina, laughing, "perhaps it may return to you again; however, I cannot wait longer for you, but must go alone to ride, for it will soon be three o'clock, and I am invited out to dine."

With these words she glided from the room, with a light bosom, while Hasse peevishly took his hat and cane and sallied out in the open air, as he was wont to do when much fretted.

Closely wrapped within himself, seeing nothing, hearing nothing, greeting neither friends nor acquaintances, but intensely absorbed in thought, slowly walked Hasse over the bridge to Loschwitz, which was not then the flourishing, beautiful village that now adorns the shores of the Elbe. The pure, balmy air, the fragrance of Spring, and the sweet warbling of the birds, unconsciously to Hasse, soothed away his annoyance, spoke "Peace, be still!" to the troubled waves of his spirit, and a sunbeam strayed into the darkened soul. He went on still further, and presently his way led him by a little cottage, the neatness of whose inmates, revealed in passing, caused him to retrace his steps. Childlike, as are all true artists, he looked through the little window into the small sitting-room. It was ornamented entirely with pine branches; the floor was nicely strewed with sand, and a table, a bench, two wooden stools, a sideboard, and a bed, upon which lay a pale, youthful woman, composed the entire furniture of the room. The woman held in her arms a little, and certainly her first, new-born babe, and glanced alternately at the door and at the child, with an expression of earnest, eager expectancy. Now the door opens hurriedly, and two men enter—one with a radiantly-beaming face, tall, slight, and in the pride of early manhood; the other an old, stout man, from whose features speaks the deepest emotion. They approach the bed of the mother, who reaches to them both, but to the younger first, the child to kiss. "We praise thee, O God," was written legibly upon the countenances of these three happy, grateful ones, and as Hasse, much moved, turned to go, it was all bright in his Innermost. As the blossom expands when penetrated by the sunbeam, so opened his closely-locked memory, and anew sprang out the Idea, and stood before him in all its lordliness. Hastily he thrust his hand into his pocket, still walking on—but Heaven! once again pencil, once again paper forgotten! It was too terrible for poor Hasse! He stood perfectly still, while before him, stepping quickly, passed a great, stout man, wearing a blue jacket. "What a glorious writing-table that would be!" thought Hasse. Oh, ecstasy! he finds in his pocket a piece of chalk.

"Here, dear man, whither are you going?"

"To Dresden."

"Did I not see you—were you not in yonder cottage a few minutes ago?"

"Yes," said the other pleasantly; "my Rosina has to-day blessed me with the first grandchild, and I am going into the city to buy a refreshing beverage for the invalid. With our last groschen, it is true; but that is better than if the dear babe were not here to gladden our hearts."

"You shall have a Louis d'or, if you will only lend me your jacket."

"My jacket! For what, Sir?"

"To write upon it an artistical work—an honor which has certainly never before been conferred upon it. Be motionless; stand perfectly still."

The man obeyed, and remained quietly standing, only turning his head from time to time, to cast a stolen glance at the operator.

"Now I have finished. I am the royal Saxon chapel-master Hasse, and have the idea for my Te Deum—the Theme, in deficiency of paper, written upon your back. Now go before me, good man; do not move or speak—I will reward you." Patiently stepped the countryman before the great composer, who, fixing his eyes intently on his broad back, meditated, and extended his Theme.

In the twilight they arrived at Dresden, and the countryman, who still continued to precede Hasse, entered the house first, while the servants stared in undisguised amazement at the man, with whom their master was making such a multiplicity of ceremonies.

The Theme was soon transcribed.

"Here is a Louis d'or. The cook shall give you all the fruit and as many little delicacies as the invalid may require. You may command my services when you will as godfather."

The man stammered out a few words of thanks, and Hasse said kindly, "Now go, my Atlas *en miniature*, first get your jacket brushed, and then pay your respects to your daughter."

The succeeding Sabbath the court chapel master Hesse, with two of the most noble ladies in Dresden, stood as sponsors for the child—a beautiful boy. Hasse had abundantly provided refreshments for the occasion, and all was mirth and gladness in the cottage. The presents of the generous godparents enriched the infant, while subsequently the parents bought a cow, and increased their stock in such other ways as laid at once a foundation for their future prosperity. On the earliest feast-day after the christening, was performed for the first time in Dresden, Hasse's incomparable, immortal Te Deum, amid the thunder of cannon and the still, silent prayers of pious souls.

Rosina, whom Hasse had invited to be present, found herself seated near her husband and father, joyful and happy; and as the lofty strains of the Te Deum began, the mute language of their hearts was, "We praise thee, O God."

Hasse's Te Deum speaks with a mighty spirit-voice from the grave of the composer, and resounds on every high festival through the chapel at Dresden.

A grandson of Rosina's preserves as a holy legacy the old blue jacket upon which Hasse first wrote the Theme for his Te Deum.

Special Notices.

TERMS ON WHICH WE LET BOOKS FOR THE USE OF MUSICAL CONVENTIONS.

For the use of Collections of Church Music by a Convention lasting not over three days, ten cents per copy.

For the use of Glee Books by a Convention lasting not over three days, fifteen cents per copy.

All expenses, such as boxing, freight, &c., from and to our store, must be borne by the party ordering the books.

The books must be very carefully used, and returned to us unsoiled, and free from damage, within ten days of the close of the Convention, or paid for at the wholesale prices.

The books must be ordered from us by some party of known responsibility, who will be responsible to us that our terms are complied with.

Any books sent for the use of a Convention, may, of course, be retained, and paid for at the wholesale prices, thus saving the charge for their use.

Much experience proves to us that these prices are barely sufficient to cover the actual expenses and losses incurred by us in thus loaning books, and it is our purpose to adhere, hereafter, uniformly to these terms, which, we think, will be admitted to be reasonable.

A list of the books which we will furnish Conventions, the present season, on these terms, is annexed:—

COLLECTIONS OF CHURCH MUSIC.

ASAPH; Or, THE CHOIR-BOOK. A NEW COLLECTION OF VOCAL Music, Sacred and Secular, for Choirs, Singing-Schools, Musical Conventions, etc. By Dr. LOWELL MASON and WM. MASON. Wholesale price, per doz., $8 00

A new book, just published.

		Wholesale Price.
THE DIAPASON. By Geo. F. Root	per doz.	$8 00
THE PEOPLE'S TUNE BOOK. By Lowell Mason, Dr. of Music	" "	6 00
HASTINGS' CHURCH MUSIC. By Dr. Thomas Hastings	" "	6 00
THE ECLECTIC TUNE BOOK. Edited by Wm. B. Bradbury	" "	8 00
THE JUBILEE. By Wm. B. Bradbury	" "	8 00
THE SABBATH BELL. By Geo. F. Root	" "	8 00
THE HALLELUJAH. By Dr. Lowell Mason	" "	8 00
THE NEW CARMINA SACRA. By Dr. Lowell Mason	" "	8 00
GLEE BOOKS.		
THE FESTIVAL GLEE BOOK. By Geo. F Root and Wm. B. Bradbury	" "	12 00
THE NEW YORK GLEE AND CHORUS BOOK. By Wm B. Bradbury	" "	9 00
THE NEW ODEON. By Lowell Mason and George James Webb	" "	8 00

MASON BROTHERS.

Nos. 5 & 7 Mercer Street, New York.

MUSIC FOR THE ARMY.

WE HAVE JUST PUBLISHED A SELECTION OF MUSIC, ARRANGED IN Four Parts, for MALE VOICES, from the "Young Men's Singing-Book," entitled—

PATRIOTIC SONGS;

Containing the following:—Star-Spangled Banner, Hail Columbia, Firmly Stand My Native Land, The Source of Joy, Freedom's Day, Men of My Country, Never Forget the Dear Ones, Up, Brothers, Up, The Might with the Right, Come Soft and Lovely Evening, and God Speed the Right. The whole making a Pamphlet of 16 octavo pages, and Sold for SIX CENTS.

Also,

A HYMN AND TUNE BOOK FOR THE VOLUNTEERS.

The Sabbath-School Hymn and Tune Book contains more than 200 appropriate Hymns, with Tunes (melodies only), selected from the Sabbath Hymn and Tune Book. This little book has been pronounced by the Chaplains of several Regiments as just the book wanted. It is supplied, at wholesale, at the cost of manufacture; or Six Dollars per 100 copies.

A copy for examination, by mail, TEN CENTS.
Published and for Sale by

MASON BROTHERS, 5 & 7 Mercer Street, New York.

MR. W. O. PERKINS, of Boston, Mass., will conduct a limited number of Musical Conventions the present season, upon reasonable terms. Please address as early as convenient. 8-6m

THE ADDRESS OF *GEORGE R. LOOMIS* FOR THE PRESENT IS "*BENNINGTON, NEW YORK.*"

JUST OUT:

METHOD FOR THE PIANO,

AND

METHODICAL GUIDE FOR THE PIANO-FORTE TEACHER.

BY H. A. WOLLENHAUPT & THEO. HAGEN.

Price 75 cts. THEO. HAGEN, 5 AND 7 MERCER STREET.

OPINIONS OF THE PRESS.

It is difficult to understand how the authors of this admirable work have contrived to compress so much valuable matter in so little a space This little work is chiefly intended as a guide for the teacher, and its great merit lies in the guidance which it affords through the mass of good and bad publications of all times. It supplies a vacancy which has been long felt, and is, we believe, the first and only publica ion of its kind in this country. The names of Messrs. Hagen and Wollenhaupt, both widely and favorably known, are a better guarantee of its merit than any praise of ours can possibly be. Still, we cannot but express our admiring appreciation of the masterly skill and taste with which the student is led from works of a simple and elementary nature to the masterpieces of Beethoven, Schumann, Liszt, and Chopin, and our enjoyment of the judicious criticism with which the volume abounds. Indeed, the better the musician, the higher his opinion of this work must be. We cordially recommend it to the musical public. Every teacher may derive from it invaluable suggestions, and every performer find in it a compass to direct his voyage over the ever widening and deepening sea of musical knowledge.—*Fitzgerald's City Items, Nov. 2.*

This is a useful vade-mecum for both the teacher and the pupil. It contains useful hints upon piano-forte playing, from its simplest elements to an advanced stage of accomplishment The most useful feature, however, is, perhaps, the catalogue of pieces adapted for players in the different periods of their progress, with some account of them and of the different styles, schools, and composers of music for the piano —*Dwight's Journal, Oct. 26, 1861.*

"The book contains a valuable list of music, which the teacher may use with advantage as the pupil progresses."—*Home Journal, Nov. 9th.*

A CARD

COMMUNICATIONS TO THE SUBSCRIBER MAY BE ADDRESSED TO THE care of ROOT & CADY, CHICAGO, for the present.

GEO. F. ROOT.

Fortnightly Bulletin of New Music.

THEODOR HAGEN, NEW YORK. (5 & 7 MERCER STREET.)

SERENADE. By Theodor Hagen. 35c.

FIRTH, POND & CO., NEW YORK.

CHRISTMAS CAROLS. By Richard Storrs Willis. No. 1. While Shepherds Watched their Flocks by Night. No. 2. The Race that Long in Darkness Pined. Each, 25c.—"HARK! THE HERALD ANGELS SING." By G. W. Warren. 30c.

OLIVER DITSON & CO., BOSTON.

VOCAL MUSIC.

'TWAS A CALM AND STARRY NIGHT. E. R. Corey. 25c.—LEONORE. Ballad. E. R. Corey. 25c.—EFFA GRAY. Ballad. E. R. Corey. 25c.—MASSACHUSETTS BOYS. Patriotic Song and Chorus. J. Otis Sargent. 25c.—A FLOWER THOU RESEMBLETH. Song. Fr. Agathe. 25c.—ROCKLAUN MEDWOOD. Song. M. S. Pike. 30c.—ROCKLAUN MEDWOOD. Quartett. M. S. Pike. 30c.—THE TEAR. (Die Thraene.) Song. Fr. Agathe. 25c —THE YOUNG VOLUNTEER. Song. T. B. Bishop. 25c.—O YE TEARS! F. Abt. 25c.—GLORY HALLELUJAH. For guitar. C. J. Dorn. 25c.

INSTRUMENTAL MUSIC.

NEVERSINK MOUNTAIN POLKA. J. H. Eberman. 25c.—SHADOW AIR. Pardon de Ploermel. B. Richards. 35c.—RANDOM POLKA. Robert Bell. 25c.—GRANDE ETUDE (Study) for Piano. F. Agathe. 25c.—SALUT A LA FRANCE. Transcription for Piano. A. Baumbach. 35c.

BOOKS.

ARMY DRUM AND FIFE BOOK. Containing Full Instructions, the Reveille, the Tattoo, the various Calls and Beats used in Military Service, and a choice collection of Music; to which is added the Bugler's Call-book, containing all the Infantry General Calls, and Calls for Skirmishers, adopted by the Army of the United States. Edited by Keach, Burditt, and Cassidy. 75c.

AWARDED TO (For) The Best MELODEONS (AND) HARMONIUMS. MASON & HAMLIN.

MASON & HAMLIN,

MANUFACTURERS OF

Melodeons & Harmoniums

THE Undersigned beg to inform their friends and the public that they have REMOVED to their new and enlarged manufactory, and that, with the aid of improved machinery and increased facilities, they are now producing Instruments which they are confident will more than sustain the reputation already acquired.

Their MELODEONS and HARMONIUMS have been awarded the first premium at EVERY FAIR where exhibited in competition with others, (TWENTY SIX of which have been received during the past five years,) and they are highly commended by distinguished musicians in this country and in Europe.

Descriptive catalogues sent to any address, and orders respectfully solicited.

4- **MASON & HAMLIN, Boston, Mass.**

NEW PATRIOTIC MUSIC.

INSTRUMENTAL.

CELEBRE MARCHE DES ZOUAVES. Arranged by F. Lossé. Illustrated..... 25c.
The Same. For Brass Band..... 35c.
HAIL COLUMBIA. Transcribed by Voss. 25c.
GEN. LYON'S FUNERAL MARCH. By Rev. G. J Kredel. With a splendid colored lithograph..... 50c.
plain.... 25c.

Very brilliant and effective.

STAR-SPANGLED BANNER. Transcribed by Voss. With a fine col'd lithograph.. 35c.
UNITED STATES BATTLE MARCH. By Ch. Thein. With a lithograph of Colonel Ellsworth..... 35c.

VOCAL.

THE DYING VOLUNTEER OF THE SIXTH MASS REGT. By G Gumpert 25c
OUR COUNTRY'S FLAG. By G. Gumpert. With colored lithograph .... 30c.

Both songs are becoming very popular.

LORD! SAVE OUR NATIVE LAND. On the melody "God Save the Queen." Arranged by John F. Frazer ..... 25c.
STAR-SPANGLED BANNER. With colored lithograph..... ..... 25c.

PUBLISHED BY

G. ANDRE & CO.,
1104 CHESNUT ST., PHILADELPHIA.

J. SCHUBERTH & CO.,
PUBLISHERS AND DEALERS IN
Foreign & American Music
St. Nicholas Hotel Buildings,
98 SPRING ST., NEAR BROADWAY,
New York.

Catalogues of their own publications may be had gratis. 10-

WE RECOMMEND TO THE TRADE and the Public generally.

JACOB SCHMITT'S

PIANO-FORTE METHOD,

An easy, comprehensive Method of cultivating scholars quickly and thoroughly in the art of Piano playing.

ENLARGED, TRANSLATED, & REVISED

BY

JULIUS SCHUBERTH.

(*Copyright Secured.*)

Complete Edition, bound in cloth.....$6 00
The same, in Three Sections, each,..... 2 50
Or, in Six Courses, at $1 50 each.

This method enjoys the highest testimonies of the press, and is widely introduced by our principal teachers, with most astonishing results.

JULIUS SCHUBERTH & CO.,

Publishers & Dealers in Music

98 SPRING ST. (Near Broadway.)

KARL KLAUSER,
FROM FARMINGTON, CONN.,
OFFERS HIS SERVICES AS A
MUSIC TEACHER
FOR THE NEXT SEASON.
Address C. BREUSING'S Music Store,
701 *BROADWAY.*

NEW MUSIC BOOKS,

PUBLISHED BY

OLIVER DITSON & CO.,

BOSTON.

PART SONGS

FOR THREE AND FOUR FEMALE VOICES, selected mostly from a Collection by S. MULLER. Translated by Fanny Malone Raymond for the use of Normal Schools, Young Ladies' Seminaries, and all similar Institutions. Neatly bound in calf, price 75 cents.

"Part Songs" is admirably calculated for the object for which it is intended. We know no other publication so suitable, in all particulars, for the School-room and private family; and we venture to predict that wherever two, three, or four young ladies are practising music together, they will find this an important aid—a veritable boon. Though not what is generally called an elementary work, all the earlier pieces are at once simple and attractive—precisely of a character to encourage the student, whose taste is not yet formed, or who is hesitating as to whether the practice of music possesses, after all, such charms as are attributed to it, by its enthusiastic votaries. The songs have been selected with judgment and taste, and include several of the best lyrics which Europe and America can boast.—*National Quarterly Review.*

A glance at the table of contents of this little volume will show how invaluable this collection will be to those for whose use it is intended. Many of the songs are in their original form, such, for example, as the "trio from Elijah," the "chorus of angels from Eli," and some operatic selections; while others have been carefully arranged and adapted for female voices, presenting a most excellent collection, and opening a somewhat new field for lady singers' in places where a quartet; of *mixed* voices cannot be had—or is not wanted.—*Journal.*

THE ORATORIO CHORUS BOOK;

CONTAINING THE LEADING CHORUSES OF STANDARD ORATORIOS. Together with Choice Selections from Favorite Contatas, for the use of Choirs, Musical Societies, and Schools. Price 75 cents.

THE ARMY DRUM AND FIFE BOOK;

CONTAINING FULL INSTRUCTIONS, THE REVEILLE, THE TATTOO, The various Calls and Beats used in the Service, and a Choice Collection of Music. To which is added the Bugler's Call Book; containing all the Infantry General Calls and Calls for Skirmishers, used in the U. S. Army. Edited by Keach, Burditt & Cassidy. Price 75 cents.

HOWE'S DRAWING-ROOM DANCES,

ESPECIALLY DESIGNED FOR SOCIAL EVENING PARTIES; containing all the Popular and Fashionable Quadrilles, Cotillions, Fancy Dances, Contra Dances, etc. With every variety of the Latest and most approved Figures and Calls for the Different Changes. Music arranged for the Piano, by Elias Howe. Price $1.

THE MILLIONS GLEE BOOK,

OR NEW YORK MELODEON. Consisting of a Choice Selection of Glees, Quartets, Duets, Songs, and Ballads, many of which have never before been published in this country. By I. B. WOODBURY. Price 50 cents. A new edition just published.

FLUTE AND PIANO DUETS,

A COLLECTION OF OPERATIC AIRS, DANCE MUSIC, &c. Arranged for the Flute and Piano. By S. WINNER. Price 50 cents.

UNION COLLECTION OF VIOLIN AND PIANO DUETS.

By S. WINNER. . . . . Price 50 cents.

The above mailed post paid on receipt of the price.

HOLLE'S CHEAP MUSIC

JUST ARRIVED.

Schubert's Songs. 4th vol. $2 50. Singly, from 10 to 25c. each.

Dussek's Compositions for Piano (17 pieces for two and 2 pieces for four hands.) $3 50. Singly, from 10 to 50c. each.

Mozart. 18 Duos for Piano and Violin. $3 65. Singly, from 10 to 30c. each.

Mozart's Trios for Piano, Violin, and Violoncello. $3.

Brunner. Operatis Potpourria. (New Selection.) 25c. each.

THE WORKS FOR PIANO-FORTE BY Beethoven, Mozart, Haydn, Bach, Clementi, Weber, Hummel, Czerny, Bertini, Herz, Cramer, Kuhlau, Diabelli, Wollenhaupt and others, at about one third of their usual prices. Apply for catalogues.

Beethoven's Trios for Piano, Violin, and Violoncello, $5. Singly, from 30 to 75c. per Trio.

Op. 18, 6 Quartettes for String and Instruments. Score, $1 25; Parts, $2.

Schubert's Songs. 3 vols. (large size and print French and German text.) Each vol. $2 75. All three $7 50. Singly, from 10 to 37c. per number—containing several Songs.

Wollenhaupt Sparkling Diamonds. 50c.
" Song of the Syrens, Waltz, (Second Edition.) 75c.
" Star-Spangled Banner. 50c.

Theo. Hagen. Faribol. Marceau de Genre. 30c.
" Reverie. 50c.
" Serenade. 35c.

Music sent by mail, free of postage, on receipt of the marked price. Music of every description, foreign as well as American, for sale by

THEODOR HAGEN,
Agent for Holle's Music,
5 & 7 *MERCER STREET,* (*Care Mason Brothers.*)

WM. DOEHLER,

SOLO VIOLINIST

AND

TEACHER OF VIOLIN & PIANO,

Care of THEODOR HAGEN, Esq., 5 & 7 MERCER STREET.

HARPS!

J. F. BROWNE, Manufacturer Warerooms, 709 BROADWAY, New York, between Fourth street and Washington Place, near the New York Hotel.

Prices and descriptions forwarded by mail. Strings of the best quality, and every requisite for the Harp.

J. F. Browne would call attention to his large and choice collection of

HARP MUSIC,

both foreign and own publications. Just published, "40 Studies." in four Numbers, forming, with the "FIRST SIX WEEKS," a complete general course of Instruction for the Harp.

2-1y

G. ANDRE & CO.,

IMPORTERS OF

FOREIGN MUSIC,

1104 Chestnut St., Philadelphia.

A large assortment of AMERICAN MUSIC constantly on hand. 4-

B. C. BLODGETT,

TEACHER OF THE

PIANO AND ORGAN,

ALSO OF

Harmony, Single and Double Counterpoint, Canon, and Fugue.

7- Address, HALLET, DAVIS & CO

RUSSELL & TOLMAN,

291 WASHINGTON STREET, BOSTON.

Have recently published

The following

NEW MUSIC BOOKS

Any of which will be sent, postpaid, on receipt of the price.

Parker's Sacred Chorus Book:

Being a Selection from the works of the most eminent Composers, as Handel, Haydn, Mozart, Lambillotte, Farmer, &c. Selected, Translated, and Arranged, with Accompaniment for the Organ or Piano-forte,

By J. C. D. PARKER, A. M.

"In the present work the compiler has aimed to present two attractive features of novelty and variety. To attain the former he has selected, for the most part, choruses which have never before appeared in this form. To secure the latter, he has allowed himself in some instances, to depart from the strictly high standard which ought to characterize a collection of sacred choruses, and to introduce pieces of a lighter and less classical nature. These will be found useful for practise, at the same time affording great relief after the study of works of the more rigid school."—*Preface.*

☞ Price $1, or $9 per dozen.

—:o:—

ARMY REGULATIONS

FOR

DRUM, FIFE, & BUGLE

Being a Complete Manual for these Instruments, giving all the Calls for Camp and Field Duty. To which is added suitable music for each instrument.

By WM. NEVINS,
Drum Major Gen. McClellan's Body Guard

☞ Price, Fifty Cents.

—:o:—

THE SEMINARY BELL

By CHARLES BUTLER.

A Complete Course of Elementary Instruction, Vocal Exercises, and Solfeggios, to which are added a most excellent Selection of Songs, Duets, Trios, Opera Choruses, Chants, and Hymn Tunes, with Piano-forte Accompaniment.

This work is designed as a Vocal Class-Book for the use of Seminaries, High Schools, Academies, Singing Classes, and the Social Circle.

The work contains 224 pages, of which about 50 are devoted to Elementary Instruction.

☞ Price 50 cents single, or $5 per doz.

—:o:—

The Atlantic Glee Book:

Consisting of Glees, Choruses, and Part-Songs, including many valuable Copyrights never before published in any Glee Book. Arranged and harmonized for Four Voices, for the use of Singing Societies, Glee Clubs, and the Social Circle,

By B. F. BAKER & W. O. PERKINS.

Price, $1 single, or $7.50 per doz.

—:o:—

THE VOICE PART

OF THE

Fifty Lessons in Singing,

BOOK I., AND THE

Twenty-Five Lessons,

OPUS 10,

By J. CONCONE.

Especially designed for the use of Classes, Seminaries, Schools, &c.

Price, 35 cents, or $3 per dozen.

—:o:—

Eaton's Cornet Instructor

Containing new and complete Instructions, and all necessary rules for playing the Cornet. With a Choice Collection of Operatic and Popular Melodies, Composed, Selected, and Arranged

By E. K. EATON,

Author of Tolman's Amateur Band Book, Eaton's National Airs, Eaton's Harmony, &c.

Price, 50 Cents.

HOW THEY LIKE IT.

We have already received a large number of letters, mostly from Music-Teachers and Leaders of Choirs, giving their opinions as to

ASAPH; OR, THE CHOIR-BOOK,

The New Collection of Sacred and Secular Music,

BY LOWELL and WILLIAM MASON.

The testimony is *all on one side*, and as no principle of selection occurs to us, we will take the letters as they come, giving a short extract from each of as many as we can afford space for.

The Singing School Department is the *best* of any I have yet seen; and as to the anthems, motets, etc., original and otherwise, they are far ahead of the latter-day clap-trap. Just look, for instance, at that little *gem* in Ecclesiastical Key, by William Mason, etc., etc.—J. A. J., *Montour Co., Pa.*

Our choir has tried it. We use it. We prefer it to any music-book we have seen since "Carmina Sacra." We think the music more rich and expressive.—E. S., *Tioga Co., N. Y.*

I have introduced it in my classes and choir, and we are all much pleased with it. It will bear an intimate acquaintance.—S. O. S., *New Brunswick.*

I think it the most perfect music-book I have ever seen—that it surpasses all other books for choir service.—R. P. L., *Orange, Vt.*

The best book ever published. I have introduced it into my schools.—T. M., *Rock Co., Wis.*

We think ASAPH an excellent book for choirs and schools—in fact, any place where music is required.—J. N. G., *Nashua, N. H.*

Am much pleased with it. It needs only to be known to become popular.—W. J. H., *Clinton, Wis.*

ASAPH, to my mind, is much superior to any thing of the kind since *Carmina Sacra* and *Cantica Laudis*. * * I cannot imagine how a complement of new easy tunes could be better devised. The anthems, etc., are well adapted to the work; and the Elementary Department is astonishingly apt and full.—L. W., *Brooklyn, N. Y.* [We hope to publish L. W.'s witty letter in full some day.]

The Elementary Department I find just what we had a right to expect from Dr. Mason: logical, progressive, and philosophical. With the tunes or vocal exercises in this department, I am more than pleased. They are just to the point, and must please. With the metrical department I am delighted, especially the *common metres*, which I have not seen equalled in beauty or adaptability since *Carmina Sacra*. The subjects of the anthems and set pieces are excellent, and seem to be well treated. Finally, I think, unqualifiedly, that ASAPH, in its variety and fresh newness, will please all who sing.—J. C. W., *Troy, N. Y.* [He goes on to praise the large, clear type of the music, but finds fault with that in which some of the *words* are set as too small. Doubtless it would be better if larger, but the great amount of matter in the book made this impossible.]

We have had your new book, *Asaph*, in our choir but a short time, but we are already prepared to say that we like it much, and believe it to be one of the best books for singing-schools, choirs, and churches, that we have ever seen.—L. M. W., *Fort Edward.*

I have spent many pleasant and profitable hours over its pages, so rich with new and choice music. I am highly pleased with its sweetness, simplicity, and variety, and think it must be a general favorite as soon as its merits are known.—Rev. E. H. H., *Lincoln, Vt.*

I had anticipated the work with a good deal of interest, but must say I am agreeably surprised in the book, as it is much better than I had hoped, and is in all respects all that can be desired. The rich harmony and natural flowing melody are inspiring, and awaken immediate interest, and must become popular in all places where introduced.—J. B., *Lapeer Co., Mich.*

If it excels in one point more than others, it is in the simplicity and thoroughness of its elementary department. I venture to predict that a work so plain, and prepared at such evident cost of time and labor, is destined to pass through many successive editions.—W. H. G., *Longswamp, Pa.*

The Elementary department of ASAPH is *thorough*, which is praise enough. The Educational part is more full, complete, and entertaining than in any work that has yet appeared; it sparkles with choice gems.—A. S. R., *Cincinnati, O.*

I sent for ASAPH because I was lonely. It has cheered me, and I love it.—A. B., *Chautauque Co., N. Y.*

I am not in the habit of giving any book a very great puff; but this book, I can say, is the best of all books for choirs, singing-schools, musical societies, and conventions, that I have examined. It ought to be in every family in the land.—H. M. D., *Greenfield, O.*

I believe it the best book of the kind extant. In regard to variety of pieces and excellency of harmony, it stands at the head of all similar works.—N. B. S., *Methuen, Mass.*

We have used it very industriously in my choir (Meth. Epis.), and are very agreeably delighted with the great variety of choice music it contains. It will, no doubt, find an unprecedented demand. One of my best singers said, while we were singing from it, that "there were not enough poor tunes in it so far to serve as land-marks," and I think the remark a just one.—N. B. H., *Cass Co., Mich.*

I have examined it very closely, with a view to adopting it in my singing-classes, and I can assure you it has more than met my fullest expectations. I think there is no better book published, and it must have an immense sale. * * Not only is there the greatest variety, but the quality is of the highest order in every department.—J. A. M., *Andover, Mass.*

Every one pronounces it a capital work, and some of the best musicians in this part of the army pronounce it the best ever published, the most of the tunes being entirely new. The Secular Department meets the general approbation of the soldiers. The anthems and motets are pronounced capital by the more advanced singers.—J. E. L., *Co. A, 6th Regt. Wisconsin Volunteers.*

The best work I have ever seen so used. It is *multum in parvo*, and needs only to be seen to be used and duly appreciated by every lover of music. I have been using the "Hallelujah" in my singing-classes, but now I shall introduce the ASAPH.—J. G. L., *La Porte Co., Ind.*

I like the music very much; it is very simple, easy to sing, and yet there seems to be something in it. The bass to most of the tunes is splendid; it is something more than *one, four, five, one.* The book is generally admired in this locality.—J. W., *Stanstead, Vt.*

It is decidedly superior to any singing-book yet published. I have *played it* through, and it is really a feast of good things. The tunes, for variety and excellence, certainly are not surpassed by any work of the kind, and the anthems, particularly, have pleased me. The very great variety offered, the grandeur and beauty of most of them, and the large amount of true classical music among them, are the most noticeable features.—E. P. B., *West Cambridge, Mass.*

It was justly thought of the *Hallelujah* that no book could in any wise compare with it; its elementary exercises, the selection and arrangement of its music, its numerous metres, the attractiveness of the melody, and depth of harmony that pervaded its music, etc., placed it in an exceedingly enviable position; but ASAPH, its successor, combines all the virtues of the former, and, so far as we can discover, presents none of its defects.—J. B. S., *Somer's Point, N. J.*

It is a book that every singing society should be in possession of. I value it above all the music books I have.—D. H. W., *Johnstown, Pa.*

The best collection, both in point of *style* and *variety*, which I have seen.—S. E. P., *Campello, Mass.*

We have used *Asaph* in our choir since its first publication, and *we like it.* We think it a very valuable adjunct to the old standard music-books. The introductory matter is original, tastily gotten up, and cannot fail of becoming useful and popular. Neither is the body of the book wanting, as it contains a large number of excellent tunes in all the varieties of metre; also, motets, sentences, chants, anthems, etc., suited to the wants of all modern church choirs. We think the book will have a large sale.—F. A. B., *Newton, Mass.*

I consider it decidedly the best choir-book published. * * Every thing indicates that ASAPH must be the popular work of the day.—J. R. E., *Springfield, Ill.*

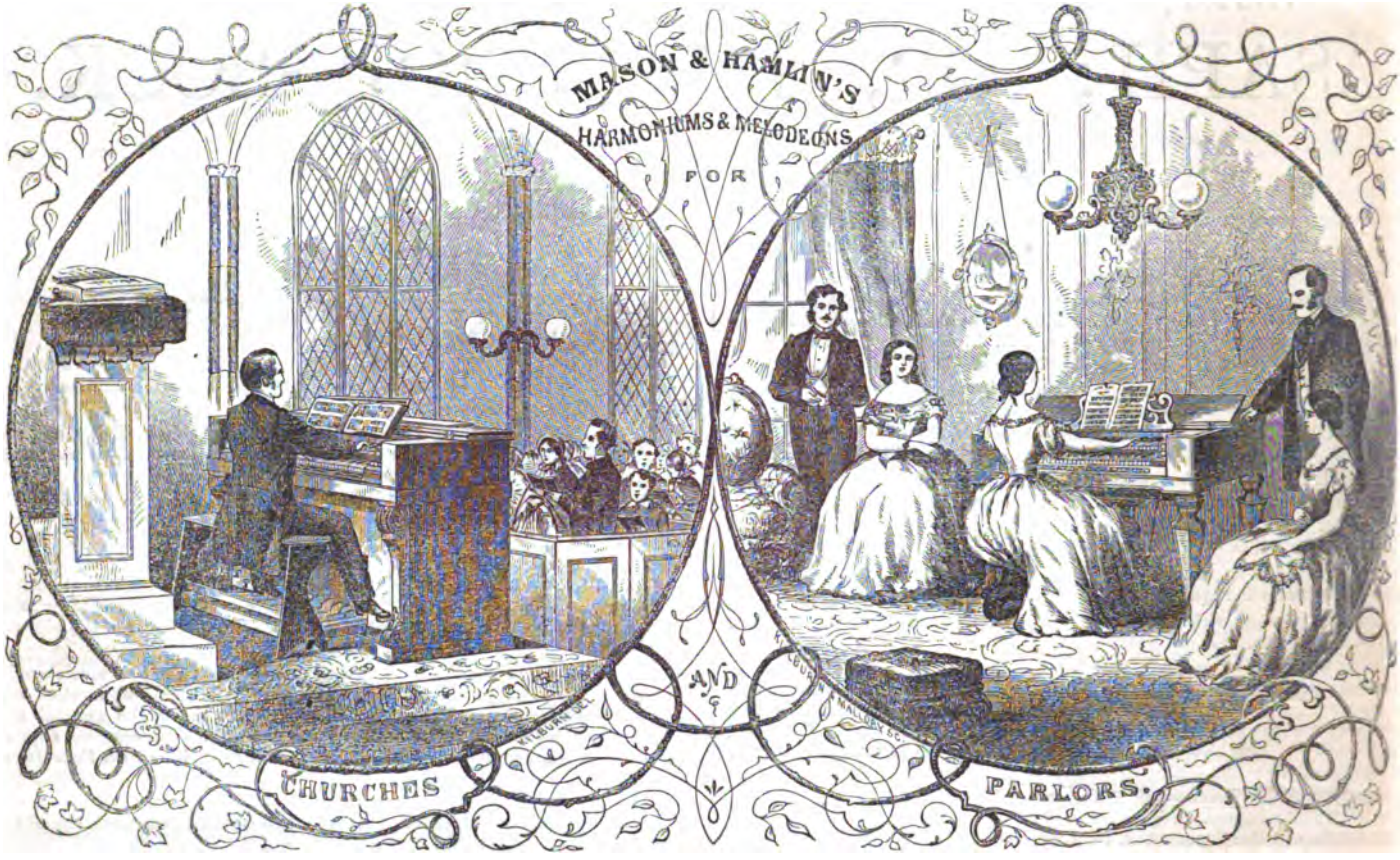
The Price of ASAPH; or, the CHOIR-BOOK, is $8 per Dozen.

PUBLISHED BY

MASON BROTHERS,

5 & 7 MERCER ST., NEW YORK.

ELEGANT GIFTS FOR CHRISTMAS AND NEW YEAR'S.



PRICE LIST.

HARMONIUMS.

No. 1.—Pedal Bass Organ-Harmonium		$400
No. 2.—Organ-Harmonium.	Rosewood Case	350
No. 3.— Do.,	Black Walnut, or Oak	300
No. 4.—Eight-stop Harmonium.	Do.	250
No. 5.—Six stop Harmonium.	Do.	200
No. 6.—The School Harmonium.	Do.	85

MELODEONS.

No. 1.—Organ-Melodeon		[illegible]
No. 2.—Double Reed Melodeon.	Piano Case	15[illegible]
No. 3.— Do. do.	Portable Case	15[illegible]
No. 4.—Six-Octave Melodeon.	Piano Case	150
No. 5.—Five-Octave do.	do.	10[illegible]
No. 6.—Five-Octave do.	Portable Case	75
No. 7.—Four-and-a-half Octave do.	do.	[illegible]
No. 8.—Four-Octave do	do.	45

A beautiful Present for the Church.—A GOOD ORGAN-HARMONIUM.
A beautiful Present for the Sabbath-school.—A GOOD HARMONIUM.
An elegant Gift for the Children.—A GOOD MELODEON.
An elegant Gift for the Pastor's Family.—A GOOD MELODEON.
A well-spring of pure pleasure in any household, and which will last a lifetime.—A GOOD HARMONIUM or MELODEON.

GET THE BEST.

MASON & HAMLIN have always been awarded the First Premium for their Melodeons and Harmoniums, when exhibited in competition with others. TWENTY-SIX of these First Premiums have been received by them during the past five years.

Certificates of their superiority have been given by many of the best judges at home and abroad.

Upwards of Four Hundred Churches are now furnished with MASON & HAMLIN'S HARMONIUMS.

Upwards of Five Thousand of their Melodeons have been sold.

A Descriptive Catalogue of the various Styles and Sizes will be sent to any address upon request.

MASON & HAMLIN,
MANUFACTORY 235, 237 & 239 CAMBRIDGE ST.,
BOSTON, MASS.

EDA KUHN LOEB MUSIC LIBRARY
3 2044 044 293 32